

# villa

## Villas in Norway

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- Red House
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- Mylla Villa
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- Ridge Villa
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- Villa Stjerneveien
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- Element House
- Maison de l'écriture -montricher suspended huts
- A House To Die In ZEB Pilot House
- Villa Norderhov
- Villa on an Island
- Villa Holtet
- Villa Bergheimveien

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## CONTEMPORARY NORWEGIAN VILLAS

### Dialogue With Nature

- Villa History
- Villa Typology
- Villa Ideology
- Villa Form & Style
- Villa Culture
- Villa as a Sign
- Villa as a Media
- Villa & Nature
- Villa Purpose
- Role of Villa in Norwegian Architecture

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# ویلا

شماره 11

سالنامه اختصاصی معماری  
 ویژه نامه کشور نروژ  
 قیمت ۲/۵۰۰/۰۰۰ ریال





# IN HARMONY WITH NATURE

When going to the mountains, you wish to leave everyday life behind you and be filled with a feeling of pure harmony. You hope to have a totally relaxing break from the pressures of your day-to-day life. Here you can enjoy every moment together with your loved ones. The places you spend time in should evoke a warm feeling both inside and outside. Let us imagine how you might spend your day:

You wake up in the morning to the stunning mountain scenery. You can open the door and take your way right to the beautiful mountain world, or you can freely wander where your heart takes you.

After a rewarding day of activity, you curl up in front of the fire, wrap a blanket around you and relax with a cup of hot chocolate. Enjoying what you see both indoors and outdoors.

The warm colours of the fire splendidly mix with the mellow, natural colours in the materials. In the kitchen, the family cooks together for dinner in a cozy atmosphere, and there is an aura of warmth in every corner of the lodge. Lights, smells, and textures give their touch to the whole ambiance.

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” There is an  
aura of warmth  
in every corner  
of the lodge.





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سخن سردبیر

امیرعباس ابوطالبی

معماری معاصر نروژ در واکنش به تغییر شرایط اقتصادی و فرهنگی این کشور با شتاب فراوان در حال پیش‌روی است؛ تا جایی که توانسته است نظر بسیاری از علاقه‌مندان معماری را در سرتاسر دنیا به خود جلب نماید. مسائلی از قبیل دوام، نوآوری، سنت، فن‌های پیش‌ساخته، زیبایی‌شناسی، رفاه، فن‌آوری دیجیتال، منابع زیست‌محیطی و مسائل اجتماعی از رویکردهای اصلی در معماری معاصر نروژ هستند که تحت‌تأثیر سیاست‌های دولت این کشور قرار دارند.

پروژه‌هایی که در این ویژه‌نامه معرفی می‌گردند، ارائه‌های جدی معماری و مدل‌های خلاقانه از گویشی جدید را در زبان معماری نروژی بیان می‌کنند؛ از سوی دیگر، این پروژه‌ها در تلاش هستند تا یک گفت‌وگو معماری را با جهان اطرافشان رقم زنند و در نتیجه بیانیه‌ای از معماری معاصر نروژ را منتشر سازند که به‌شدت به طبیعت سخت خود وابسته است.

طراحی معماری این آثار نه تنها انعکاسی از معماری سبک زمانه است، بلکه به ایده‌آل‌های محیطی در راستای تحقق اهداف معماران توجه دارد؛ اهدافی که به منظور تأکید و پاسخگویی به نیازهای انسانی و زیست‌محیطی مورد نیاز این آثار دنبال می‌شوند.

در راستای به ثمر نشستن این ویژه‌نامه به کشور نروژ سفری داشتیم و با مدیران معماری شش دفتر برجسته‌ی نروژی که در جنبش معماری معاصر، مطرح و فعال هستند به گفت‌وگو نشستیم.

آثار ویلایی که از ایشان دریافت نمودم، تولیدات ادبی معمارانه‌ای برای ایجاد گفت‌وگوهای تازه در باب «اکتشافات معماری» هستند که به نوبه‌ی خود در مستندسازی جنبش معماری معاصر نروژ نقش مهمی را ایفا کرده‌اند.

نسخه‌ی چاپی این ویژه‌نامه با حمایت معنوی سفارت سلطنتی کشور نروژ در ایران در کشورهای نروژ، قطر و ایران پخش می‌گردد.

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سخن سردبیر



و آغاز

تاریخ ویلا



و آغاز

تبیولوجی ویلا  
ایدئولوجی ویلا



و آغاز

فرم و سبک ویلا  
ویلا فرهنگ  
ویلا زندگی



و آغاز

ویلا به عنوان نشانه  
ویلا به عنوان رسانه  
ویلا و طبیعت  
هدف ویلا



معماری ویلا در نروژ

نقش ویلا در معماری معاصر  
سبک زندگی ویلایی نوردیک  
اثرگذاری دولت نروژ بر معماری  
معماری ویلاهای نروژی

# ایدئولوژی ویلا

**ویلا** یک پارادایم نه‌تنها معماری، بلکه ایدئولوژیک است؛ ویلا یک افسانه فانتزی است که بر اساس نیازهای روان‌شناختی و غیر سودآوری تولید می‌گردد.<sup>۱</sup>

از زمان قدیم، ویلا نوع ساختمانی بوده است که بیشتر از انواع دیگر با تولید ادبی ارتباط برقرار کرده است، این ادبیات همواره به ایدئولوژی تقویت «وتیوم» و یا پایداری سلامت زندگی، وفادار بوده است. سنت‌های قدیمی ادیبانه، زندگی ویلایی را در قالب طراحی، شعر، موسیقی، افسانه، قطعات، نامه‌ها، گفتگوهای ویلایی، عاشقانه‌ها، رساله‌ها، و تمرینات جسمی و نظری، جشن می‌گرفته‌اند.<sup>۲</sup>

از آنجایی که ادبیات، انبار اصلی و اولیه اسطوره‌های ایدئولوژیک است، ایدئولوژی ویلا در هر دوره‌ای غالباً در شعر و نثر به نمایش درآمده است. در واقع، آثار ادبی صرفاً فرهنگ ویلای زمان خود را منعکس نکرده‌اند، بلکه مفاهیم ویلایی را در زمان‌های بعد نیز ارتقاء داده‌اند. اکثراً تجدید حیات ویلاها از گذشته تا آینده به‌وضوح با اشاره به یک متن و نوشتار توجیه شده است. هر تجسم ویلایی با احیای ادبیاتی ویلایی همراه است: نمونه‌های بسیاری از نوشتارها و دیگر لحظات حیاتی در تاریخ ویلاها نیز توسط ادبیاتی که خودش را وقف طراحی و بهبود معماری ویلاهای غربی کرده اختصاص یافته است. همچنین در کنار ادبیات، هنرهای تجسمی، نقاشی، مینیاتور، این ایدئولوژی را تقویت می‌کنند.<sup>۳</sup>

## تیپولوژی ویلا

بنا بر نظریات جیمز آکرمن، مورخ برجسته معماری، تیپولوژی ویلا به نوع خاصی از معماری، فرهنگ و یا ملاحظات تاریخی محدود نمی‌شود، بلکه یک پدیده اجتماعی و ایدئولوژیک است که تنها در گذر تاریخ قابل تشخیص است. این تیپولوژی معمولاً برای توصیف هر نوع خانه‌ای که جداگانه دارای یک فضای حیاط است برمی‌گردد و به هیچ‌یک از سبک‌ها یا اندازه‌های معماری خاصی شباهت ندارد. فضای حیاط که آکرمن به آن اشاره کرده است در واقع اقتباسی است غربی از باغ ایرانی که کالبد معماری در آن قرار می‌گیرد. این محوطه گه‌گاه به‌صورت طبیعت وحشی و غیر هندسی طراحی نشده به بنا الحاق می‌گردد.



## تاریخ ویلا

هرچند ویلا دارای جایگاه مرکزی در تاریخ معماری غرب است، اما این ایدئولوژی، در تمدن‌های همسایه همچون ایرانی، یونانی و مصری دارای ریشه‌های طولانی‌تری است:

باغ‌های دوره قدیم تمدن بابل به‌طور واضح به‌عنوان قدیمی‌ترین گونه ویلایی طراحی شده توسط انسان توصیف می‌شوند.

**برنامه اصلی ویلا بیش از دو هزار سال دست‌نخورده باقی‌مانده است.**

\* این سرآغاز به دلیل ارتباط با مقاله‌های بخش انگلیسی تکرار شده است.

# فرم و سبک ویلا

## ویلا کمتر از سایر انواع معماری به

## فرم وابسته است، چراکه الزامات اوقات فراغت

دارای اطلاعات واضحی نیستند. اما دو مدل متضاد ثابت در

فرم‌های ویلایی به وجود آمده است:

۱- مکعب فشرده با حیاط درونی

۲- گسترش باز وابسته به شناسایی محیط طبیعی و سلامت

و آرامش.<sup>۴</sup>

## ویلا

### فرهنگ

شیوه‌های اجتماعی و اقتصادی که در اطراف ویلا رشد می‌کنند می‌توانند به‌عنوان «فرهنگ ویلایی» شناخته شوند.

تجربه این تلاش‌ها از زمان پیدایش اولین غارها آغاز و درگذر زمان به باغ‌های بابل، به ویلاهای باستانی، به «ویل» های رومی، به «ویل» های فرانسوی، به ویلاهای انگلیسی، به فرهنگ ویلانسانی مدیترانه‌ای، به فرهنگ ویلاهای حومه شهری، و بالاخره به ویلاهای اجاره‌ای در مناطق توریستی رسیده است بدون اینکه تغییری در ماهیت «نیاز» به خواستن آن به وجود آمده باشد.

برکارت مورخ قرن نوزدهم بر این عقیده است که فرهنگ ویلانیشینی بر اساس خویشاوندی معماری با طبیعت اطرافش مطرح می‌شود، این فرهنگ بیشتر به‌عنوان یک پدیده ایدئولوژیکی قابل فهم است تا به‌عنوان یک ساختار و ادراک شهودی، و می‌تواند به‌عنوان یک پدیده تاریخی و هنری مورد مطالعه قرار بگیرد. با این حساب، فرهنگ ویلانیشینی موضوعی فراتر از اروپای غربی است که خودشان از ویلاهای باستانی در ایران، روم و یونان الهام می‌گیرند.<sup>۵</sup>

ویلا یک پارادوکس فرهنگی است.

**خانه** تمایل دارد تا برای تأمین نیازهای اولیه انسان و در ساختاری

ساده ایجاد شود. این ساختار برای شکل‌گیری به نوآوری‌های معمارانه

احتیاج ندارد. **ویللا** به‌طور معمول محصول خیالی است معمارانه

برای یک شخص خاص که بر آینده‌نگری تأکید می‌کند.

## ویللا

### زندگی

زندگی ویلایی در نگاه اول مجموعه‌ای از مزایای طلایی را به ذهن می‌آورد: آرامش، تفریح، گفتگو، سلامتی (ذهنی / فیزیکی / معنوی)، به وجود آوردن زندگی خیالی درون زندگی واقع‌گرایانه. اما به عقیده من و قبل از آن، «زندگی ویلایی» یک «زندگی باغ نشینی» است که ارزش مقایسه کردن با نمونه‌های شناخته‌شده باغ‌های بابل و کاخ‌های پرسپولیس را دارد. زندگی در خانه بروجردی ها، خانه عامری ها، خانه طباطبایی ها، خانه شریفیان و ... را می‌توان زندگی ویلایی دانست که تداعی کننده معماری شخص محور در علوم میان رشته ای امروزی است.

معماری «کوشک»، «عمارت»، «خانه باغ»، «مونیا»، «کاخ» دارای مزایای مشابه در معماری مشرق زمین می‌باشند.

امروزه زندگی ویلایی را نمی‌توان مجزا از زندگی شهری در نظر گرفت؛ ویلاها دیگر به انجام وظایف مستقل خود نمی‌پردازند، بلکه پدیده‌ای هستند محتوای ایدئولوژیکی زندگی ویلایی ریشه در تضاد این محتوا بازندگی شهری دارد.

امروزه همه می‌توانند از زندگی ویلایی لذت ببرند: ایدئولوژی ویلاها با دموکرات تر شدن جوامع رفته‌رفته به بدنه متوسط جامعه انتقال یافته و یک جهش رادیکالی در تاریخ زندگی ویلایی را به وجود آورده است.

**زندگی ویلایی دارای فانتزی‌هایی است که برای**

**ارتقاء واقعیت‌های اطرافشان تلاش می‌کنند.**

ویلا به عنوان

## نشانه

ویلا ناگزیر اسطوره‌ای را می‌سازد که باعث ایجاد آن می‌شود: جذابیت به طبیعت در تعامل و یا در فاصله با آن، دیالکتیک طبیعت و فرهنگ و هنر، اختیارات و امتیازات ملی، قدرت‌های منطقه‌ای، و غرورهای طبقاتی. به‌طورکلی، موضوعات مرتبط به محل و شکل ساختمان که به‌عنوان نشانه مطرح می‌شوند، به جزئیات و خصوصیات فردی آن وابسته است.

یکی از  
بسترهای  
آرمانی  
مکالمه برای  
«اکتشافات  
معماری»، ویلا  
است.<sup>۶</sup>

تعامل صمیمی با طبیعت این اجازه را به ویلاها می‌دهد تا با استفاده از طرح‌های نامتقارن و باز، رنگ‌های منعکس‌کننده عناصر طبیعی، و بافت‌های موجود در طبیعت به‌عنوان نشانه‌ای در زمینه گسترش یابد. از طرف دیگر ویلاها با قرار گرفتن بر روی پایه‌ای در طبیعت، در قالب تناسباتی مطالعه شده، و باحالت تأکیدی سطوح سفید قاب شده در پیرامون به‌عنوان نشانه مطرح می‌گردند.<sup>۷</sup>

در طول تاریخ، ویلا افکار، ایده‌ها، و آرزوهای انسان را برای خلق بهشت زمینی به نمایش گذاشته است. از لحظه هبوط انسان روی زمین و از دوران غارنشینی تاکنون و آینده‌های دور، همواره در انسان، بی‌قراری، فراغ و دوری از اصل خویش تقویت‌کننده نیاز وی برای ترسیم و نمونه‌سازی پیام‌هایش بوده است. در حقیقت، ویلا یک هنر پیام‌رسان اولیه برای ابراز آرمان‌های خیالی انسان گمشده روی زمین به‌حساب می‌آید. معماری ویلا درگذر تاریخ، در جستجوی حیاط‌خلوتی در زندگی روزمره انسان بوده است تا فارغ از محدودیت زمان و مکان، او را به درون خویش باز و در طبیعت رها گرداند.

ویلا یک پارادوکس فرهنگی است. به وجود دوگانه‌های موجود در فرهنگ‌ویلائی، طبیعت اسطوره‌ای آن در قالب ایدئولوژی‌ویلائی، محدودیت‌ها را به سمت بهره‌وری‌های آزادانه می‌کشاند که این موضوع خود بستری حاصلخیز برای آرزوها و آرمان‌های معماران و کارفرمایان خلاق و پیشرو ایجاد می‌نماید. اغلب این خلاقیت محدود به حوزه سلیقه است، مانند مد در لباس، که به دلایل ثروت مازاد و وسوسه‌های ناشی از آن پرورش می‌یابد. اما ویلا توجه ما را از آن‌جهت جلب می‌کند که از طریق قرن‌ها، مفاهیم و احساسات فرهنگ‌های مختلف را با توجه به گفت‌وگو بین شهر و کشور، هنر و طبیعت، رسم و رسوم و غیرانسانی بیان کرده است.<sup>۸</sup>

ویلا به عنوان

## رسانه

هرچند ویلا در فرم  
و کالبد فیزیکی  
ساختمانی‌اش  
به‌عنوان رسانه‌ای  
از تفکر و ایده‌های  
معمارانه و ساختمانی  
مطرح است، اما  
تجربه‌های زندگی  
ویلائی در قالب شعر،  
موسیقی، ادبیات،  
عارفانه‌ها، عاشقانه‌ها  
و انواع هنرها، آن را  
بیش از هراندازه‌ای  
به‌عنوان رسانه‌ای از  
امیال، خواسته‌ها،  
نیازها و وسوسه‌های  
انسان در طول تاریخ  
برجسته می‌نماید.

# ویلا

و

## طبیعت

همان‌طور که قبلاً اشاره شد ارتباط ویلا با طبیعت در دو قالب ادغام و یا غلبه معماری بر طبیعت مطرح است. در حالت اول بستر وحشی طبیعی به‌عنوان زمینه بدون دخل و تصرف طراح در به وجود آوردن فرم، فرهنگ و زندگی ویلایی نقش ایفا می‌کند و در حالت دوم طراح به باغ‌سازی محوطه پیرامون ویلا می‌پردازد.

در هر دو حالت انسان بر اساس غرایز بدوی و اولیه خودش از عناصر طبیعی مانند دشت‌ها، کوهستان، جنگل، ساحل، و حتی کویر به‌عنوان سخت‌افزار طبیعی و معماری آب، صدا، نور، رایحه، رنگ، و ... به‌عنوان نرم‌افزار طبیعی، بهره می‌برده است.

**ویلا برای انجام مأموریت ایدئولوژیکی خودش، باید به نحوی با زمینه طبیعی پیرامونش تعامل و ارتباط برقرار کند، این تعامل به دو شکل برقرار می‌گردد:**  
**+ ادغام بر طبیعت**  
**+ ادغام در طبیعت.<sup>۹</sup>**

در میان نوشته‌های باستانی آمده است که ویلا همواره در مقابله با مسائل شهری و مذهبی از قدرتهای طبیعی و اوتیوم استفاده می‌کرده است.<sup>۱۰</sup>

## هدف

# ویلایی

دومین کتاب از چهارکتاب معماری نوشته آندره پالادیو (۱۵۷۰)، اختصاص داده‌شده است به معماری خانه‌های ویلایی، در این کتاب و درباره اهمیت سه‌گانه امکانات ویلا به ترتیب زیر اشاره‌شده است: ۱- تولید و بهبود کشاورزی، ۲- تمرینات پیاده‌روی و اسب‌ها برای حفظ سلامت مالک ۳- حفظ حریم خصوصی مالک.

در جای دیگر این کتاب آمده است:

**یک ویلا، محلی است برای بازنشستگی، برای لذت بردن و خوابیدن، برای ایجاد یک باغ بدون تجمع و آزارهای همگانی.**

**یک ویلا در عصر حاضر به دنبال همان باغ است و دیگر هیچ.**

سپس ویلا به یک فضای خانوادگی بدل گردید، یک فضای اجتماعی و یک محل تفریحی، اما همچنان یک فضای اختصاصی است.

ویلایک سایت بود که در آن ذهن، خسته از آشفتگی‌های شهری، تا حد زیادی بازسازی و تسخیر خواهد شد و قادر خواهد بود بی‌سروصدا به مطالعه و تفکر بپردازد و در آن، برخلاف «خانه‌های شهر» به‌سادگی می‌تواند خوشبختی را به دست آورد.<sup>۱۱</sup>

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## ویلا در نروژ

مهشید معتمد

# معماری ویلا در نروژ

## نقش ویلا در معماری معاصر

همواره وظیفه‌ی اولیه «مسکن» فراهم کردن سرپناه بوده است، و خانه با پیکربندی خود، فعالیت‌ها، احساسات و روابط اجتماعی ساکنانش را تحت‌تأثیر قرار می‌دهد. اما در کارکرد «خانه رویایی» و به‌ویژه به شکل ابزار تکمیلی در زندگی جامعه میانه (بورژوازی)، نمایش عملکرد فرهنگی (تا همین اواخر) به میزان زیادی محدود به جامعه غربی بوده است. در اوایل قرن هجدهم گونه‌ی جدیدی از معماری، یعنی ویلاهای جامعه‌ی میانه و الگوی جدید سکونت چنان که می‌شناسیم، تولید شد.<sup>۱</sup> با توسعه تکنولوژی‌های ساختمان‌سازی، توده‌ی شهری متراکم‌تر شد؛ از همین روی، تمایل به داشتن خانه آخر هفته به سرعت افزایش یافت. از اولین بارقه‌های مدرنیته در اوایل قرن بیستم تا به امروز، ویلا به‌عنوان بستری برای آزمایش‌گری طراحی شناخته می‌شود. مدرنیسم [آن سوبیه‌ی معمارانه‌ای که بیشتر محصولات این قرن را شکل داده] توسعه فرم‌های جدید مسکن را به‌عنوان پروژه‌های نظری خود پیش برده است.

ویلا همان جایی بود که معماران برای آفرینش فرم‌های جدید مطلوب یافته‌اند و بدین وسیله شیوه‌ی زیستی جدیدی را عرضه داشتند. آلوار آلتو، رادولف شیندلر، فرانک لوید رایت، فرانک گه‌ری، ایلین گری، چارلز و ری ایمز، چارلز گواتمی، کارلو اسکاریا، هرزوغ و دموران، و غیره؛ اغلب معماران عالی در سده‌ی گذشته، کارشان را با یک ویلا‌ی نمادین آغاز کرده‌اند.

از آن‌جا که طرح ویلا ابتدا از سوی نجیب‌زادگان روم باستان مقرر شد، برنامه‌ی اصلی آن برای بیش از دوهزار سال بدون تغییر باقی مانده است. بنابراین ویلا یک پارادایم منحصربه‌فرد بوده است؛ دیگر گونه‌های معماری [کاخ، پرستشگاه، کارخانه] در فرم و اهداف کارکردی خود، شخصیت ذهنی، و ماهیت تولید و ساخت خود، به‌صورت مداوم و گاهی افراطی دستخوش تغییرات شده‌اند. اما ویلا اساساً ثابت باقی مانده است، زیرا نیازی را برآورده می‌سازد که هیچ‌گاه تغییر نمی‌کند؛ نیازی غیرمادی، بلکه روانشناختی و ایدئولوژیکی، که تحت‌تأثیر تحولات جوامع و تکنولوژی‌های تکاملی نیست. ویلا خیالی رسوخ‌ناپذیر در برابر واقعیت را در خود جای داده است.<sup>۱</sup>

ادبیات شکل نخستین بیان اساطیر است، و از همین روی، ایدئولوژی ویلا نیز در هر دوره توسط شعر و نثر زمانه‌اش انسجام یافته است.<sup>۲</sup> درواقع، آثار ادبی صرفاً بازتابی از فرهنگ ویلا در زمانه‌ی خود نبوده‌اند؛ آن‌ها مفاهیم ویلا را برای دوره‌های بعدتر ارتقاء داده‌اند. ایجاد و احیای عملکرد ویلا از قرن پانزدهم در ایتالیا تا زمانه‌ی لوکوروبوزیه، صراحتاً تصدیقی بر نوشته‌های رومی از دوران جمهوری متأخر تا امپراتوری کاتو، وارو، ویرژیل، هوراس، پلینی جوان، ویتروویوس، و دیگران بوده است. این دوران و سایر ادوار پربار در تاریخ ویلا به گونه‌ای ادبیات اختصاص یافته به طراحی و بهسازی ویلاها و باغ‌های آن‌ها نشان‌گذاری شده است که منبعی غنی برای

تفسیر افسانه‌ها بوده‌اند.

محتوای ایدئولوژی ویلا ریشه در تضاد با شهر و کشور دارد، فضائل و ظرافت‌های اخلاقی یکی به عنوان آنتی‌تز افراط و تفریط طرف دیگر ارایه می‌شود. پارادایم ویلا یک تناقض فرهنگی است؛ زیرا از منظر اجتماعی، ویلا کالایی محافظه‌کارانه و اشرافی است که تنها برای افراد دارای امتیاز و قدرت در دسترس بوده و ایدئولوژی حافظ آن بیش از دوهزار سال دست‌نخورده باقی مانده است. با این حال، ماهیت افسانه‌ای ایدئولوژی ویلا، از قید این نوع محدودیت‌های سودمندی و بهره‌وری رها شده و آن را به شکلی ایده‌آل متناسب با آرمان‌های خلاقانه‌ی سازنده و معمار می‌سازد. لیکن این خلاقیت الزماً محدود به قلمروی سلیقه است. از این نگاه، طراحی ویلا به موازات مد و پوشاک دیده می‌شود که به همین ترتیب و با پیروی از خواسته‌ای تغییرناپذیر، از زمان تولید ثروت مازاد، افراد را وسوسه کرده است.<sup>۱</sup>

## اثر گذاری دولت نروژ بر معماری

آن‌جا می‌یابیم؟ چه چیزی دنیای نوردیک را متمایز ساخته است؟<sup>۲</sup>

دولت با کار مداوم در زمینه‌ی برنامه‌ریزی و ایجاد قانون ساختمانی و سایر قوانین، مهم‌ترین چارچوب نظارتی را برای تغییرات در محیط فیزیکی تعیین می‌کند. در بخش انرژی، پردازش امتیازات ابزاری است که می‌تواند چنین چارچوب نظارتی را فراهم کند. افزایش تقاضا برای استفاده محتاطانه از منابع و عملکرد بهینه در ساختمان‌ها و ساخت‌وسازهای با بودجه دولتی، منجر به تشکیل هنجارها و استانداردهایی برای طراحی و اجرای ساختمان‌ها و زیرساخت‌های شهری شده است. این استانداردها بیشتر به اهداف مشترک و حرفه‌ای در ارتقاء کیفیت معماری منتهی می‌شوند.

## سبک زندگی ویلایی نوردیک

موفقیت ویلا به یک عامل کلیدی وابسته است: «امکان ارایه پاسخ و راهکاری برای بسیاری از چالش‌های دوران معاصر خود». با این حال، موفقیت در نروژ ضرورتاً به دانش، رمانتسیسم و شیفتگی نسبت به طبیعت بازمی‌گردد. ویلا می‌تواند طراحی و موقعیت مکانی خود را متناسب با ایده فضای باز به‌عنوان فضایی برای بازآفرینی و حفظ سلامت هم‌خوان سازد.<sup>۳</sup> لذا طبیعت به عنوان بخش مهمی از فرهنگ و هویت نروژی در نظر گرفته می‌شود. ویلاهای حومه شهر، خود به مفهوم مشابهی تبدیل شده‌اند. سبک بودن، طراحی منظر، و متریاال از عوامل مشترکی است که بین انواع مختلف از این ویلاها به چشم می‌رسد. آن‌ها تداوم هویت ملی بین سنت و مدرن را تا اندازه‌ای تجسم بخشیده‌اند و عمدتاً به سبک سوئیسی و اخیراً به سبک مینی‌مالیسم ساخته می‌شوند.

آن‌طور که کریستین نوربرگ-شولتز گفته است، «طبیعت» در مرکز گذران فراغت نروژی‌ها قرار دارد: «شمال و جنوب نام‌های آشنایی هستند. وقتی این عبارات را به کار می‌بریم، نه به جهت‌های اصلی بلکه به قلمروهایی با شخصیت و هویت مشخص فکر می‌کنیم. ما از شمال به جنوب سفر می‌کنیم تا گرما و خورشید و آن چیزی که در این بین است را تجربه کنیم؛ ما از جنوب به شمال سفر می‌کنیم -خوب، این دقیقاً همان سؤال است! چه چیزی

در آگوست سال ۲۰۰۹، دولت نروژ اولین سیاست‌گذاری یکپارچه در معماری را راه‌اندازی کرد. «بنیاد طراحی و معماری نروژ» نقشی کلیدی در اجرای آن سیاست ایفا کرده است. هدف از اجرای این اقدام، ارتقا کیفیت برنامه‌ریزی و ساخت‌وساز ساختمان‌هاست. نمی‌توان مفهوم «کیفیت» را به عنوان نگرشی خاص به معماری و محیط تعریف کرد، بلکه بهتر است آن را نوعی از طرز فکر و رویکرد بدانیم؛ به بیانی دیگر از قول معمار بریتانیایی نورمن فاستر: «کیفیت هرگز درباره‌ی پول نبوده، بلکه درباره‌ی شیوه‌ی نگرش ذهنی است».

این سند سیاست‌گذاری سه چالش اصلی پیش روی معماری را شرح می‌دهد:

✱ پایداری و تغییرات آب‌وهوایی

✱ تغییرات و تحولات [در حوزه‌های مختلف اجتماعی، اقتصادی و …]

✱ دانش و نوآوری

بنیاد طراحی و معماری نروژ به‌عنوان مشاور ویژه‌ی وزارت فرهنگ در زمینه‌ی معماری و طراحی فعالیت می‌کند.<sup>۹</sup>

یک مؤسسه‌ی مهم دیگر در توسعه‌ی معماری «موزه ملی هنر، معماری و طراحی»<sup>۱</sup> است که وظیفه‌ی حفظ، نگهداری، نمایش و ترویج دانش درباره‌ی گسترده‌ترین مجموعه هنری در نروژ دارد. این مجموعه شامل بیش از ۴۰۰هزار اثر است و طیف وسیعی از نمایشگاه‌ها را برای نمایش هنر، معماری و طراحی نروژی و بین‌المللی در بر می‌گیرد، که در اسلو یا هر جای دیگری در نروژ با برنامه تور سراسری داخلی یا خارج از نروژ ارایه می‌دهد. در سال ۲۰۱۵، این موزه ۶۰۲۵۴۶ نفر بازدیدکننده داشته است. موزه ملی جدید در سال ۲۰۲۲ در اسلو افتتاح خواهد شد. ساختمان جدید، مکانی برای ایده‌های نوین، الهام‌بخش و تجارب فرهنگی قابل توجه خواهد بود.<sup>۷</sup>

۱ Nasjonalmuseet for kunst, arkitektur og design

## معماری ویلاهای نروژی

در طول قرون نوزدهم و بیستم، جنبش مدرن تفکر غالب در طراحی بود. در سال ۱۹۱۹، والتر گروپیوس مدرسه باهاوس را در اروپایی بنیان گذاشت که در حال بازسازی خرابه‌های خود از جنگ جهانی اول بود. و نروژ، که همواره بر لبه‌ی فرهنگ جهان ایستاده است، در رخداد هر اتفاقی حاضر می‌شود. در همان سال کیرستن ساند به‌عنوان اولین زن معمار از NTH فارغ‌التحصیل شد و درباره‌ی معماری جدید مرتبط با تغییرات عمیق اجتماعی هشدار داد. زمانه‌ی جدید به بیان‌گری جدید نیاز دارد. تنها سه سال بعدتر، یعنی سال ۱۹۲۲، لارس بکر اولین خانه خود را به نام ویلا Heyerdahls vei 7c ارایه کرد. در همان زمان لوکوربوزیه در حال راه‌اندازی کار حرفه‌ای خود بود. مدرنیته به اروپا و معماری اروپایی رسیده بود.<sup>۲</sup>

معماران نروژی بطور سنتی به دنبال راهی برای ایجاد ارتباط با طبیعت هستند و بیان معماری منحصربه‌فرد خود را توسعه

متراکم شدن مناطق مسکونی باعث تولید مسئله درخصوص ارتباط بین ویلا و منظر شد. اگر چشم‌اندازی وسیع میسر نباشد، باغی بزرگ یا منظر درختان می‌تواند احساس بودن در طبیعت به شما بدهد. ویلا و باغ غالباً به عنوان یک کل واحد در نظر گرفته می‌شوند.<sup>۵</sup> به نظر می‌رسد نزدیکی به طبیعت، متریال زنده و خلق «مکان» اهداف اصلی باشند. این جوانب بر اساس ایده‌های معماری، هنر و صنایع و رومانتیسیسم ملی شکل گرفته‌اند. ارتباط با کارکردگرایی در هر دو وجه برخورد با حجم ویلا یا فضای داخلی شکل می‌یابد که هرکدام زیبایی‌شناسی طراحی خود را دارند.

معرفی ویلا به ساخت «کاخ سلطنتی» در کریستیانا (اسلو کنونی) بازمی‌گردد. در سال ۱۸۴۸، این کاخ کلاسیک فصل کاملاً نوینی در تاریخ معماری کشور نروژ گشود. معمار زاده‌ی دانمارک «هانس دیتلف لینستو» (۱۷۸۷–۱۸۵۱) با بکارگیری متریال مدرن، عناصر پیش‌ساخته و دعوت به همکاری از صنعتگران خارجی، بسیار به سمت جدیدترین اصول معماری اروپایی گرایش پیدا کرد.<sup>۴</sup> اما پس از این کاخ، ویلاسازی در شیوه‌های مختلفی امتداد یافت که سبک‌ها ویلا در نروژ، به اختصار به صورت زیر است:

در ابتدا ویلاها بصورت کلاسیک ساخته شدند؛ گئورگ آندریاس بول بخش اعظمی از اولین ویلاها را به این سبک (از قرون وسطی تا کلاسیک) بنا نمود. از حدود سال ۱۸۴۰، معماران ساختمان‌های چوبی با نام کلبه‌های سوئسی را ساختند که از ساختمان‌های بومی آلپ الهام گرفته شده بود. از سال ۱۸۹۲، سبک آکادمیک با ترکیبی از تاریخ و رومانس برای مشتریان ویژه و ثروتمند شکل گرفت. نفوذ معماری آلمان در نروژ که با نئوکلاسیسیم صورت گرفت، با استقلال این کشور در سال ۱۹۰۵ کمتر شد. نسل جدید معماران نروژی که در سوئد تحصیل کرده بودند، پیشگامان معماری ملی شده و سعی در کمرنگ ساختن سنت تاریخ‌گرای آلمان داشتند. سپس آرت نوو (و در ادامه یوگند استایل یا سبک جوانان) وارد معماری ویلاهای نروژ شد و نمونه‌های مختلفی از

ویلاها به این شیوه ساخته شدند. در اواخر دهه ۱۹۲۰، مدرنیسم (یا سبک بین‌الملل) از سوی معماران اسکاندیناوی به‌کار رفت و طرفدارانی در نسل‌های جوان یافت. موفقیت قطعی این سبک در نمایشگاه استکهلم در سال ۱۹۳۰ بود و پس از آن اغلب معماران به جنبش مدرن پیوستند. این موقعیت مستحکم تا سال ۱۹۴۰ جایگاه خود را حفظ کرد. به‌صورت موازی نیز سبک مینیمالیسم به‌عنوان کنش متقابل سبک‌های سنتی شکل یافت. لیکن از اواخر دهه ۱۹۳۰ تا ۱۹۶۰، سبک نوردیک با متریال سنگ طبیعی و چوب و بتن، راه خود را به تدریج از مدرنیسم بین‌المللی جدا کرد. سپس سبک بازسازی نروژی در سال ۱۹۴۵ در یک مسابقه‌ی معماری مسکونی، با طراحی ساده، مقرون به صرفه و مونتاژی راه خود را باز کرد. در سال ۱۹۵۰ گروه نروژی معماری PAGON شکل گرفت و هدف اصلی خود را پیاده‌سازی معماری مدرن مطرح نمود. تا سال ۱۹۶۰، طراحی و اجرای ویلا به سرعت رایج شد و اغلب افراد از قشر متوسط جامعه دارای ویلای آخر هفته بودند. در دهه ۱۹۶۰، با معرفی معماری صنعتی با تولیدات پیش‌ساخته، سبک خانه آخر هفته متفاوتی پدید آمد با نام «Hytter». همین‌طور از دهه ۱۹۵۰ ویلاهای بتنی محبوبیت یافتند و از دهه ۱۹۹۰ مجدداً مورد استفاده قرار گرفتند.

در قرن بیستم، معماران نروژی از یک سو در ارتباط با سیاست‌های اجتماعی نروژی و از سوی دیگر با نوآوری‌هایشان شناخته می‌شوند. معماری ویلاهای مدرن در نروژ بسیار آینده‌گرایانه بوده و مبتنی بر اصول معماری پایدار و طراحی سبز برنامه‌ریزی و ارایه می‌شوند. نباید تأثیر معماران پیشروی نروژی را فراموش کرد: کریستین نوربرگ شولتز و سور فهن. آن‌ها در تعامل با طبیعت و متریال‌ها، مبنای گفتمان نوینی تولید کرده‌اند تا راه برای نسل‌های بعدی معماران باز شود. معماری نروژ در بازخوانی موقعیت کنونی محیط مصنوع، طیف وسیعی از پروژه‌های ابتکاری و تنوع متریال و فرم‌های غیرمتعارف را تولید نموده است.

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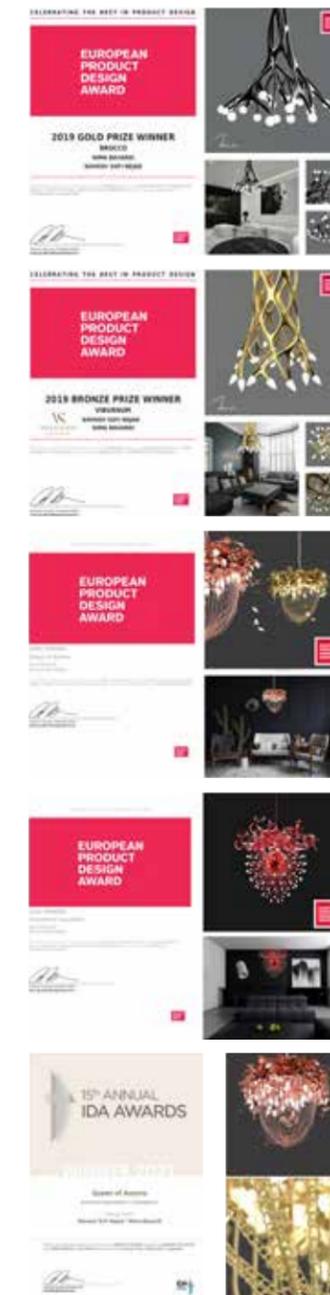
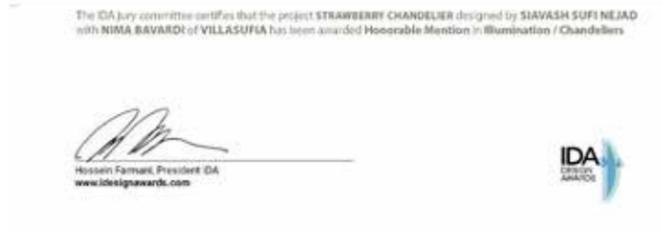
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**Siavash Sufinejad** was born in 1978 in Tehran. Having graduated from the National Talent Development Organization (SAMPAD), he entered the Faculty of Civil Engineering of Tehran Azad University in 1996, and then in 2001, continued his education in the Faculty of Art and Architecture of Azad University of Tehran, majoring in Architecture and He ended his education with a Doctorate in Philosophy. His academic career started in 2006 when he established the Department of Interior Design and Architecture at a private College. He has attended various Television and radio programs as an architecture and interior design expert. Translating articles, compiling books in the field of decoration, and publishing them in interior design magazines, are of his other activities.

**Siavash Sufinejad** has been active since 2009 as a designer and producer of furniture. And it has been a while that he's been designing and producing decorative objects with his brand "Villasufia". He also has got 7 medals from the European Product Design Award.

His statement about his motivation and goal is: "Our goal and desire are to work as an international luxury brand. And with this hope, we strive in our field of production, which is designing and producing furniture and lighting objects. Due to the devaluation of the Rial, we are capable of producing furniture at a reasonable price for the global market. And since we have strong knowledge and industrial foundation in Iran, we are well qualified to cooperate with other countries. In our way forward, we will persevere with more faith and effort to introduce Iran in the world with the art of the new generation and its culture and background".

**Siavash Sufinejad** continues his journalistic activities as a producer, making documentaries from interviewing Iranian designers, artists, and architects, to introduce and support Iranian art, creativity, and culture.

## Villa Sufia Interior Product Design

Instagram: @siavashsufinejad

Arash

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Villa News  
Nov 20, 2020

**“GERMAN VILLAS SPECIAL ISSUE” IS RUN IN COOPERATION WITH THE GERMAN EMBASSY TO TEHRAN.**

**“THE VILLA MAGAZINE IS OF OUTSTANDING QUALITY AND SETS HIGH STANDARDS.**

**IN THE FIELD OF ARCHITECTURE, THE VILLA MAGAZINE SURPRISED ME BOTH WITH INTERESTING CONTENT AND WITH A SPLENDID VISUAL EXPERIENCE”.. .**



© Photo: German Embassy to Tehran

“The Villa magazine is of outstanding quality and sets high standards.

As head of the Cultural Section at the German Embassy, I welcome any cultural exchange between our two countries. In the field of architecture, the Villa magazine surprised me both with interesting content and with a splendid visual experience. Looking forward to a German edition, which could shed light on important architectural developments in Germany – most importantly the Bauhaus movement! We just celebrated its 100th anniversary and the upcoming German edition might show that elements can still be recognized in today’s modern architecture. Best of luck to the team of Villa magazine for this ambitious project!”



Villa News  
Oct 03, 2020

**SWISS EMBASSY IN COOPERATION WITH VILLA MAGAZINE ON “SWISS VILLAS” SPECIAL ISSUE**



© Photo: Hosna Pourhashemi

In a meeting with the Cultural Counselor of the Swiss Embassy, Dr. Hosna Pourhashemi has discussed the provision of the next special issue of Villa Magazine entitled “The Importance of Villas in Swiss Architecture”.

During the meeting, Mr. Thomas Widmer praised the editorial activities of Villa Magazine and expressed his hope for the cooperation of the Swiss Embassy in this special issue.

## THE FINNISH VILLAS ISSUE RELEASE CEREMONY WAS HELD IN VIP VILLAGE- ENGHELAB SPORT COMPLEX TEHRN – IRAN



© Photo: Kiana Amirmazaheri

The one-night party kicked off here Thursday, attracting hundreds of Villa Magazine enthusiasts of all art and architecture groups to the Enghelab Sport Complex.

Well-known figures, Iranian architects, academics, art, and architecture researchers, and building material and product managers celebrated the party in a cozy outdoor area.

Amirabbas Aboutalebi, editor in chief of Villa Magazine, welcomed the guests, praised the Villa

Magazine editorial efforts, and highlighted the importance of Villas in architectural inventions, conversations, and future movements.

Kamran Afsharnaderi, Architect and Journalist, referred to human primitive essence and needs, pointing cabins, shelters, and villas to collect natural elements of nature throughout history.

Firouz Firouz, Architect and founder of Firouz-Architects, appreciated the idea.

Firouz indicated the relationship between architects and building materials and products in table talk with Sadra Boushehri CEO of Bocavelli Kitchen, that the architect's experience and reviews share can be essential to a brand's publicity.

© Photo: Arash Vakizadeh



© Photo: Kiana Amirmazaheri



© Photo: Kiana Amirmazaheri



© Photo: Kiana Amirmazaheri

Ali Sanjabi, Architect, and researcher recommended an academic seminar as "Villas throughout history" at Zurich University by Amir Abbas, in table talk with Dr. Hosna Pourhashemi.

In this conference, wooden Villas systems were introduced as one of the construction methods with special structural and environmental advantages for contemporary Iranian architects compared to stone, concrete, and brick villas"



© Photo: Arash Vakizadeh



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© Photo: Kiana Amirmazaheri

# شماره 10 ویلا

سالنامه اختصاصی معماری  
ویژه نامه کشور فنلاند  
قیمت ۱/۵۰۰/۰۰۰ ریال

## Villas in Finland

**Villa Lumi**  
Four-Cornered Villa

**Villa Mecklin**  
Villa Y  
Villa Kaukola  
Villa Linnanmäki

**Villa Valtanen**

**Villa Riihi**  
Glass Resort  
Pyramid House

## FINNISH LIFESTYLE

Tradition vs Modernity

**Villa History**      **Villa as a Sign**  
**Villa as a Media**

**Villa Typology**    **Villa and Nature**  
**Villa Ideology**   **Villa Purpose**

**Villa Form and Style**

**Villa Culture**  
**Villa Life**

**The Importance of Villas in Finnish Architecture**



Villamagazine.ir  
ANNUAL EDITION  
FINNISH VILLAS ISSUE  
ISSN: 2538-3647

© Huhtunen - Lipasti Architects Ltd., Villa Y  
© Photo: Marko Huhtunen, Tila Etala



Villa News  
Aug 12, 2020

NORVANTO NAMES VILLA  
MAGAZINE NEW IN TERMS  
OF VISUAL EXPERIENCE  
AND CONTENT

**OUT OF PUBLICATIONS  
I HAVE SEEN HERE OR  
IN EUROPE, I THINK IT'S  
SOMETHING COMPLETELY  
NEW IN TERMS OF  
VISUAL EXPERIENCE AND  
CONTENT.**

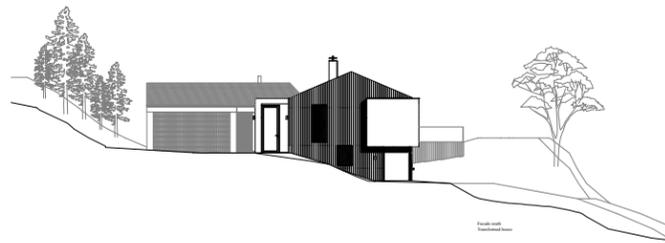
**Keijo Norvanto**  
Ambassador of Finland to Tehran



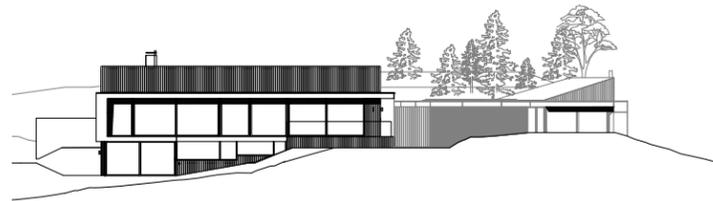
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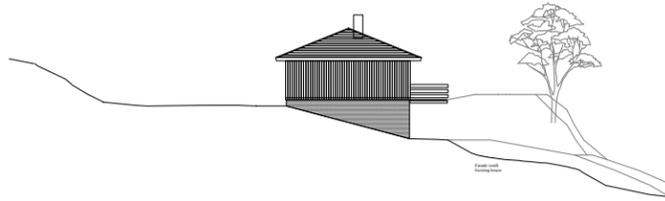
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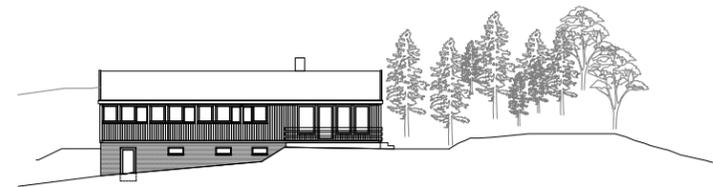
SOUTH ELEVATION  
TRANSFORMED HOUSE  
SCALE: (1:500)



EAST ELEVATION  
TRANSFORMED HOUSE  
SCALE: (1:500)



SOUTH ELEVATION  
EXISTING HOUSE  
SCALE: (1:500)



EAST ELEVATION  
EXISTING HOUSE  
SCALE: (1:500)

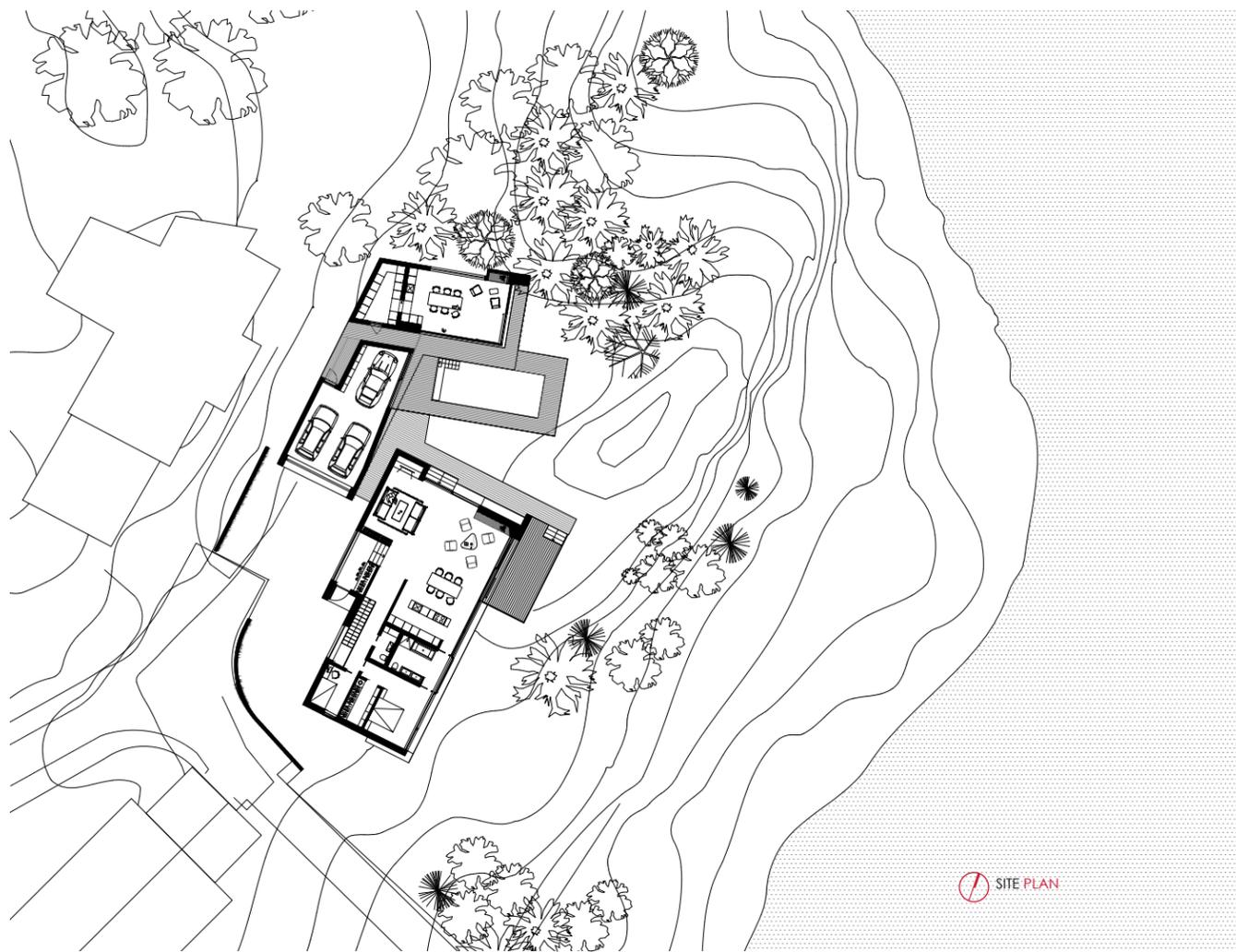
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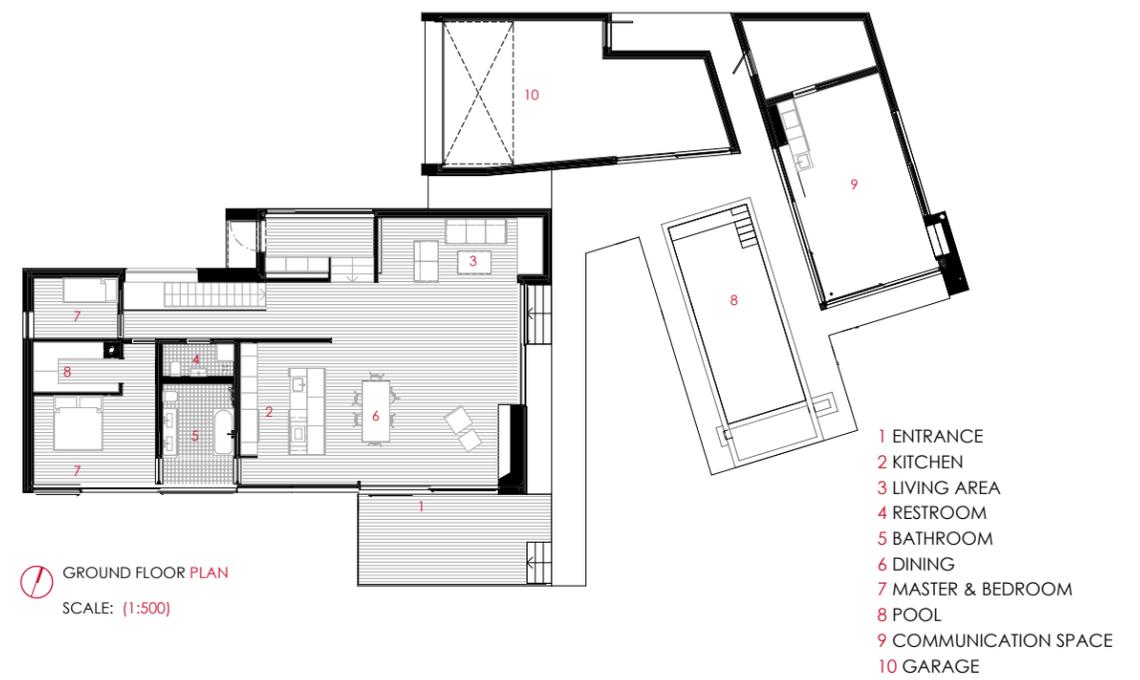
SITE PLAN

The existing space division has been transformed and adapted to the way of living in 2017. The site's location and natural elements have been a key factor for the design of the inside spaces. Opening the house to the magnificent view makes the feeling of distinction between the inside and outside is transparent, and you experience the change of nature in light, weather and seasons from the inside. An addition to the existing structure is a living space that the residents use diligently.

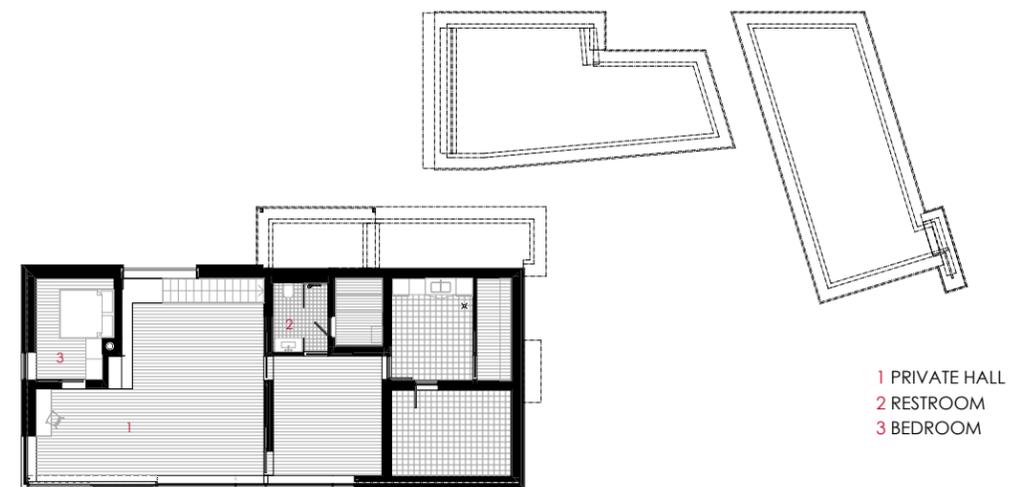
The material choice and design language are adapted from the character of the main house,

but the structures are lower and more open to form a natural hierarchy.

In the interaction between the main house, new addition, and the site, the outdoor space, and the volumes appear as a modern cluster court and have become a natural gathering place for the family. At a time when sustainable measures and solutions are a very important theme for today's architecture, this transformed residence is a comment on how to use the qualities and values contained in existing structures and spaces.



GROUND FLOOR PLAN  
SCALE: (1:500)



FIRST FLOOR PLAN  
SCALE: (1:500)

© Photo: Herman Dreyer



# Skapa

Selected Project: Villa Bergheimveien

## ABOUT SKAPA

### Opinion:

Architecture is created through dialogue, exploration, and ambitions. With us, the process starts with creating a common ground so together we can start the exciting and rich journey towards a unique project.

### Role:

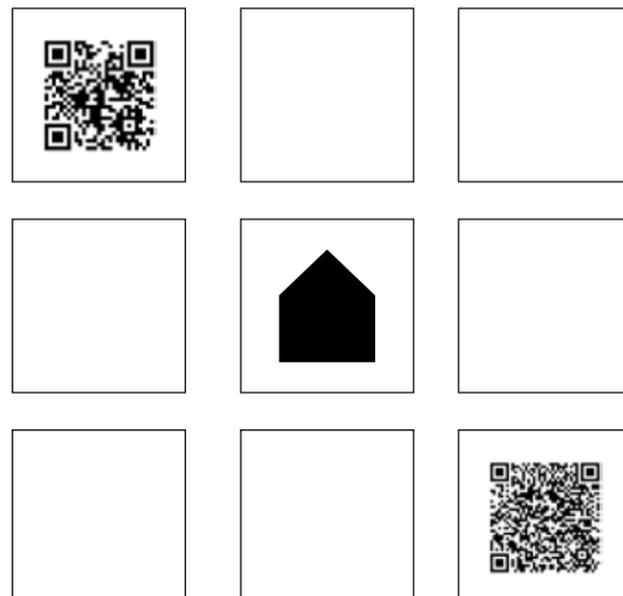
With local and international experience Skapa has established a large network of young and experienced professionals in various fields. For each project, we compile a team to solve the project task.

### Responsibility:

With influences from our experiences working and studying in Copenhagen, London, and New York, we create playful, bold, and contextual architecture rooted in our Scandinavian context.

### Biggest Challenge:

Being able to manage the latest tools within technology gives us a great advantage. We can easily test a broad spectrum of schemes and concepts, effectively finding the right approach for each project.



© Photo: Herman Dreyer

# Villa Bergheimveien

The site's location and natural elements have been a key factor for the design of the inside spaces.

TEXT: Skapa

The architectural potential that lies in an existing house and structure has been the base and driving force in the work with this Moelven prefabricated house. The house in the waterfront has been transformed into a spacious and modern house for a family that wanted to create a home for the future.

Moelven house, a main focus has been to remove roof eaves and transform the façade- and roof materials to cedarwood. Hidden gutters and scarce transitions create a defined volume that represents the architecture of our time inspired by the everyday house.

In order to continue and emphasize the stereotypical gabled shape of the



© Photo: Richard Riesenfeld, Lie Øyen arkitekter

As rather inexperienced but highly ambitious architects, many of the solutions, such as holes in the living room concrete floor for green plants, came up as possibilities during a process of enthusiasm and fun mixed with stubborn endurance.

The construction site was supervised by Kristoffer Øyen on a nearly day-to-day basis, resulting in close relations between client and constructors, and a focus on detailing and implementation of feasible ideas.

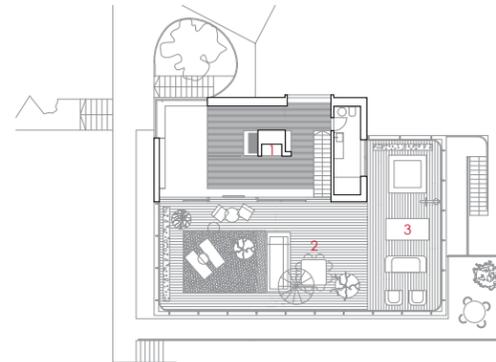
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NORTH ELEVATION  
SCALE: (1:400)

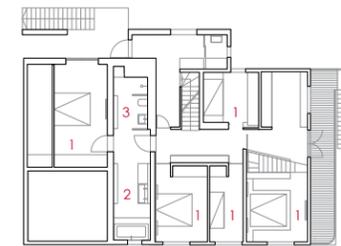


SOUTH ELEVATION  
SCALE: (1:400)



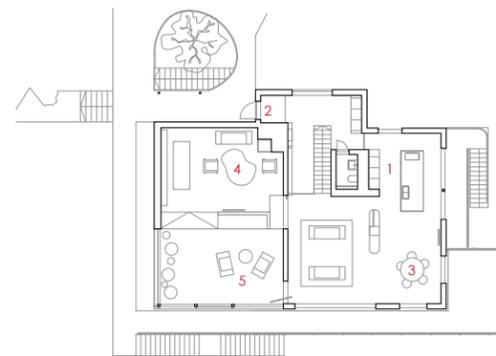
GROUND FLOOR PLAN  
SCALE: (1:400)

- 1 SPA AREA
- 2 POOL TERRACE
- 3 SAUNA



FIRST FLOOR PLAN  
SCALE: (1:400)

- 1 BED ROOMS
- 2 BATH ROOM
- 3 REST ROOM



Second Floor Plan  
SCALE: (1:400)

- 1 LARGE KITCHEN
- 2 ENTRANCE HALL
- 3 DINING
- 4 LIVING ROOM
- 5 COMMUNICATION SPACE



© Photo: Richard Riesenfeld, Lie Øyen arkitekter



© Photo: Richard Riesenfeld, Lie Øyen arkitekter



# VILLA STJERNEVEIEN

The villa is situated on the hillside surrounding Oslo, on the top of Vettakollen, with a great view over the city and the fjord. The project is a total reconstruction of a house from the 1950s and is one of the first projects realized by the office.

TEXT: Lie Øyen Arkitekter

Originally, the house was rather enclosed, with modestly sized windows, - a traditionally painted wooden box with a pitched roof. The client's wish for a modern retreat for a large family that could welcome friends and offers a variety of activities, zones of relaxation, and different kinds of views, developed throughout the process of design and construction.

The new house is situated in the steep terrain as before, but with a new concrete terrace and carport connecting it to the road Stjerneveien. Four floors separate the different programs of the family's daily life, and each floor has its own orientation: The ground floor serves as a spa area, with a sauna, showers, and tubs, and is connected to the pool terrace to the south. The first floor contains the bedrooms. The Second floor has the entrance hall, with a large kitchen and dining area, as well as the main living room. The top floor contains a study with a fireplace and is opening up towards the roof terrace, with a hot tub, outdoor kitchen facilities, and sun until late at night in the summer season.

Materials for the construction should be easy to maintain, and light concrete based on cement high on chalk and marble aggregate was chosen for the outdoor structures as well as the polished indoor floors. The cladding is cedar wood which slowly through the years would change from a reddish-gold to a silvery grey. Window frames and panels are all aluminum. Staircases, sliding doors, wooden floors, and fitted furniture were made of bamboo.



© Photo: Lie Øyen arkitekter, June Kathleen Johansen



In situ cast, concrete sitting benches are built directly onto the mountains facing South-West. A fireplace of brick is also built in the same area to enjoy late summer nights, back-to-back to the steel coated fireplace of the dining area.

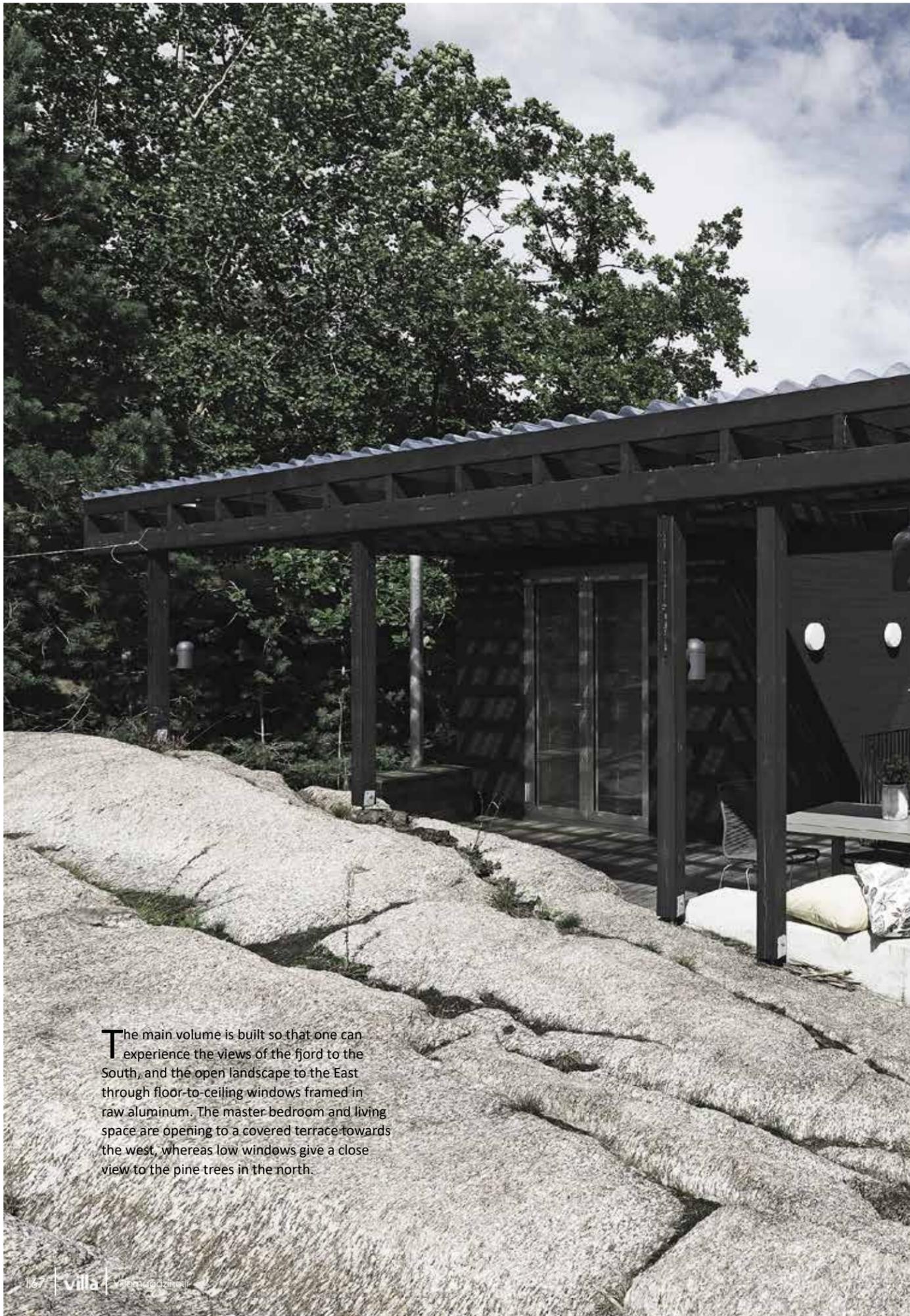
The need for being able to use most of the rooms as bedrooms creates a series of spaces somewhat conventional rooms which can be closed using sliding doors. The room placed on the Northside of the plot is a multipurpose room, which can be used as a lounge, playroom, or bedroom. A bench is built-in along the inside of the structure which can be used as a sofa during the day - and transformed into 3 single beds by night.



© Photo: Lie Øyen arkitekter, June Kathleen Johansen

© Photo: Lie Øyen arkitekter, June Kathleen Johansen

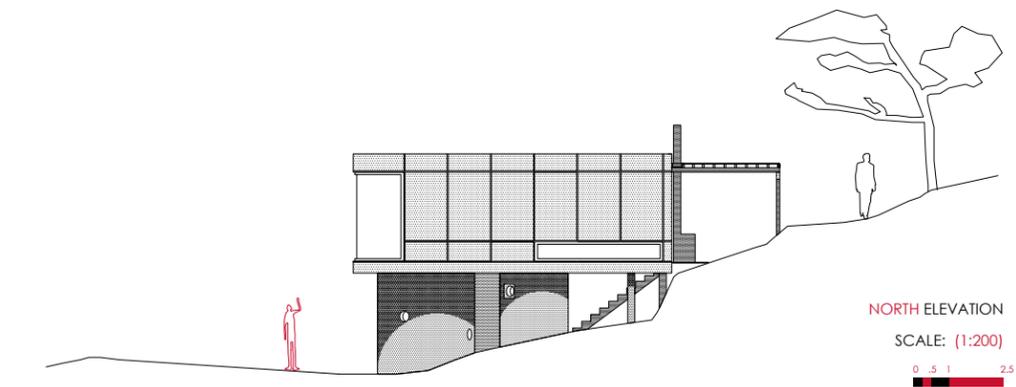




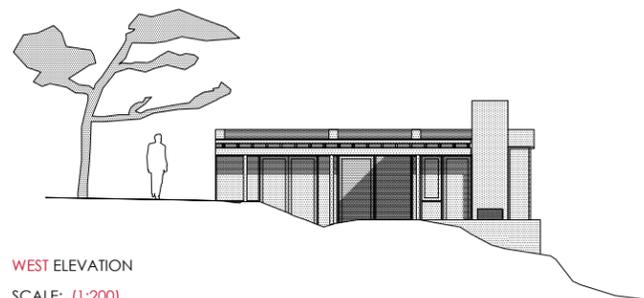
The main volume is built so that one can experience the views of the fjord to the South, and the open landscape to the East through floor-to-ceiling windows framed in raw aluminum. The master bedroom and living space are opening to a covered terrace towards the west, whereas low windows give a close view to the pine trees in the north.



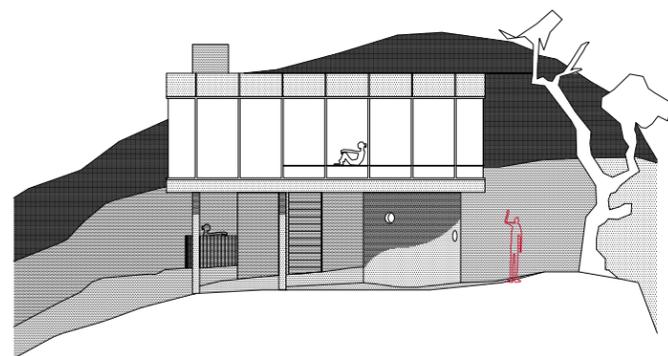
© Photo: Lie Øyen arkitekt, June Karhleen Johansen



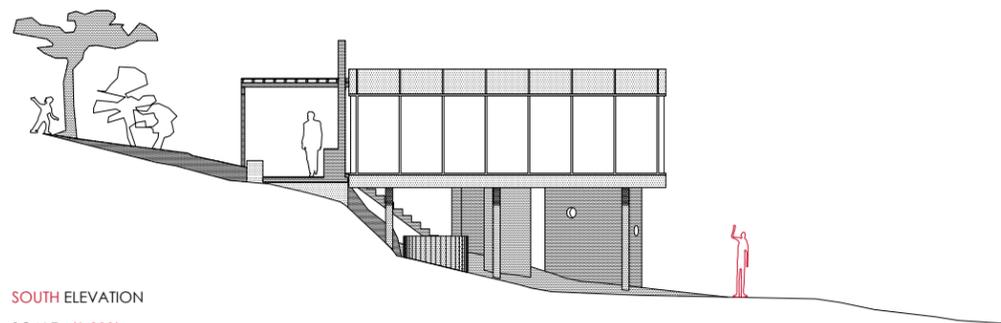
NORTH ELEVATION  
SCALE: (1:200)



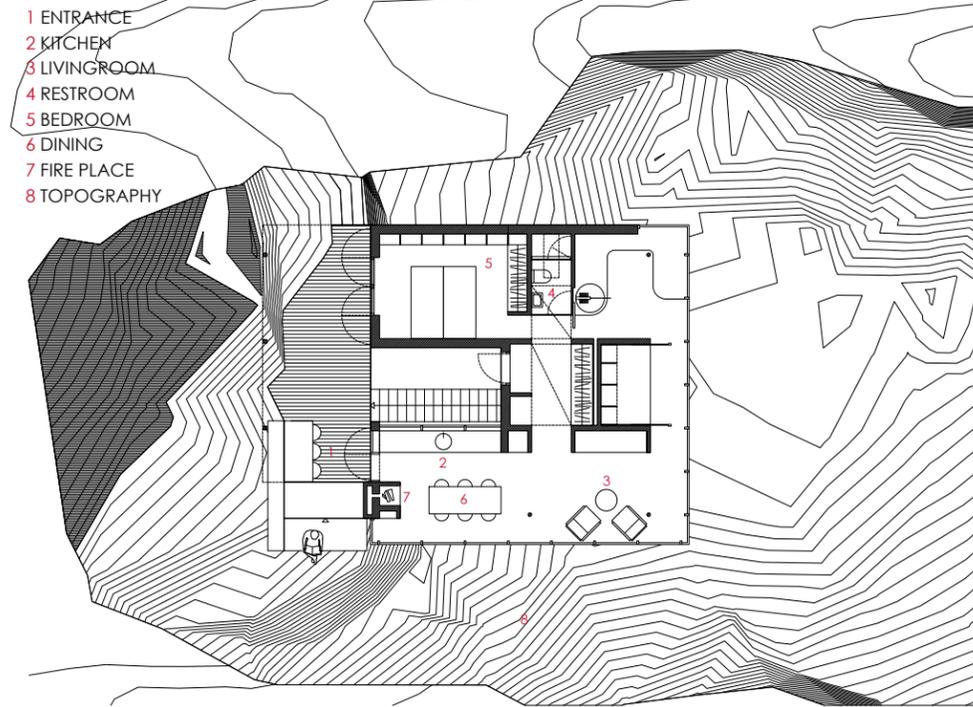
WEST ELEVATION  
SCALE: (1:200)



EAST ELEVATION  
SCALE: (1:200)



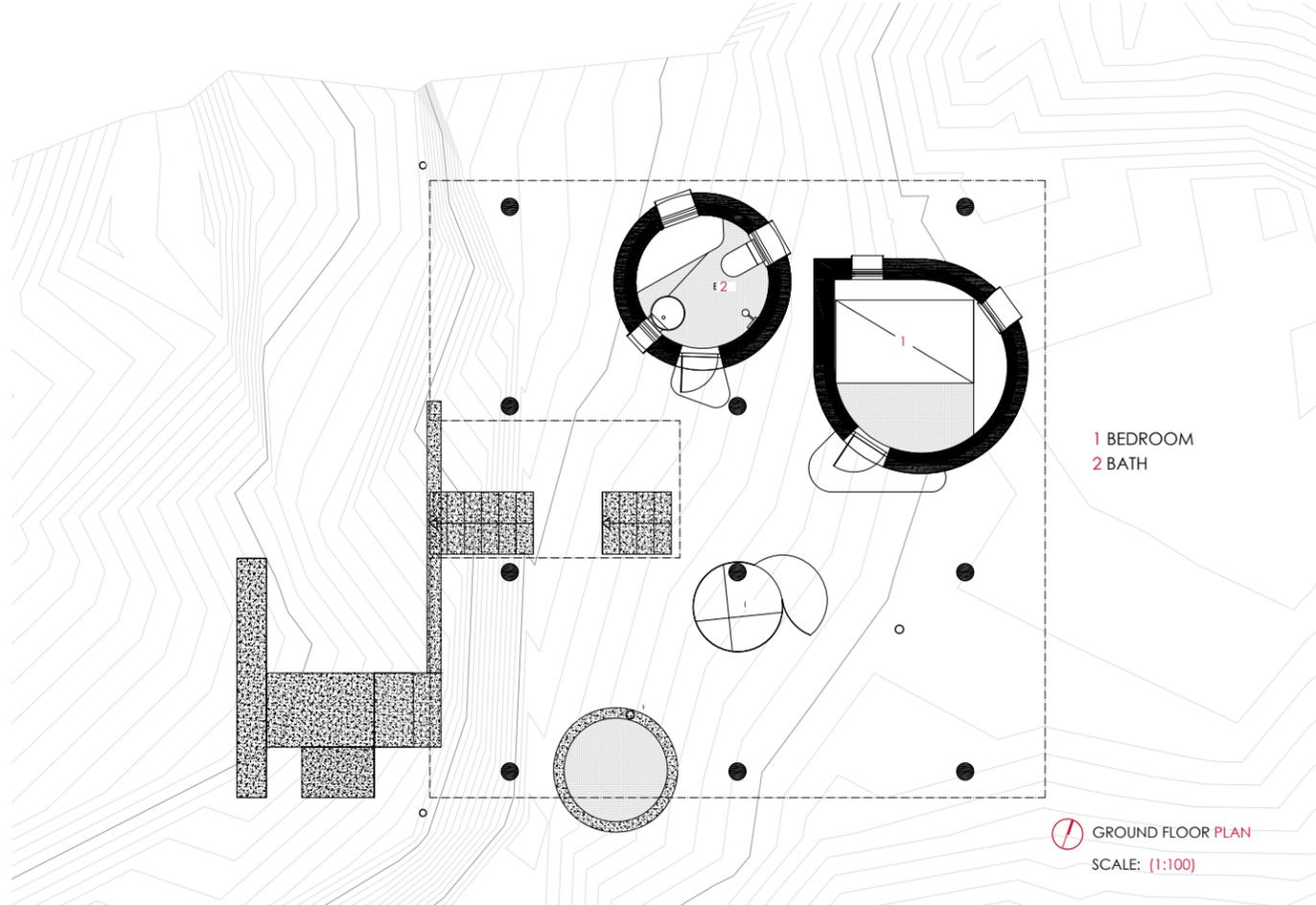
SOUTH ELEVATION  
SCALE: (1:200)



GENERAL PLAN  
SCALE: (1:200)

© Photo: Lie Øyen arkitektur, June Kathleen Johansen





© Photo: Lie Øyen arkitekter, June Kathleen Johansen

TEXT: Lie Øyen Arkitekter

The small summer cabin is built on a steep rocky site at Nipe in Risør, southern Norway. Restrictions on the site limited the cabin to one floor. Rather than ruining the worn rock to create an even site, the one floor was raised on concrete pillars, - some thin and some hollow. This way the site was left with its original landscape and the underside of the house came in handy for purposes such as storage, hot tub, and hammocks as well as creating the main entrance.

The cabin contains three bedrooms, a bathroom, a multipurpose room including a kitchen area, and a fireplace both indoors and outdoors. One would enter the cabin from below, between the columns on stairs of cast concrete on the bare rock underneath the building. The hollow pillars contain a guest bedroom and a bathroom as well as storage space. Corrugated steel sheets in the ceiling reflect the low evening sun.



# Lie Øyen Arkitekter

This introduction is based on an interview by Amirabbas Aboutalebi with Tanja Lie

## Location:

Oslo, Norway

## Year Founded:

2009

## Firm Leadership:

The firm leadership consists of three architects; *Tanja Lie*, *Kristoffer Øyen* and *Tai Grung* who are all educated at the School of Architecture in Oslo. The three partners share a sound common basis for the projects developed, but also complement each other in abilities, theoretical backgrounds, practical experiences, and interests. Being three ensures a never-ending discussion and healthy lability.

Tanja Lie was born in 1970 in Oslo. She is educated at the School of Architecture in Oslo and UNL in London has an intermediate subject in art history in modern architecture. After completing her diploma, she taught at the Department of Urbanism at the



School of Architecture and has later also been engaged as a teacher.

Kristoffer Øyen was born in 1970 and graduated from the School of Architecture in Oslo in 1998. Through his studies, he has worked for, among others, Olav Christopher Jensen in Berlin, and made smaller jobs for offices such as ØKAW Arkitekter, Jensen & Skodvin Arkitektkontor, NAM, and C.-V. Hølmebakk.

Tai Grung has been employed by Lie Øyen since January 2009 and partner since 2011. Tai has an architectural education from AHO and The Royal Academy of Arts Copenhagen. She has been an hour teacher and guest critic at AHO, and her urbanistic background from here. As a former partner in FET\* architecture (along with Franco Ghilardi and Ellen Hellsten), Tai has won several architectural competitions

## Firm Size:

10 architects, three carpenters, one office manager

## Opinion:

Each new assignment has its own possibilities and limitations. The project one searches are unique every time and found within these boundaries.

## Role:

The office's interest lies in the span between making an meaning: The office has its own workshop

and three highly skilled carpenters, building some of Lie Øyens houses as well as serving many of the projects with details and fitted interiors. As an office mainly dealing with housing projects, the other end of the scale is taking part in the urban discussion, doing regulation plans, and housing areas for several hundred houses. The villa, or one of a kind house, is a continuing challenge that has been the main task all along.

## Responsibility:

Making the most out of it.

## Favorite Project:

The next.

## Selected Projects:

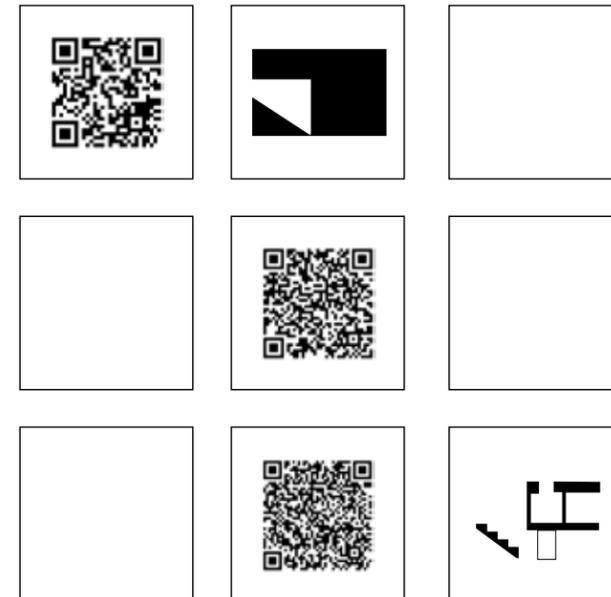
Villa Nipe, Villa Stjerneveien

## Biggest Challenge:

Bridging the gap between urbanism and the homemade detail.

## Special Item in Lie Øyen Arkitekter studio space:

Lucy



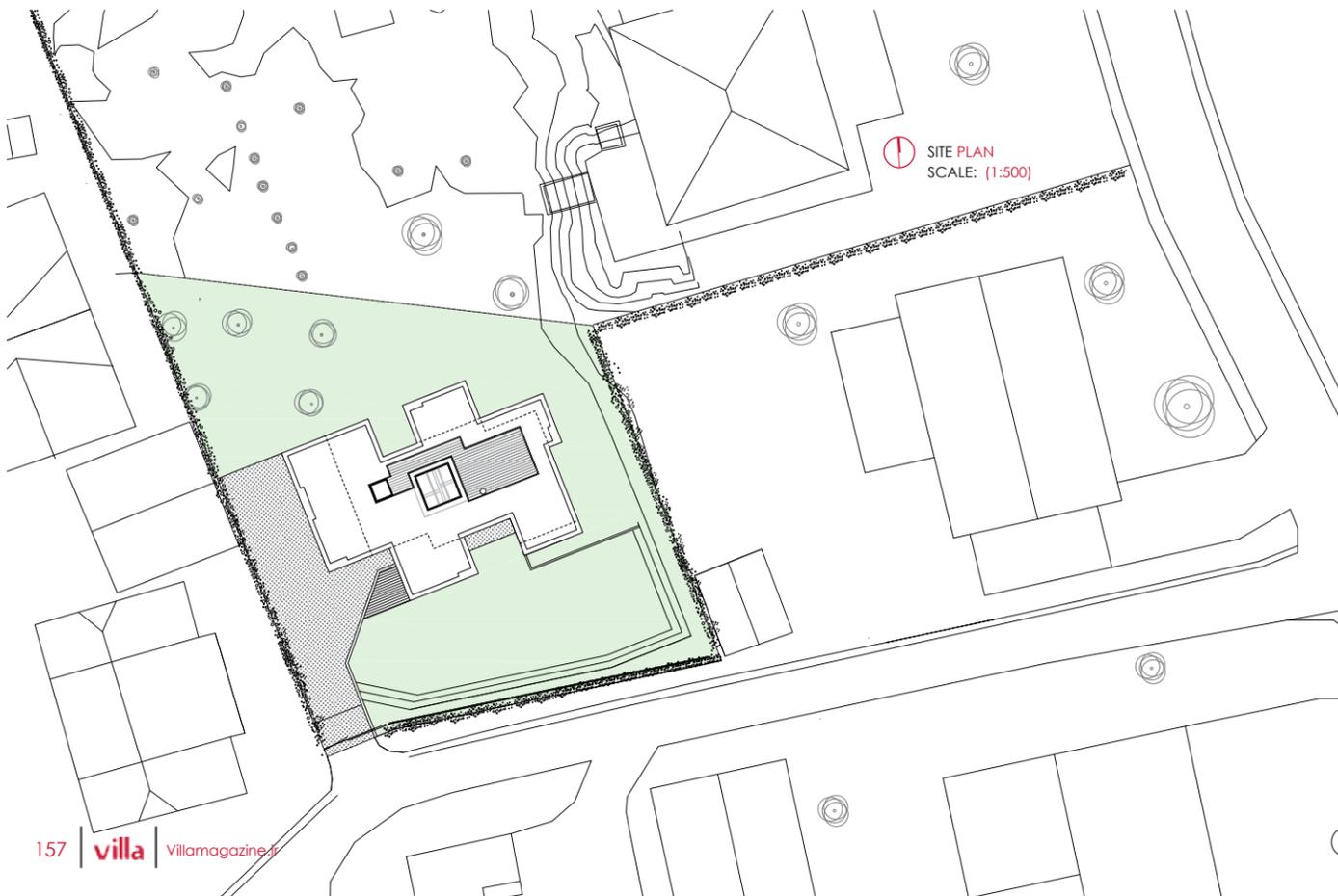
The central double-height living room is the heart of the house and connects all the rooms and areas.

The plot was a lovely old garden, but a flat terrain and a relatively tight situation gave a limited view. It was important for us to preserve much of the garden for outdoor use, but also as a natural quality to the enjoyment of residents, both outside and inside.





© Photo: Gunnar Sørås



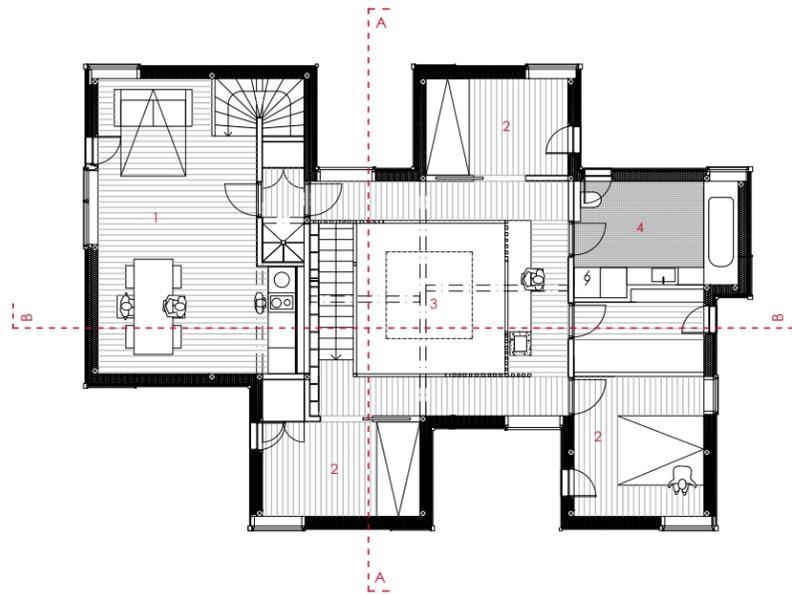
© Photo: Lars Petter Pettersen

The starting point for this task was a typical challenge in Oslo: densification in an area of existing single-family houses. The plot was a lovely old garden, but a flat terrain and a relatively tight situation gave a limited view. It was important for us to preserve much of the garden for outdoor use, but also as a natural quality to the enjoyment of residents, both outside and inside. Therefore, the ground floor has a relatively limited footprint, while the larger upper floor cantilevers out creating covered outdoor areas.

The house is broken up into smaller volumes to

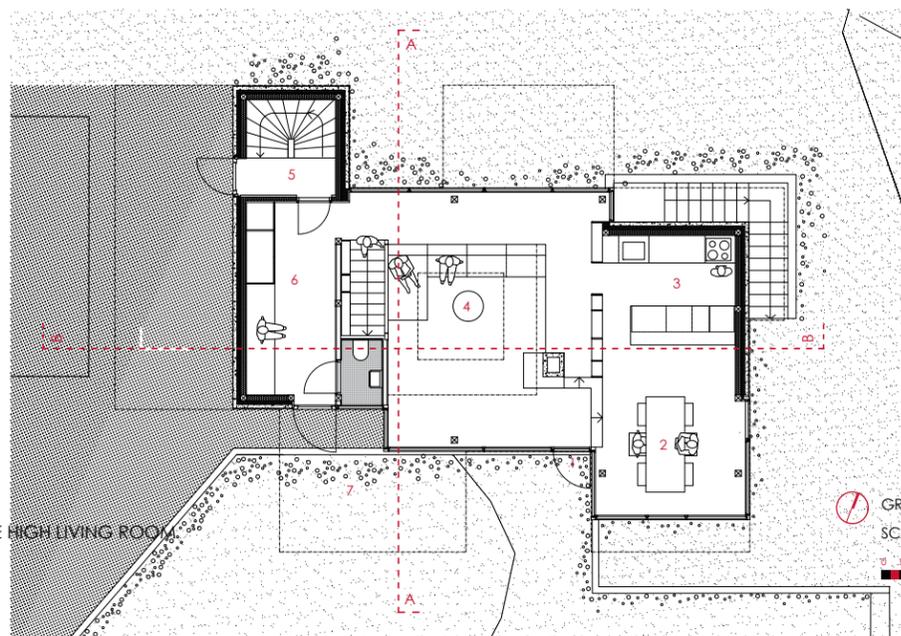
adapt to the relatively tight situation and the scale of the surrounding buildings.

As an addition to the garden, and as compensation for the reduced view, the project creates an inner landscape, a sequence of rooms with varying scale and use, different degrees of transparency and privacy, changing views, and light conditions. The central double-height living room is the heart of the house and connects all the rooms and areas. The room is surrounded in first floor by the lobby, kitchen and dining room, and the garden with its various outdoor areas.



- 1 GALLERY
- 2 BEDROOMS
- 3 VOID
- 4 BATHROOM

FIRST FLOOR PLAN  
SCALE: (1:200)



- 1 ENTRANCE
- 2 DINING
- 3 KITCHEN
- 4 CENTRAL DOUBLE HIGH LIVING ROOM
- 5 STAIRCASE
- 6 GALLERY
- 7 GARDEN

GROUND FLOOR PLAN  
SCALE: (1:200)

A staircase leads up to a gallery with access to private rooms, bedrooms, and bathrooms. The gallery is a casual place and acts as an extension of the rooms. A large skylight provides varied light and shadow effects through the day.

The house structure is prefabricated wooden columns and beams. All structure parts are exposed to the interior of the project. The cantilevered rooms on the 2nd floor hanging from high beams under the roof. The beams have different dimensions, depending on the cantilever length. The columns have unique dimensions, adapted to their individual loads. It has not been the goal to standardize or clean up the construction, but rather let it be an organic result of the housing geometry.

A system that cannot immediately be read as a clear structure, but rather gives the qualities of a forest, where you can let your eyes wander along continuing branches. The project is carried out within a limited budget. Open and trusting cooperation between the builder, architect, and contractor has nevertheless enabled a distinctive and elaborate house.

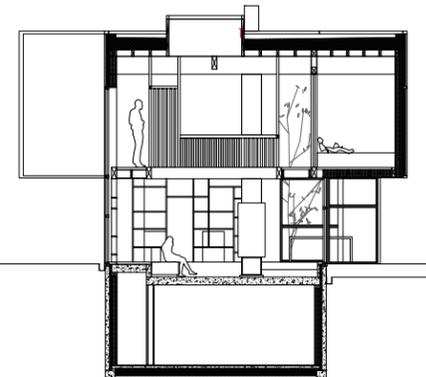


© Photo: Lars Peltter Peitersen

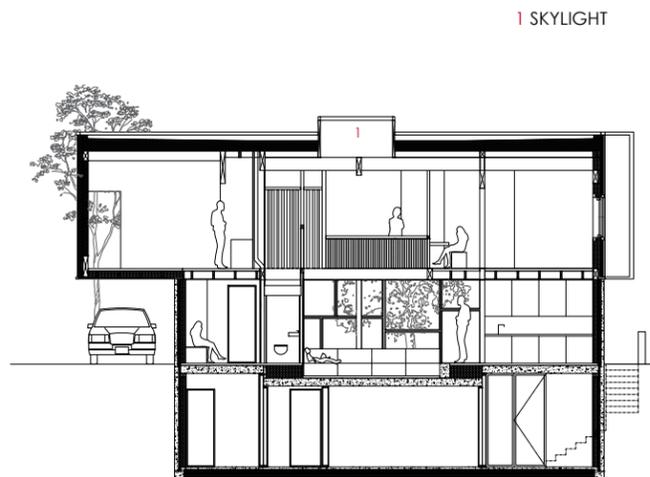
# VILLA HOLTET

The Villa is broken up into smaller volumes to adapt to the relatively tight situation and the scale of the surrounding buildings.

TEXT: Atelier Oslo



SECTION A-A  
SCALE: (1:200)  
0 5 1 2.5



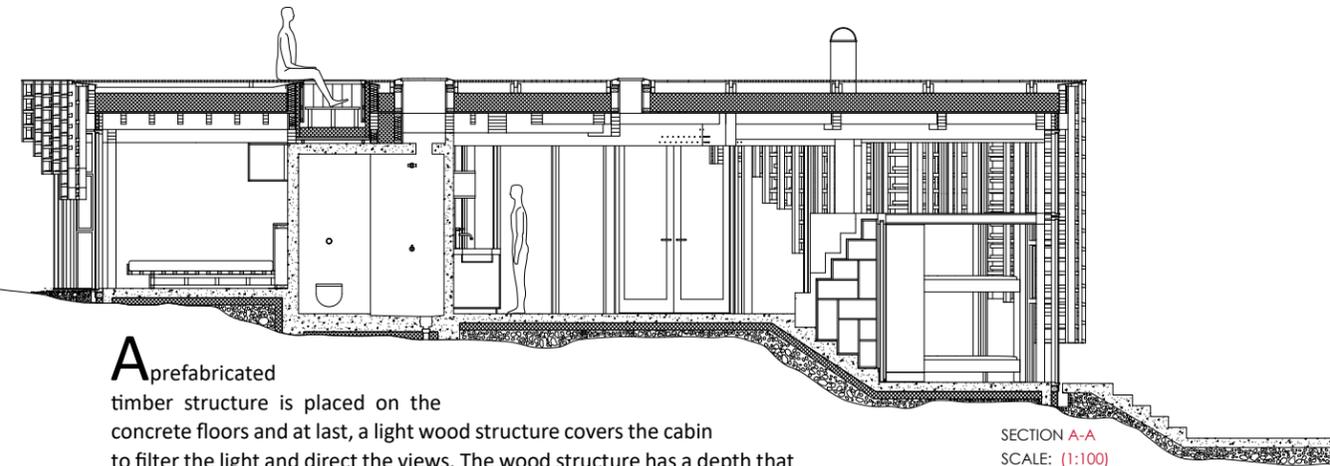
1 SKYLIGHT

SECTION B-B  
SCALE: (1:200)  
0 5 1 2.5





© Photo: Ivar Kvad



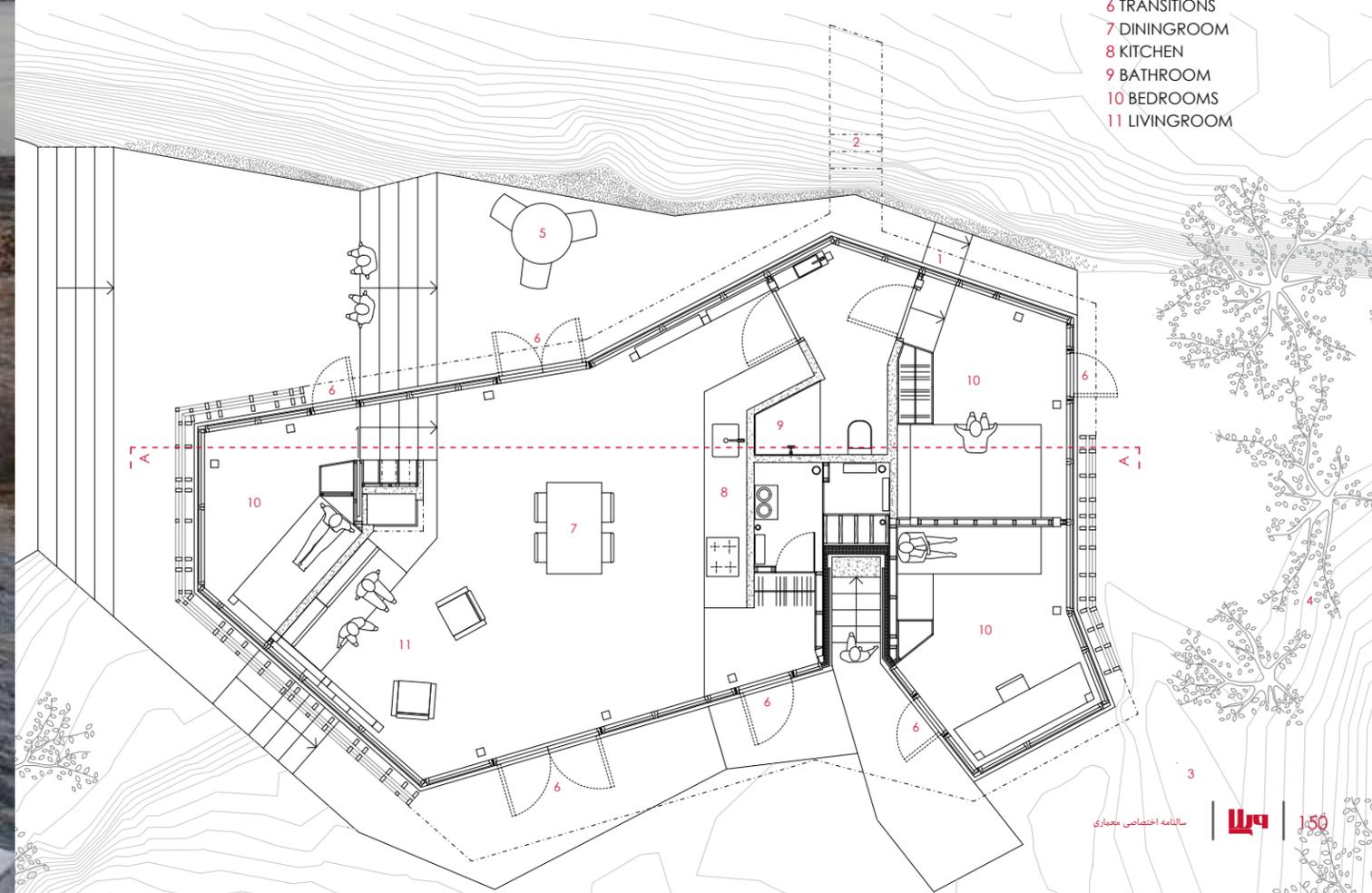
SECTION A-A  
SCALE: (1:100)

**A** prefabricated timber structure is placed on the concrete floors and at last, a light wood structure covers the cabin to filter the light and direct the views. The wood structure has a depth that creates a play of shadows through the day and a calm atmosphere resembling the feeling of sitting under a tree.

A small annex creates a fence towards the neighbor building and another sheltered outdoor space. All exterior wood is Kebony which is a special heat-treated wood that will turn grey and require no maintenance.

MAIN PLAN  
SCALE: (1:100)

- 1 BACK SIDE WALKING
- 2 STAIR ENTRANCE
- 3 ROCKS
- 4 HILL SIDE
- 5 CONCRETE FLOORS
- 6 TRANSITIONS
- 7 DININGROOM
- 8 KITCHEN
- 9 BATHROOM
- 10 BEDROOMS
- 11 LIVINGROOM



# VILLA ON AN ISLAND

The topography of the site was carefully measured to integrate the rocks into the project.

TEXT: Atelier Oslo

The small house is situated on an island on the south coast of Norway. The site is characterized by smooth and curved rocks that goes down towards the ocean.

The house is built for two artists that wanted a house for contemplation and working.

You enter the project from the backside walking along a small hill. The entrance is a stair that goes through the building taking you to the entrance on the front side. The entrance sequence marks a transition and prepare you for the life on the Island.

The topography of the site was carefully measured to integrate

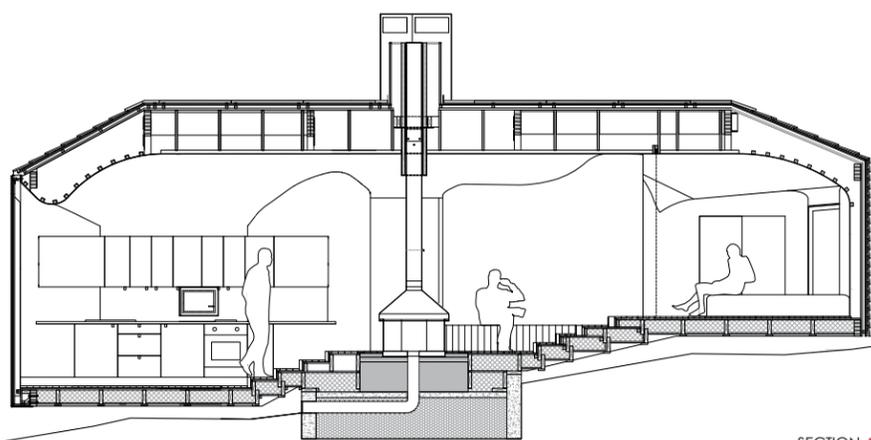
the rocks into the project. Concrete floors at different levels connect to the main levels of the topography and create a variety of different outdoor spaces. The concrete floors and stairs dissolve the division of inside and outside. The interior becomes part of the landscape and walking in and around the cabin gives a unique experience, where the different qualities from the site becomes part of the architecture. From the concrete floors kitchen, bathroom and fireplace grows up to serve the inhabitants like furniture's that sits on the rock.

© Photos: Ivar Kyvaal

The interior is shaped as a continuous space. The curved walls and ceilings form continuous surfaces clad with 4mm birch plywood. The floor follows the terrain and divides the plan into several levels that also defines the different functional zones of the cabin. The transitions between these levels create steps that provide various

places for sitting and lying down.

The fireplace is located at the center of the cabin, set down on the floor of the main access level. This provides the feeling of a campfire in the landscape. Seen from all levels in the cabin, you can enjoy the fireplace from far away or lying down next to it.



SECTION A-A  
SCALE: (1:100)



© Photo: Lars Peltter Peitersen



The project is located in Krokskogen forests, outside the town of Hønefoss. Its location on a steep slope gives a fantastic view over the lake Steinsfjorden.

The site is often exposed to strong winds, so the cabin is organized around several outdoor spaces that provide shelter from the wind and receives the sun at different times of the day.

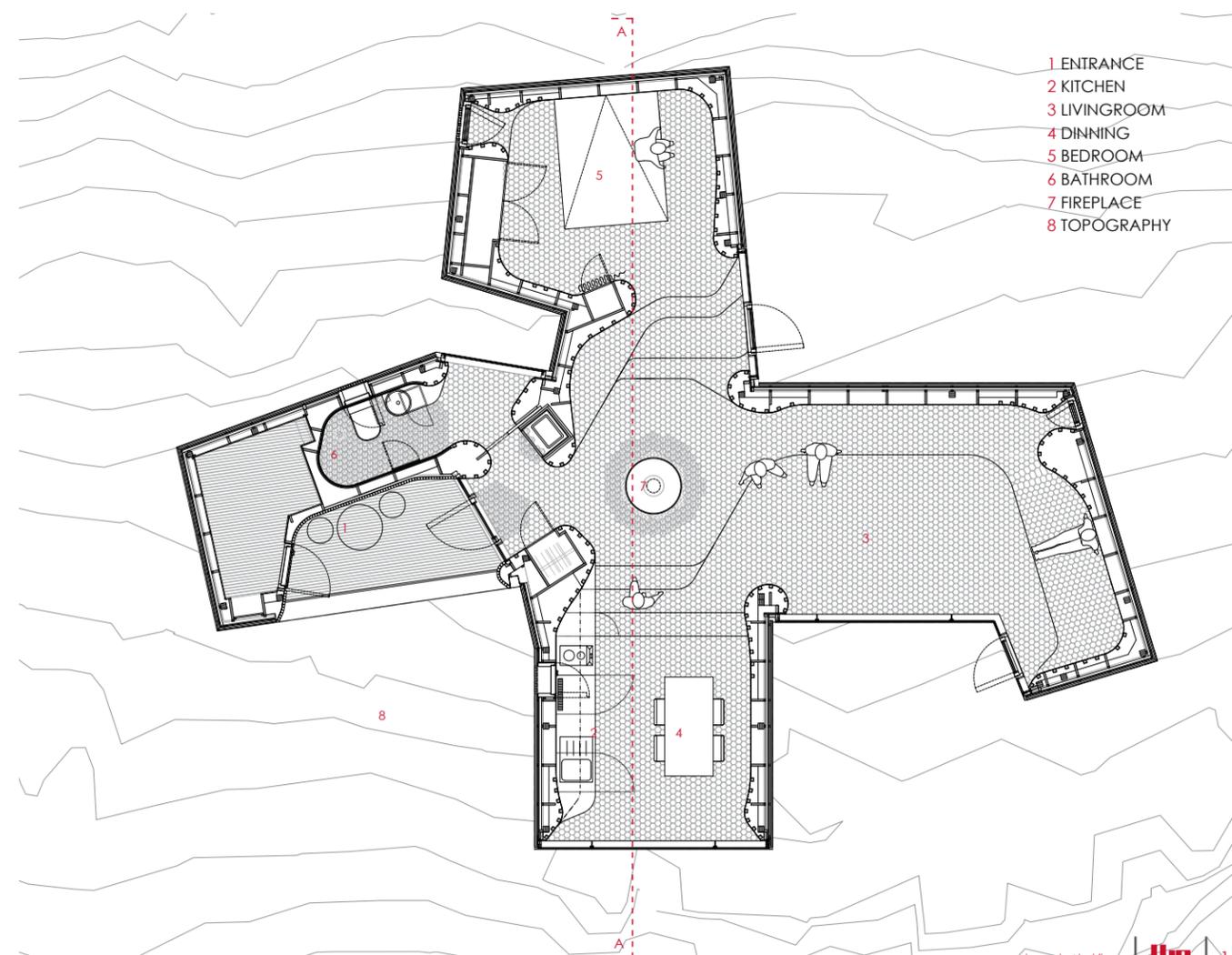
Large glass walls are located in the living and dining areas. The frames of the glass are detailed carefully to avoid seeing it from the inside. This creates a more direct relationship with nature outside.

Outside, the cottage has a more rectangular

geometry and the walls and roofs are covered with 20mm basalt stone slabs laid in a pattern similar to the ones often used for traditional wooden claddings in Norway.

The lodge consists mainly of prefabricated elements. The main structure is laminated timber completed with a substructure of *Kerto* construction plywood. The Kerto boards are CNC milled and define the geometry both externally and internally. The cabin is supported by steel rods drilled directly into the rock, supplemented with a small concrete foundation under the fireplace for stabilization.

GENERAL PLAN  
SCALE: (1:100)





# VILLA NORDER- HOV

The site is often exposed to strong winds, so the cabin is organized around several outdoor spaces that provide shelter from the wind and receives the sun at different times of the day.

TEXT: Atelier Oslo

# Atelier Oslo

This introduction is based on an interview by Amirabbas Aboutalebi with Nils Ole Bae Brandtzæg

## Location:

Oslo, Norway

## Year Founded:

2006

## Firm Leadership:

Nils Ole Bae Brandtzæg, Thomas Liu, Marius Mowe, Jonas Norsted.

## Firm Size:

16

## Opinion:

The development of each project focus on creating the architecture of high quality in which the basic elements of architecture such as structure, materiality, light, and space are particularly emphasized and reinterpreted in order to solve current problems.

## Responsibility:

Atelier Oslo's portfolio includes projects ranging from large scale projects to single-family houses and small installations.



## Favorite Project:

All of our projects are our favorite projects.

## Selected Projects:

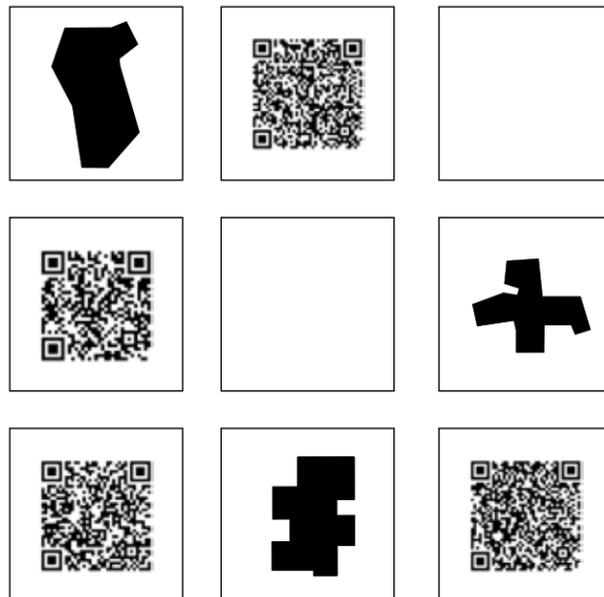
Villa Holtet, Cabin Norderhov, House on an Island

## Special Item in Atelier Oslo studio space:

Physical model studies everywhere

## Biggest Challenge:

Atelier Oslo challenge so far has been the development of the design for the New Deichman library in Oslo. (collaboration with Lundhagem).



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The building is clad with black, burned oak, inspired by Japanese building traditions. The burnt oak will naturally erode over time so that the building gradually changes character throughout the years and seasons. A shallow water pond below the building creates an illusion of a «floating» building.

The Selvaag brothers suggest Kikkut, a plot that has been owned by the Selvaag family for decades on the west side of Oslo, as a good location for the Melgaard house. The choice of the plot comes naturally as the area is already an artistic hub thanks to its proximity to the art colony Ekely and Edvard Munch's former home and atelier. Nothing has been built on the plot since the villa that used to adorn the plot was demolished in 1989. The Selvaag brothers see a good opportunity to realize an ambitious art project on behalf of an artist that they have followed for a long time.

Converting Melgaard's art into architecture is a meticulous digital process. The work consists of shaping digital models consisting of a small-scaled triangular pattern. Snøhetta models selected Melgaard drawings before initiating a reduction process of the models to achieve buildable shapes. A large number of the triangles are then digitally removed from the 3D model, creating a rougher

and more geometrical pattern. The façades of the house take shape. The house has become a physical, triangular wooden house resting on poles of white animal-shaped sculptures. For the first time, Melgaard's art describes an architectural space and expression.

Melgaard's drawings are projected back onto the geometrical façades. The colors translate into imprints that are cast back onto the façades. While subtle and translucent colors provide a light imprint into the façades, saturated colors break through the material entirely, inviting light into the building. For the first time, the architecture describes an artistic expression.



On the inside of the building, Melgaard's artistic universe and home concept complement each other perfectly. While one of the rooms could function both as swimming pool and dining room, another could function as workspace and spa. These untraditional pairings are a direct symbol of how conventions are prevented from influencing the building's usage or design.

# A HOUSE TO

It all starts in 2011 when the Norwegian artist, Bjarne Melgaard, reaches out to Olav and Frederik Selvaag with the idea of making a sculpture that would double as a house.

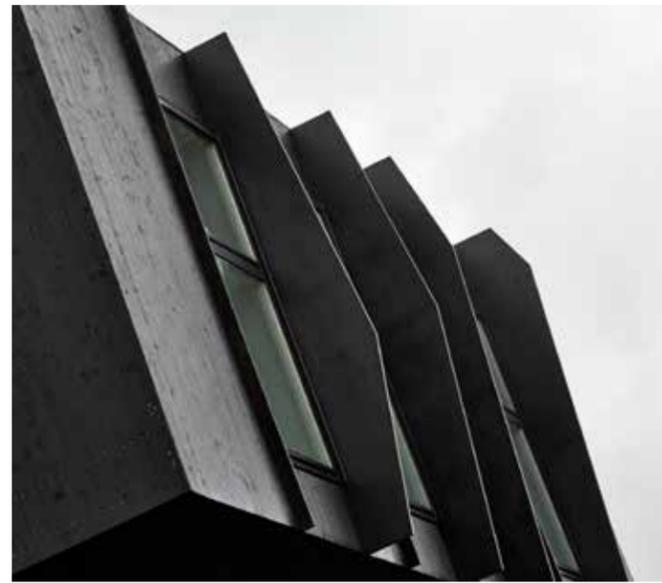
TEXT: Snøhetta



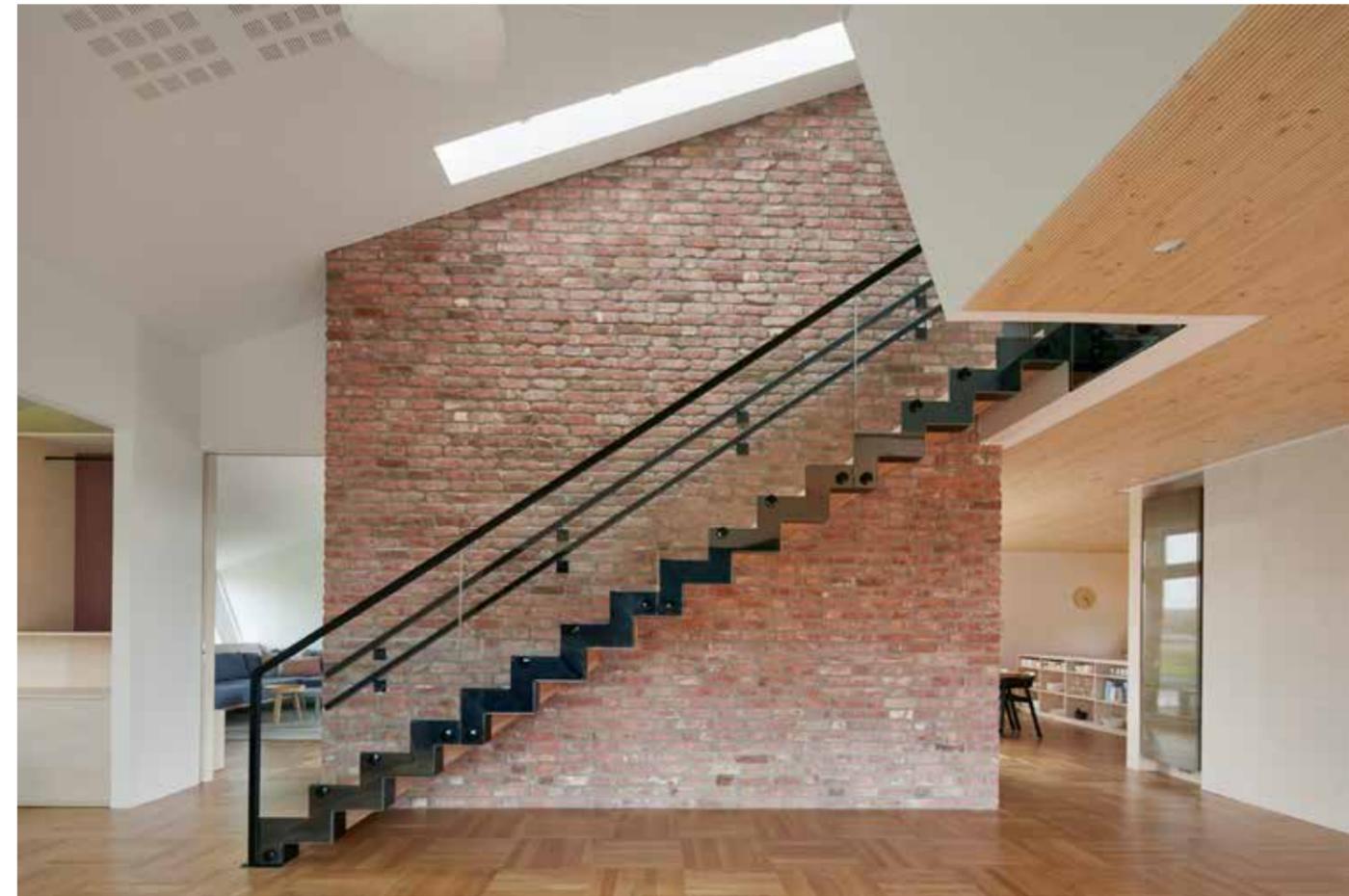
It all starts in 2011 when the Norwegian artist, Bjarne Melgaard, reaches out to Olav and Frederik Selvaag with the idea of making a sculpture that would double as a house. Having a long tradition of supporting Norwegian artists, the Selvaag brothers adhere to the idea. Shortly after, Snøhetta gets involved in the project, and since then the artist and the architects have exchanged thoughts, drawings, 3D models and documents to design a house that will function as Melgaard's private residence and atelier.

# TO BE DONE

© Photo: Bruce Damonte



To achieve ZEB-OM classification the project is required to document and verify a minimum of 100% CO2 offsetting. Renewable energy production via photovoltaic and solar-thermal panels integrated in the building envelope enables offsetting of carbon emissions generated by the burning of fossil fuels in power stations. By offsetting in this manner we reduce emission of other greenhouse gasses simultaneously. Focus on carbon emissions associated with building materials represents a new direction in the vital drive toward a sustainable construction industry. High environmental ambitions create new parameters in the design process. New tools are put to use, the academic disciplines work closer together, and the requirements for documentation are more demanding than ever. In particular, the high focus on choice of material in early development phases is new, and it generates innovative design processes on a multidisciplinary level.



© Photo: Bruce Damonte

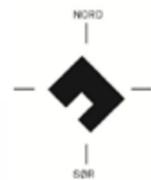
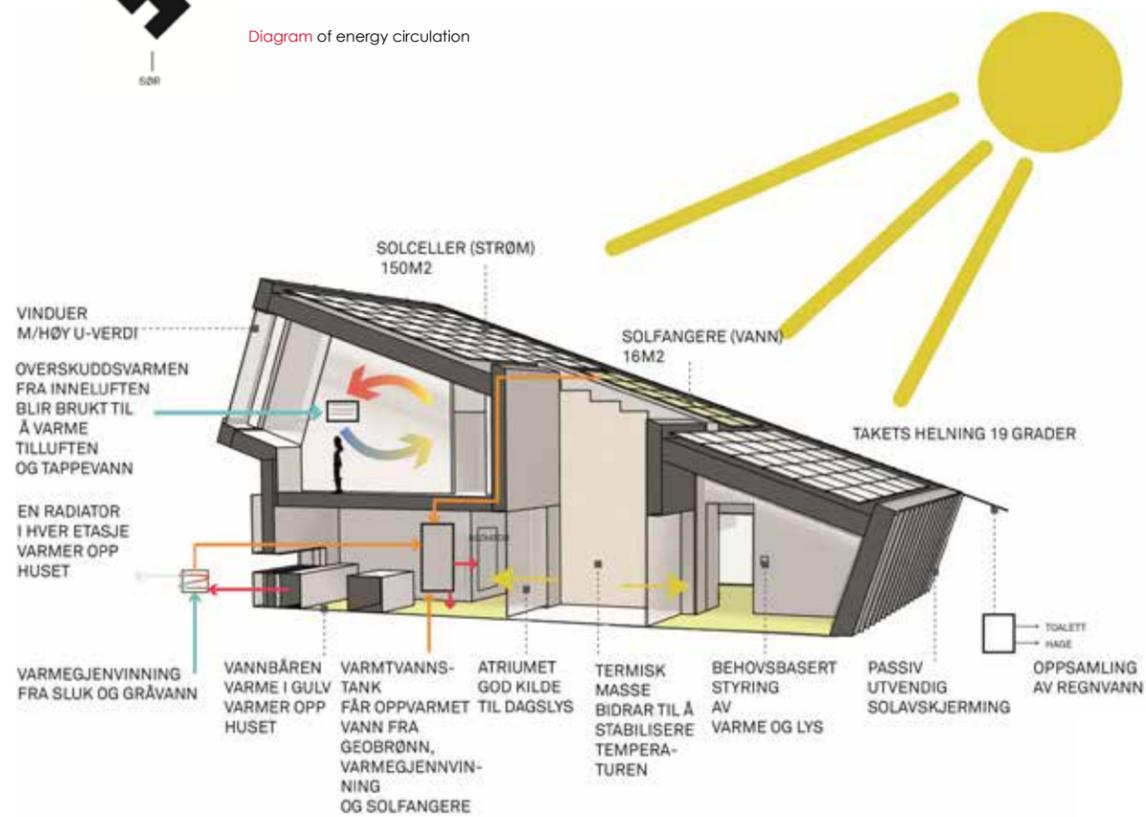
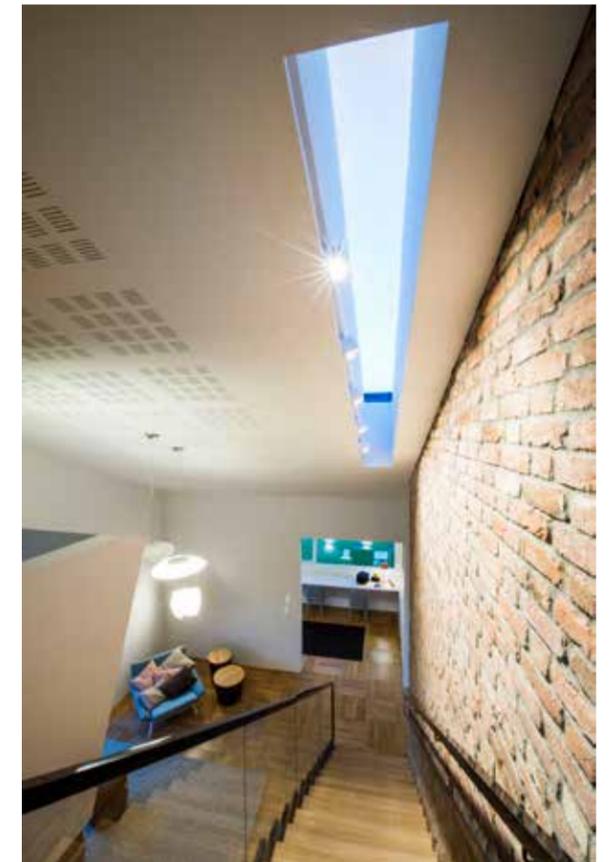


Diagram of energy circulation



Daylight, views, and contact with landscape and outdoor space are reconciled with the need for balancing sealed walls and windows. Heating and cooling is solved passively through placement of glass surfaces, orientation, house geometry, and volume. Materials have been chosen based on thermal characteristics and embodied energy, but also on the basis of their ability to contribute to a good indoor climate, air quality, and aesthetic qualities.



© Photo: Paal-André Schwital

© Photo: Bruce Damonte

The ZEB Pilot House in Larvik, Norway, opens today, September 17th. The demonstration house is developed by Snøhetta, ZEB, SINTEF, Brødrene Dahl, and Optimera.

TEXT: Snøhetta

**P**lus House Larvik is a pilot project on a family house out of the ordinary. By optimizing architectural qualities and technological solutions, the house serves both the living and energy needs of a family house, in addition to generating enough energy surpluses to power an electric car year-round.

The house is the result of a collaboration between the architecture and design firm Snøhetta, Scandinavia's largest independent research body SINTEF, Zero Emission Building (ZEB) partner Brødrene Dahl, and Optimera. The project describes a single family house, however, the building is primarily intended for use as a demonstration platform to facilitate learning.

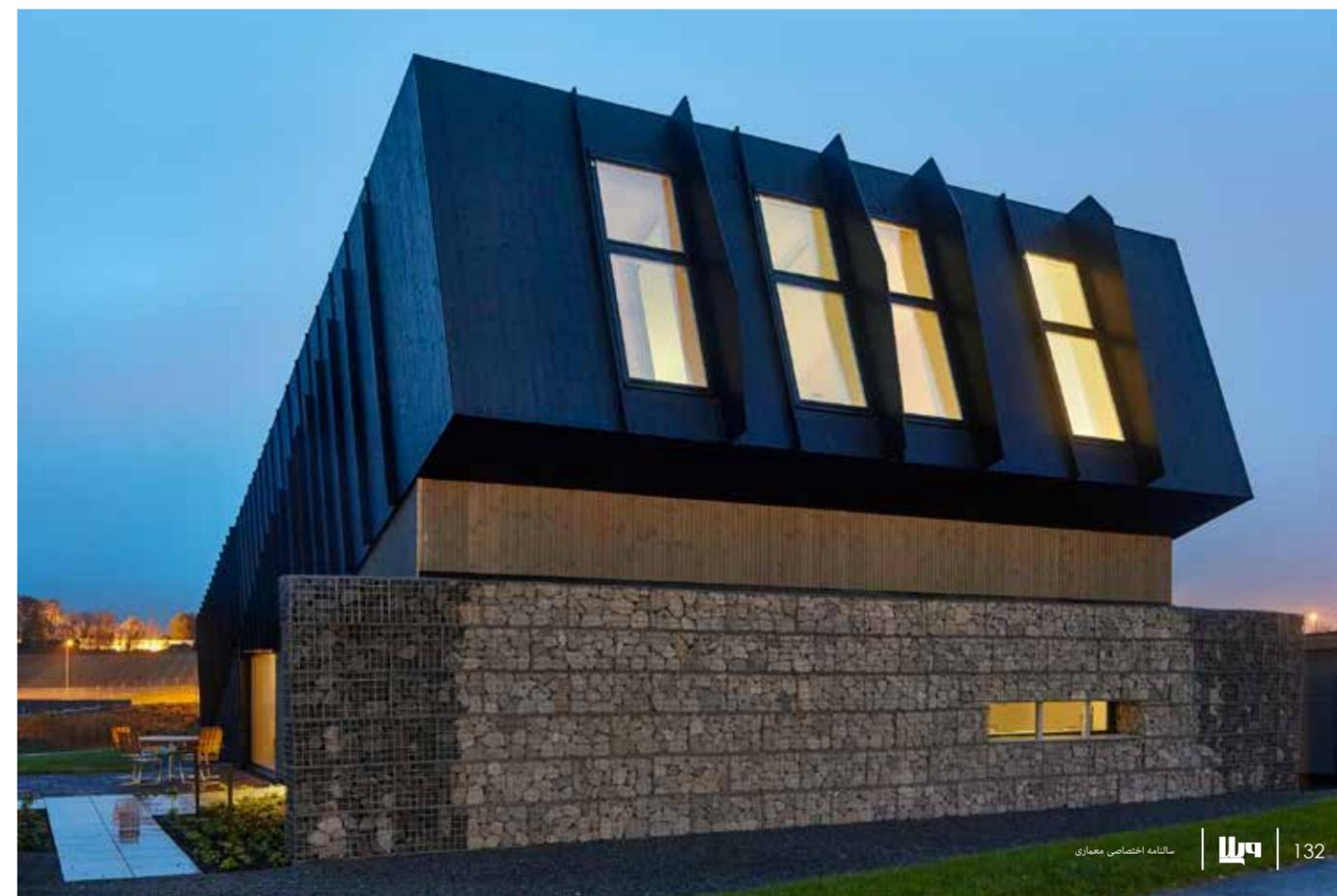
The house in the garden has a characteristic tilt towards southeast and a sloping roof surface clad with solar panels and collectors. These elements, together with geothermal energy from energy wells in the ground, serve the energy need for the house. The project has a strong focus on retaining home-like qualities through non-quantifiable properties. Emotive comfort and sense of wellbeing have governed the design process to the same extent as energy demands.

# تولید انرژی



© Photo: Paal-André Schwital

© Photo: Bruce Damonte



# Snøhetta

Selected Projects: ZEB Pilot House, A House To Die In

## ABOUT SNØHETTA

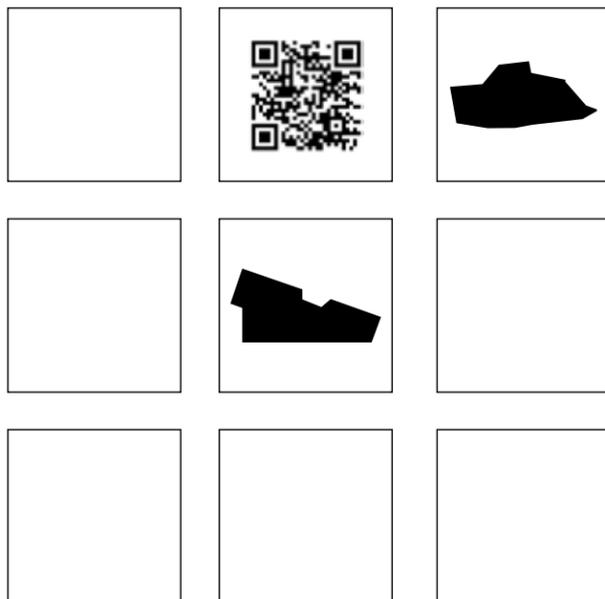
Snøhetta (Norwegian pronunciation: [ˈsnøːˌhɛtə]) began as a collaborative architectural and landscape workshop, and has remained true to its trans-disciplinary way of thinking since its inception.

Their work strives to enhance the sense of surroundings, identity and relationship to others and the physical spaces we inhabit, whether feral or human-made. Museums, products, reindeer observatories, graphics, landscapes and dollhouses get the same care and attention to purpose.

Today, Snøhetta has grown to become an internationally renowned practice of architecture, landscape architecture, interior architecture, product, graphic, digital design and art, with 280 employees of more than thirty different nationalities, and an equal gender distribution.

Snøhetta practice has a global presence, with offices spanning from Oslo, Paris, and Innsbruck, to New York, Hong Kong, Adelaide and San Francisco.

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[HTTP://VILLANEWS.IR/EN/ARCHITECTS](http://villanews.ir/en/architects)





© Photo: Bruce Damonte



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### The interiors

To create a more subdued texture on the interior, the concrete finishes in the bedrooms are smooth, formed with large panels instead of wood boards.

Designed by the architects, light and warm pine doors form a contrast to the colder concrete and glass surfaces. All doors are made of solid pine with a lye treatment and punctuated with custom-designed carved wood door handles. The shape of the handles is rounded and chunky, a playful foil against the hard edges of the concrete.

The bathrooms further celebrate the single, dominant material and underscore it with monochrome approach. Mork-Ulnes designed the precast concrete vanities to match the structure and dark grey Vola faucets add a pop of glossy texture against the matte concrete.

### The clients

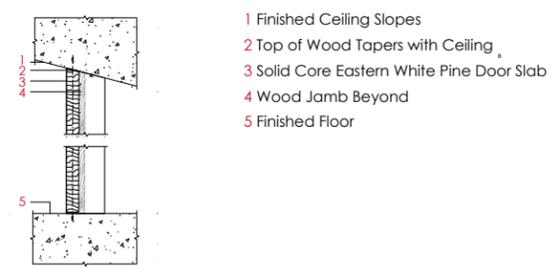
The owners are a growing family of five who enlisted Mork-Ulnes Architects to create a guesthouse to host their extended family and friends at their weekend retreat.

### The brief

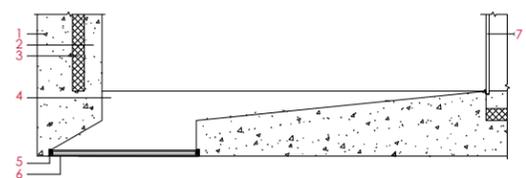
The owners requested three private guest areas each with a separate entrance, en-suite bathroom, and outdoor terrace. Given the existing ecology and desire for a low maintenance project, the owners were interested in robust, fire-resistant building materials for the guesthouse from the onset of the design process. Eventually, board-formed concrete was chosen for its organic quality, tactility, and inherent ability to integrate into the rocky hillside. The board-forming allows the concrete to be both modern and connected to the history of wood construction in the area.



- 1 Roof Topping Slab
- 2 Recessed, Tapered Gutter
- 3 Drain Mat and Waterproofing Membrane
- 4 Rigid Insulation
- 5 Roof Structural Slab
- 6 Structural Silicone Joint
- 7 1" Insulated Glazing
- 8 Tapered Wall beyond
- 9 Concrete Architectural Wythe
- 10 Concrete Structural Wythe

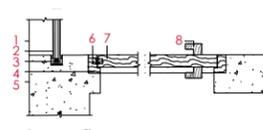


- 1 Finished Ceiling Slopes
- 2 Top of Wood Tapers with Ceiling
- 3 Solid Core Eastern White Pine Door Slab
- 4 Wood Jamb Beyond
- 5 Finished Floor



- 1 6" Structural Concrete Wythe
- 2 3" Architectural Wythe
- 3 Ridge Insulation
- 4 Concrete window sill below
- 5 Structural Silicone Joint
- 6 1" Insulated Glazing
- 7 Tempered shower Glass

BATH WINDOWS SECTION



DOOR SECTION

- 1 Edge of Slab Below
- 2 Fixed, Insulated Glazing unit
- 3 Recessed Jamb
- 4 Recessed Wood Jamb
- 5 Concrete Wall
- 6 Concrete Hinge
- 7 Solid core eastern white Pine Door
- 8 Custom Eastern white Door Pull

### The concept

Mork-Ulnes Architects approaches each project with a keen understanding of the environment that defines it. Each architectural solution seeks to integrate into its existing context and honor a site's natural and historical character. Artfully sitting a hard, manmade shell within a soft, natural landscape, Mork-Ulnes participates in a storied tradition of carving out shelter for repose in the wild.

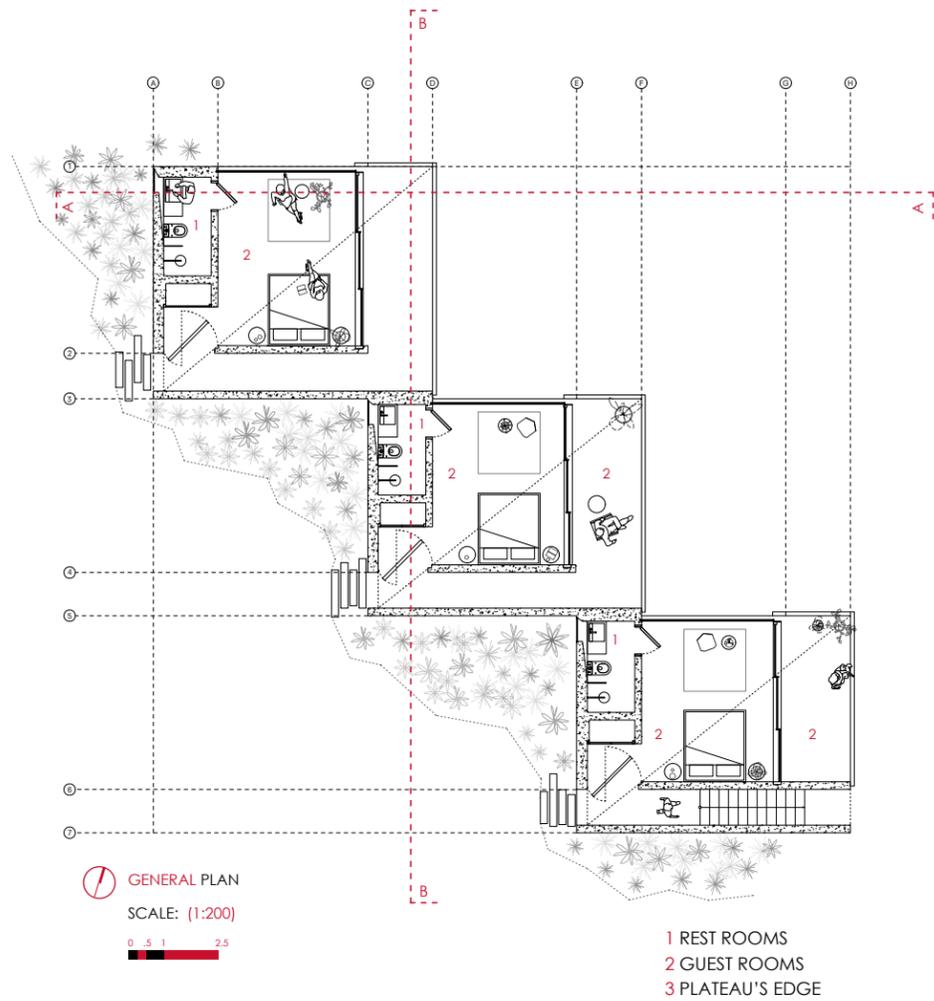
Because of their striking quality, the existing landscape and topography are indelibly present in the architectural solution. To accommodate the separate guest suites, the building is composed of three distinct, compact volumes. The site leads the form: the volumes step down with the grade progressively, nesting into the site's natural contours so that the mass of the building is softened into the hillside. A continuous, multi-gabled roof joins the discrete units into a coherent whole while its peaks and valleys echo the hills beyond.

The guesthouse's siting, form, and materiality play with perception to craft dramatic, peaceful spaces within. From the shared

perspective of the adjacent pool and garden plateau, the three volumes are solid, concrete prisms. Upon entering and passing through what feels like a heavy concrete threshold, space expands and gives way to complete openness and continuity with the landscape, offering arresting views of nature and taking full advantage of Sonoma County's mild weather. Glazed enclosures delicately inscribe the rooms to enhance this spatial and material contrast, allowing the concrete planes to remain the definitive architectural element.

The floor slabs, rooted in the hillside, float out over the steep ground below and poise each bedroom with its own privileged, private view.

The volumes' orientation away from the social zones of the garden and pool create seclusion but also enhance the thermal performance of the guesthouse. Solid concrete walls and roof shield the interior from the sun during the harshest times of the summer season, and a considerable thermal mass keeps the rooms cool in the summer and warm on chilly days. The roof's deep overhangs shade the outdoor terraces and underscore the continuousness of the indoor-outdoor space in each guest suite.

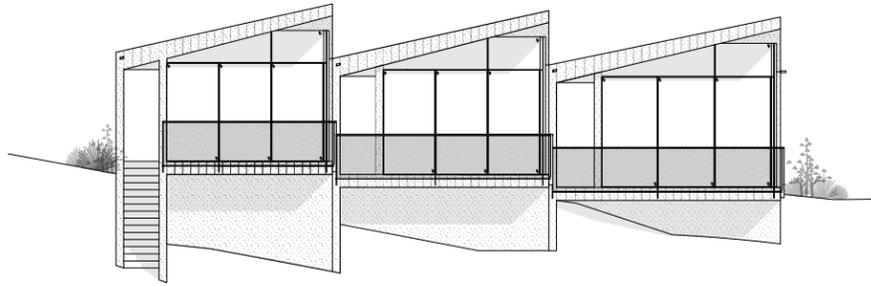


At this compact Sonoma Guesthouse, board-formed concrete sculpted into austere volumes carves into dry earth, suspending guest rooms over a plateau's edge. The building is composed of three small volumes that step down with the changing grade, nesting into the site's

natural contours so that the mass of the building is softened into the hillside. Grey concrete blends with the rich, rusty colorations of the property's rock to enhance the impression of its rootedness. A continuous, multi-gabled roof joins the private units into a coherent whole. Solid concrete walls and

roof shield the interior from the sun during the harshest times of day. The roof's oblique ridges direct views from within the house out to the remarkable hills beyond and shade the windows to protect from the intensity of the summer sun.



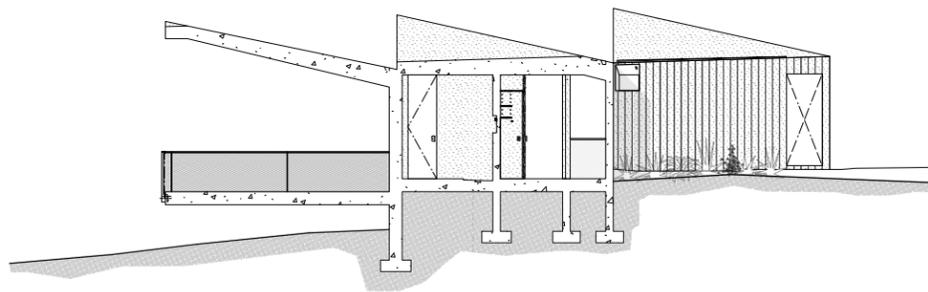


EAST ELEVATION  
SCALE: (1:200)  
0 .5 1 2.5

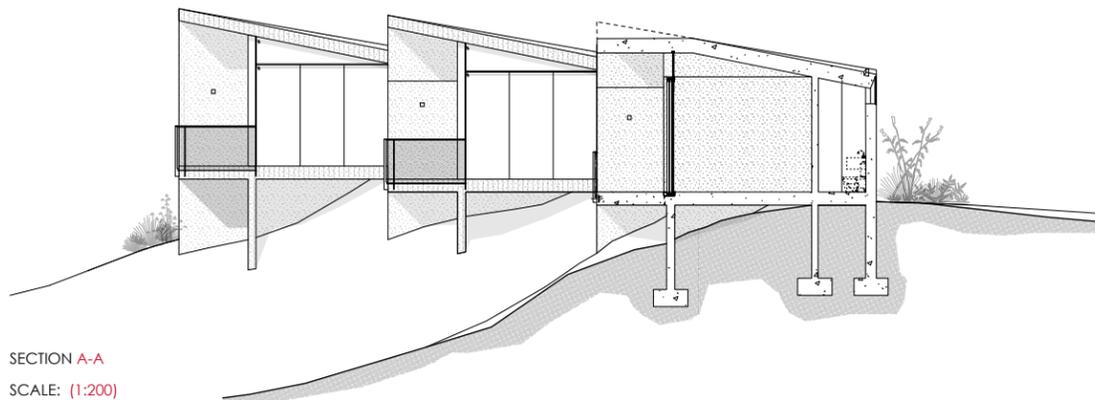
**The exteriors**

The southern and western exterior walls are entirely crafted of board-formed grey concrete. Only one small punched aperture for light into the bathrooms breaks up these sculptural planes. The board-formed texture is created from standard, rough lumber to give the guesthouse a domestic feeling and evoke the wood siding tradition in the region. The northern

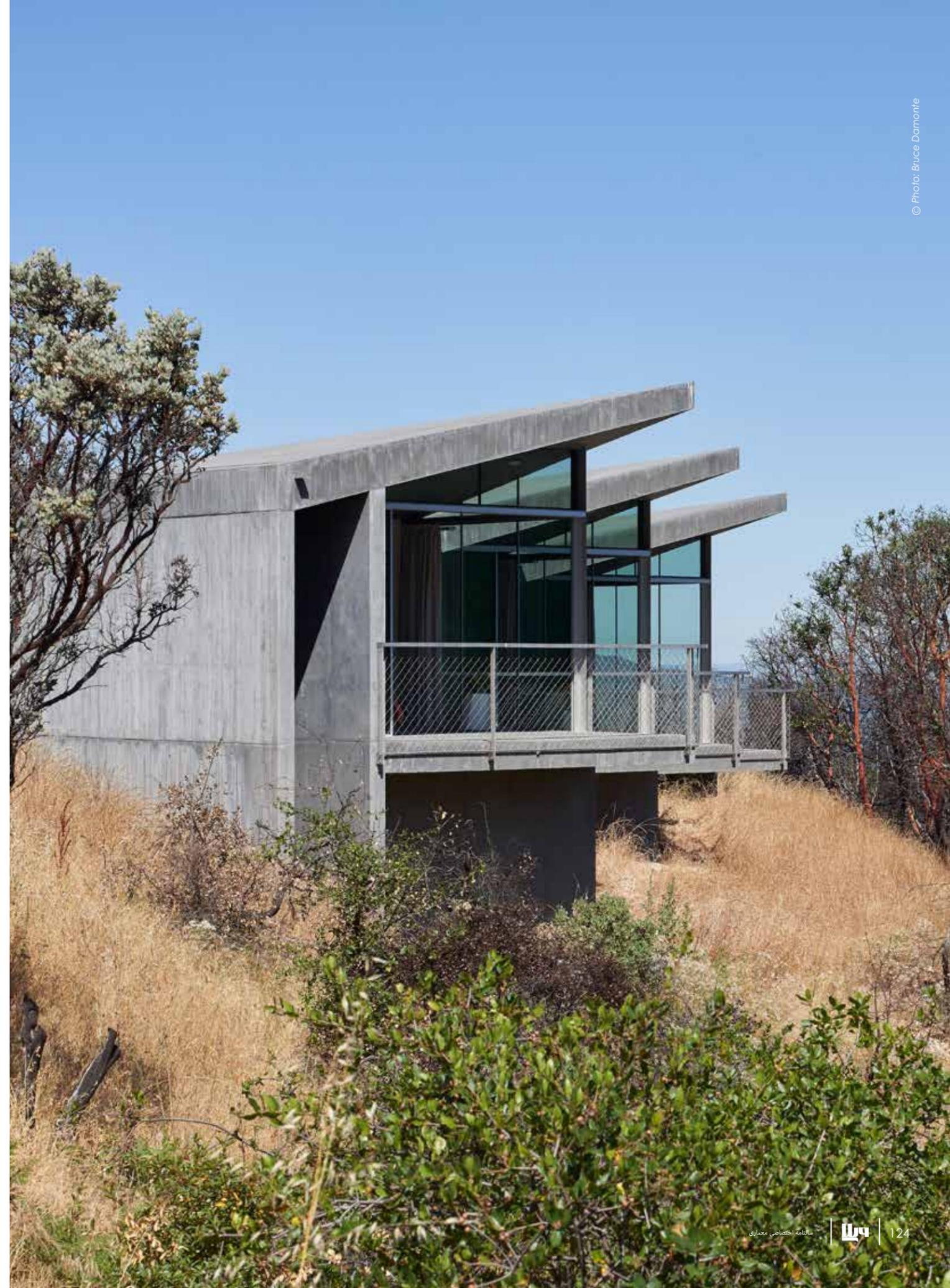
and eastern enclosures are entirely glazed, featuring sliding doors or fixed, frameless glazing. The roof is smooth-troweled concrete, creating a crisp textural break from the walls as the concrete turns from vertical to a horizontal surface. Its distinctive, oblique ridges orient guests out to the canyon.



SECTION B-B  
SCALE: (1:200)  
0 .5 1 2.5



SECTION A-A  
SCALE: (1:200)  
0 .5 1 2.5



© Photo: Bruce Damonte

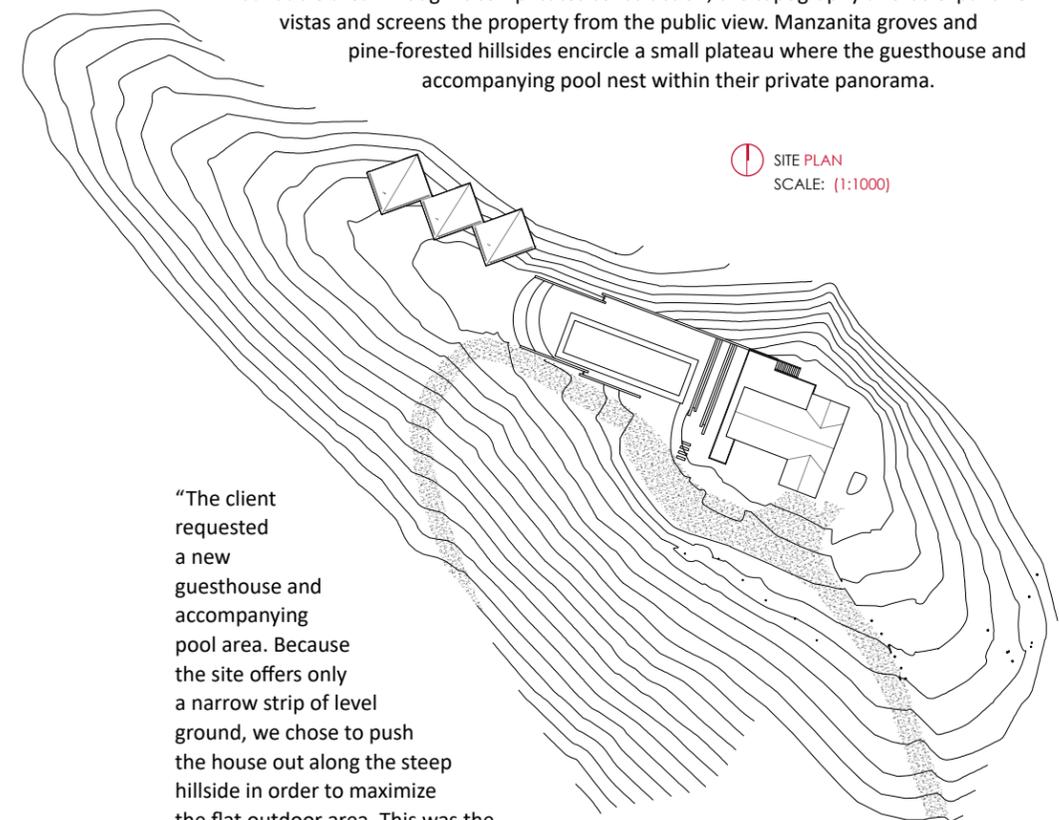
# RIDGE VILLA

The building is composed of three small volumes that step down with the changing grade, nesting into the site's natural contours so that the mass of the building is softened into the hillside.

TEXT: Mark Ulnes

In the heart of the Northern California wine country sits a charming small town surrounded for miles by the quintessential Sonoma landscape of rolling, golden hills and rows of grapevines. Climb a nearby winding country road and one finds a scenic survey of the entire region. It is atop one of these idyllic perches that a young Bay Area family has carved out a peaceful retreat away from the demands of everyday life.

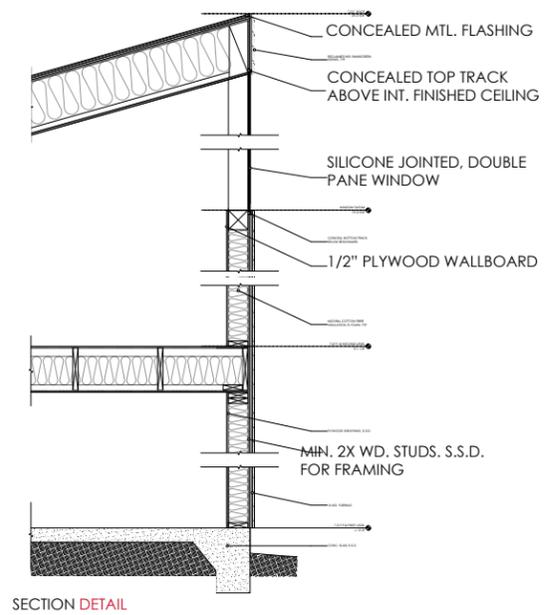
The 18-acre property mirrors the undulating hills beyond, providing little naturally flat, buildable area. Though it complicates construction, the topography affords expansive vistas and screens the property from the public view. Manzanita groves and pine-forested hillsides encircle a small plateau where the guesthouse and accompanying pool nest within their private panorama.



“The client requested a new guesthouse and accompanying pool area. Because the site offers only a narrow strip of level ground, we chose to push the house out along the steep hillside in order to maximize the flat outdoor area. This was the only way to accommodate a generous outdoor area and pool from which to fully enjoy the climate and scenery of Sonoma,” says Casper Mork-Ulnes.

With the wild, untouched California hillsides, comes the constant risk of wildfire.

As the project was nearing completion, the 2017 Nuns Wildfire engulfed the property. The surrounding forests and meadows were devastated, but the all concrete guesthouse survived the event.

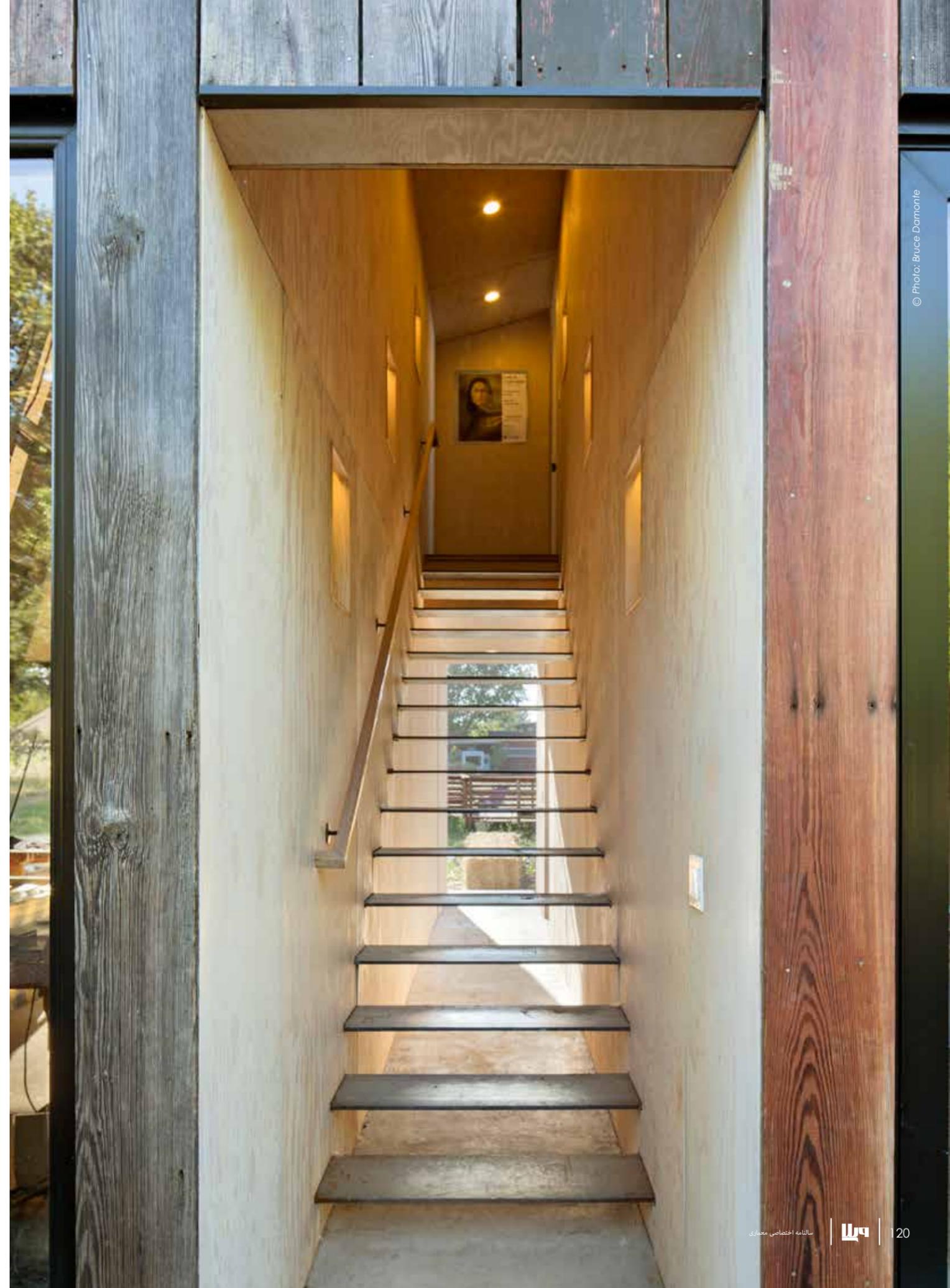


SECTION DETAIL

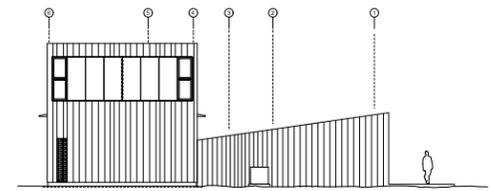
© Photo: Grant Harder



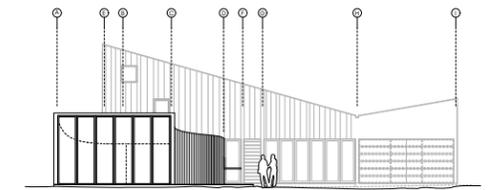
© Photo: Bruce Damonte



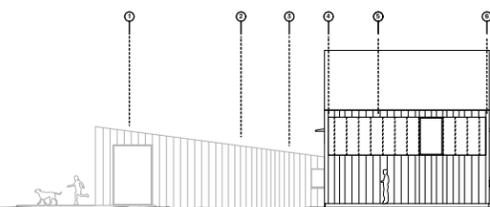
© Photo: Bruce Damonte



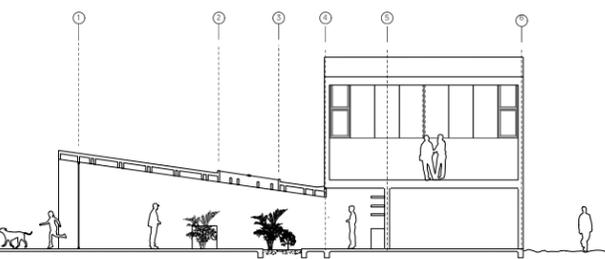
SOUTH ELEVATION  
SCALE: (1:400)



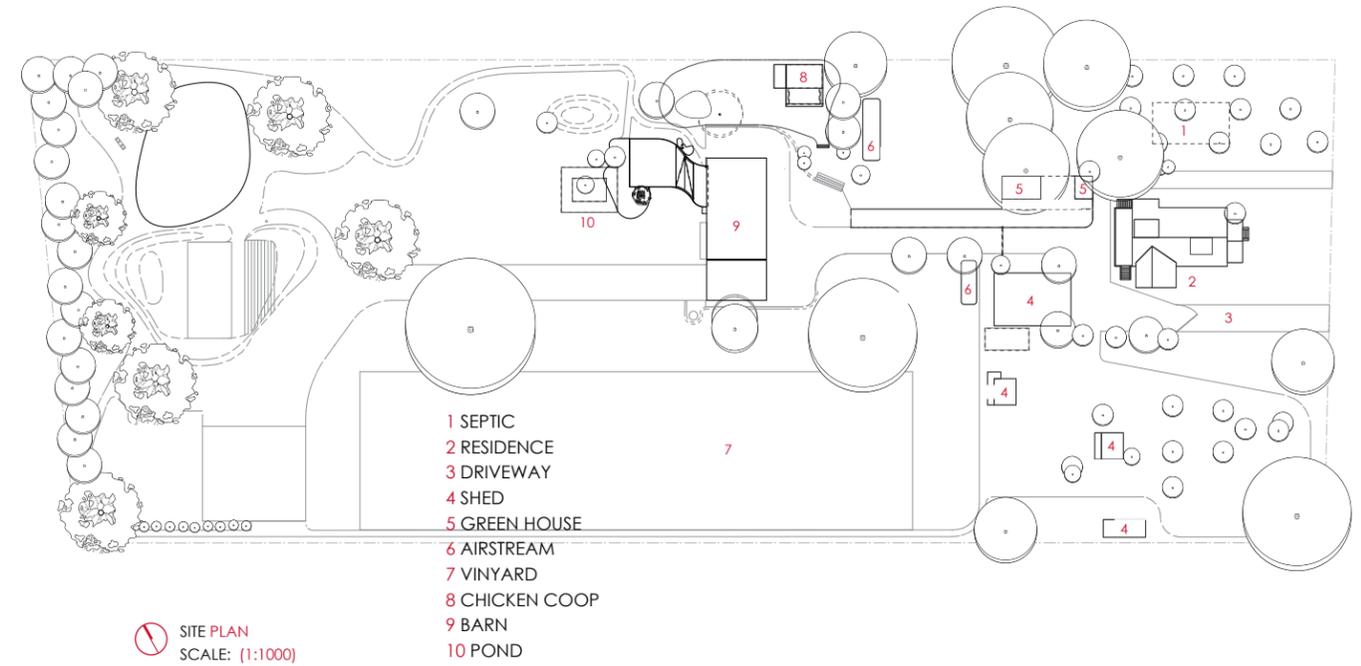
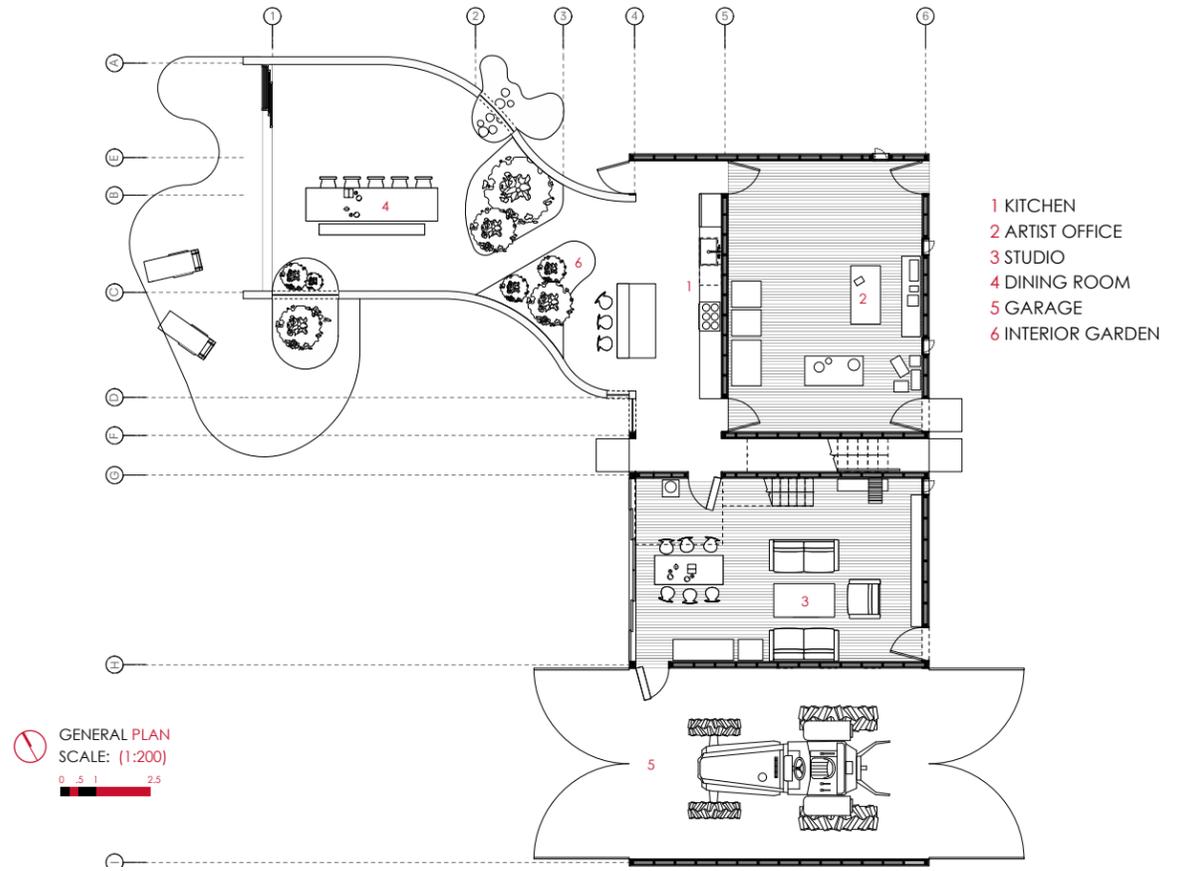
WEST ELEVATION  
SCALE: (1:400)



NORTH ELEVATION  
SCALE: (1:400)



SECTION A-A  
SCALE: (1:400)



# MEIER

# VILLA

The inverted pitch roof creates sweeping double height spaces for art production and storage, while providing natural ventilation, natural light, and views out toward the property.

TEXT: Mork Ulnes

The main structure is a 2500sf artist's studio, office, and storage building that is clad in barn wood though inverts the pitched-roof form of the original. The inverted pitch roof creates sweeping double height spaces for art production and storage, while providing natural ventilation, natural light, and views out toward the property.

A 720 sf concrete kitchen and dining space grows out from the studio. Nicknamed the "Amoeba," it reaches toward the landscape and literally captures it to create

a lush interior garden that softly separates the kitchen from the dining area. The roof is an exposed wood, scissor-beam roof construction with a large, diffuse skylight that brings light into the center of the building for people and plants. Though its form and material may seem foreign, it follows a similar pitched form as its host and is board-formed using the same barn wood as formwork. When the concrete had dried the boards were removed and reused as a fence elsewhere on the property, further continuing a many decades-old material lineage.



© Photo: Bruce Damonte



© Photo: Bruce Damonte

**The Program**

The interior arrangement was established with consideration of the client's needs.

The three adult children's bedrooms and bathrooms (one single and one jack-and-jill), as well as the bunk bedroom for the seven children and its bathroom, are located on the second floor. The grandparents' master bedroom and bathroom and the communal living area, where the family members spend most of their time, are on the top floor. The large space of the living room and of the dining room with its open-plan kitchen is wholly glazed toward the west and south, opening up the interior to the outdoors. In the summer, the family can enjoy a semi-external terrace, protected by the roof overhangs; in the cold winter months, they can retreat to the inner living room while still capturing views of the thick canopy of evergreen trees.

The north-south angled sloped roof is designed to shed snow easily, while at the same time covering all outdoor terraced areas. The large roof overhangs prevent overheating in summer while admitting as much winter sunlight as possible.

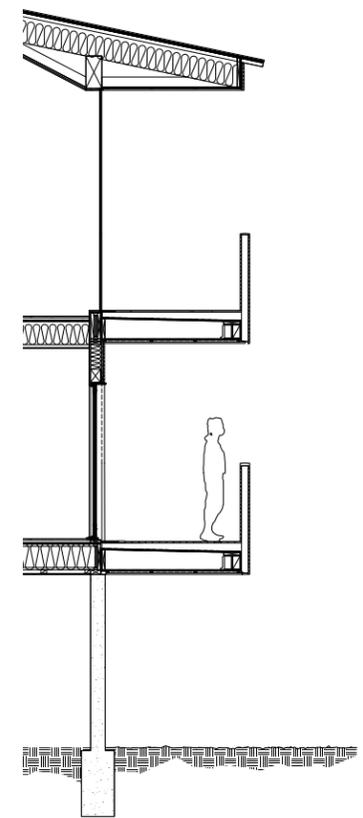
An open staircase, flooded with sunlight coming from a dramatic skylight, connects all three levels of the house. A second skylight sits right above the dining table, creating a focal point and highlighting the sculptural angles of the lyed douglas fir ceiling.

"The owners were looking for a relaxed, welcoming environment. We suggested an interior atmosphere that is simultaneously cozy and airy. We went for a stripped-down, almost purified aesthetic. Simplicity is luxury," affirms Lexie Mork-Ulnes, the architect's wife who was in charge of all the interior design for the house.

**The Interior**

The interiors of the house are completely wrapped in warm wood that is used for the floors and ceilings as well as for some of the custom-made furniture that Lexie designed specifically for the project, such as the dining table bench and the bar stools. Bespoke furniture is combined with Scandinavian designs and with antiques, like the draw leaf table in the dining room or the cricket table refinished in lye in the living room, that come from the collection of the client, a retired antiques dealer.

"Lye, or lut, is a substance that is frequently used in Scandinavia for cleaning and bleaching wood, and for curing cod fish (lutefisk)."



DETAIL SECTION

### The Exterior

The house exterior is clad in 2x4 solid timber that is coated in black tar, a traditional Norwegian technique, dating back to the medieval stave churches, to help protect the wood from the weather and insects.

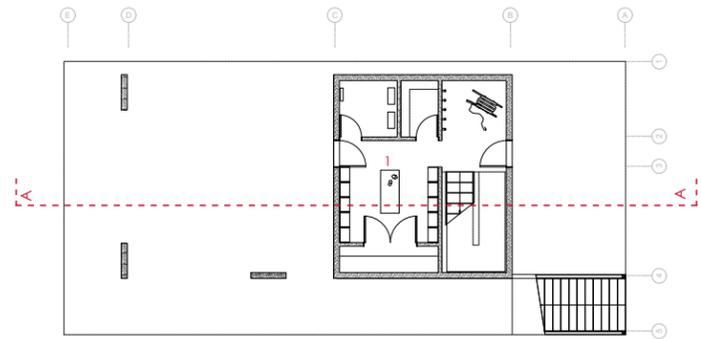
"The distinctive black hue of the house helps it recede among the tree trunks of this wooded site, and at dusk, the interior finished with minimally treated fir, glows warmly through the windows.

The retreat is completely attuned to its natural environment," says Casper Mork-Ulnes.

### The Challenge

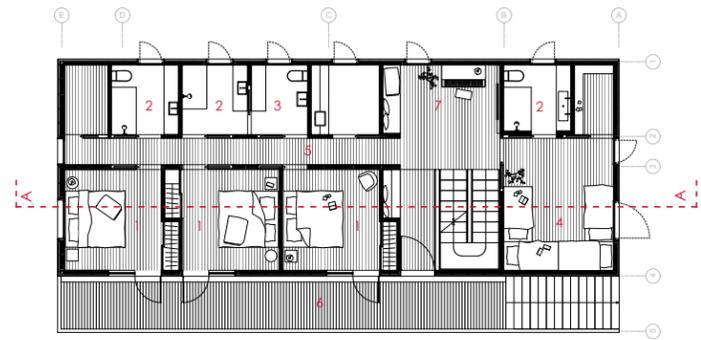
The biggest challenge was building a house in a place that becomes snowbound in winter.

"Scheduling construction was of the essence. The main structure was built during the summer when trucks can still access the site. By late autumn of 2013, we shrink wrapped the building, so the contractor could continue working through the cold of winter, sparing the expense of continuous snow removal, and limiting traces of the process on the landscape. Snowmobiles and sledges were used to bring workers and construction materials to the site," recounts the architect.



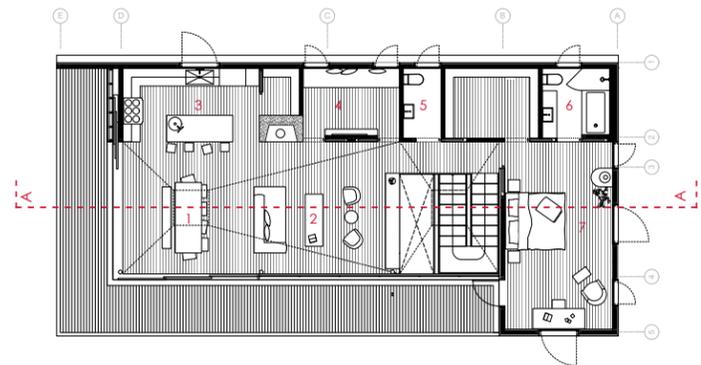
FIRST FLOOR PLAN  
SCALE: (1:250)

1 ENTRANCE CORE



SECOND FLOOR PLAN  
SCALE: (1:250)

- 1 BUNK BED ROOM
- 2 BATHROOMS
- 3 RESTROOM
- 4 CHILDREN'S BED ROOMS
- 5 CORRIDOR
- 6 TERRACE
- 7 KITCHEN



THIRD FLOOR PLAN  
SCALE: (1:250)

- 1 LARGE DINING ROOM
- 2 COMMUNAL LIVING AREA
- 3 OPEN KITCHEN
- 4 TV ROOM
- 5 RESTROOM
- 6 BATHROOM
- 7 GRAND PARENTS MASTER BED ROOM



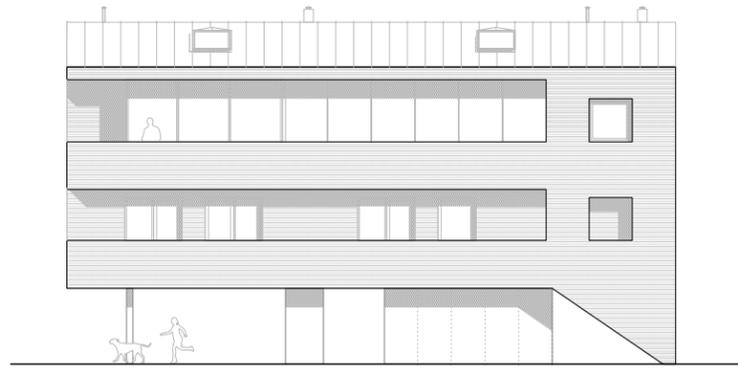
Located in the Sugar Bowl Ski Resort, 2.5 hours northeast of San Francisco, this 5 bedroom ski cabin was designed for 3 generations to enjoy simultaneously.

The essential diagram is straightforward: take the alpine chalet building type and lift it onto a concrete plinth to protect it from the snow. Located at an elevation of 6,800 feet (2,000 meters), the building needs to withstand extreme snowfall that can exceed 800 inches (20 meters). The residence's positioning on-site, however, is more nuanced. Influenced by prevailing wind-drift direction and

other climatic factors, the orientation shields the building from the street and directs views to a private stream and forest beyond. Living spaces are arranged along the open, south-facing facade to maximize solar exposure. The shaded northern face contains utility rooms where small punched windows draw in indirect northern light but minimize heat loss.

Tar-treated wood siding recedes among the tree trunks of this wooded site, and at dusk, the interior finished with minimally treated fir glows warmly through the windows.

© Photo: Bruce Damonte



SOUTH ELEVATION  
SCALE: (1:250)

The building footprint was kept as compact as possible to settle quietly into the site, yet also capture filtered views of the surrounding landscape. The inspiring concept is that of a treehouse that, as if suspended between treetops, seamlessly and ingeniously blends with its surroundings.

With a contemporary nod to the traditional mountain vernacular of the Arlberg Valley in Austria, that the architects had visited on more than one occasion and that has a wonderful tradition of modern alpine architecture, the essential diagram for the house is straightforward: take the alpine chalet building type and lift it onto a concrete plinth to protect it from the snow.

Influenced by the prevailing wind-drift direction, the east-west orientation also shields the building from the street and from a popular cross-country trail

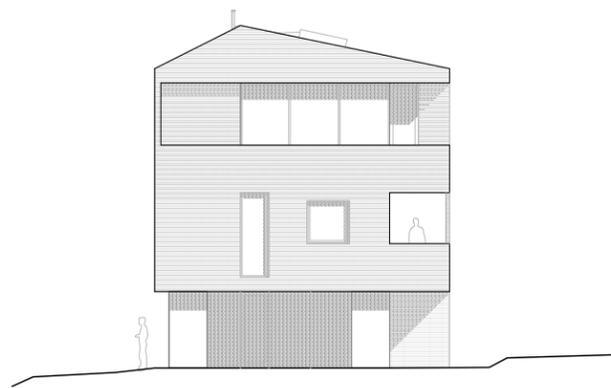
to the north, while directing views to a private nearby creek and forest beyond. The plan reduces glazing along the entirety of the northern facade to a minimum, since bathrooms, closets, and storage spaces are placed on that side of the house. The northern facade is thus rather private, punctured with few necessary openings but essentially turning its back to the public and minimizing heat loss. In order to maximize solar exposure, the south side is where all the main living and communal spaces, as well as decks that

run across the volume's long sides on each floor, are arranged.

The house is essentially elevated on a concrete plinth that allows its inhabitants, when snow settles in winter, to use the protected base as a changing and storage room for ski gear. The second floor thus effectively becomes the house's entry-level accessible both through the enclosed staircase on the first floor and, in the summer, through an external staircase that leads to the southern terrace.



SECTION A-A  
SCALE: (1:250)



WEST ELEVATION  
SCALE: (1:250)



© Photo: Bruce Damonte



© Photo: Bruce Damonte

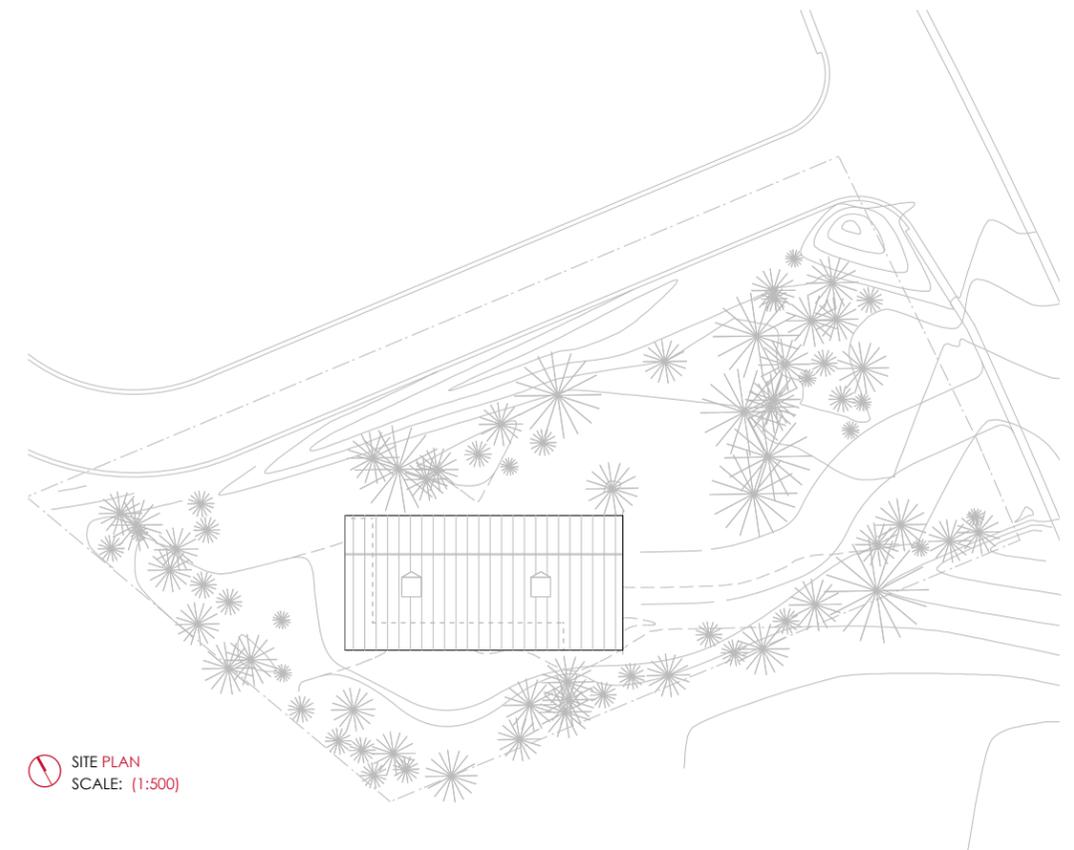
# TROLL HUS

**It is Scandinavian practicality combined with Northern California's 'cando' spirit of innovation that makes the house unique.**

TEXT: Mork Ulnes

**T**ucked away in the mountains and nestled into a high alpine forest, the design responds to the owners' desire for a modernist, rather secluded refuge with a constant visual reference to nature. The site is, in this sense, rather atypical to a mountain setting in that it minimizes expansive lookouts, while in fact emphasizing views towards the glade intimacy of the adjacent landscape, thus allowing for the remote and sheltered retreat the clients were

seeking. His Norwegian origins very much influenced the way he conceived the house. Though definitely less small and basic, its simplicity recalls the log cabins of his childhood. It is Scandinavian practicality combined with Northern California's 'cando' spirit of innovation that makes the house unique.



SITE PLAN  
SCALE: (1:500)



© Photo: Bruce Damonte

**A warm and efficient interior space**

To create a warm and light-filled interior, the architects used pine plywood treated with lye and white oil to finish the interior of the cabin. Custom plywood furniture, including bed frames, bunk beds, couch, dining table, benches, and shelves are found throughout.

“We wanted to create a clean and simple interior so used only two materials for the interiors: lied pine plywood and concrete,” says Lexie Mork-Ulnes.

The walls, ceiling, and all furniture are plywood with exposed edges, and the floors, countertops, and bathroom walls are concrete. The custom-designed furniture for this cabin creates an inviting setting for the family and their guests, adding soft touches of forest with green Kvadrat wool felt for the upholstered built-ins.

“The cabin is so small, we wanted to make things as multi-purpose as possible. The kitchen island is also the bench for the dining table. The roof over the bathroom volume is a playroom for the kids since their bedroom is so small. All of the beds have built-in drawers, and the sofa has large cubbies for books and storage bins for games and legos. The sofa is made of two single mattresses, for easy conversion to extra beds when the house is full. We attempted to make the furniture as material-efficient as possible, so for example, the dining table is built from exactly two sheets of plywood,” adds Lexie Mork-Ulnes.



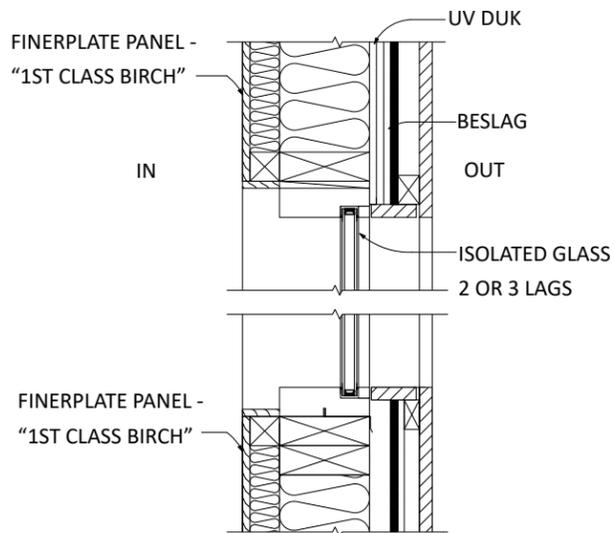
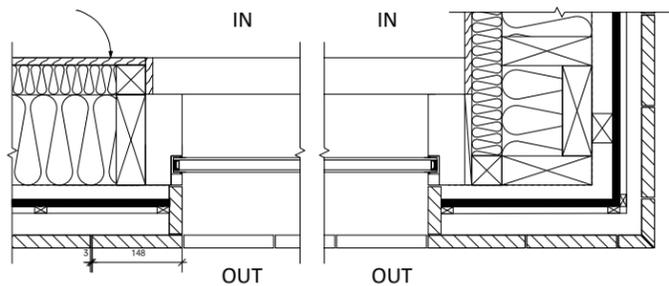
© Photos: Bruce Damonte



© Photos: Bruce Damonte

**ROOF RIDGE DETAIL**

**INTERIOR WALL PANEL  
“1ST CLASS BIRCH” FIBER**



**21X148MM KEBONY ROOF BOARD**

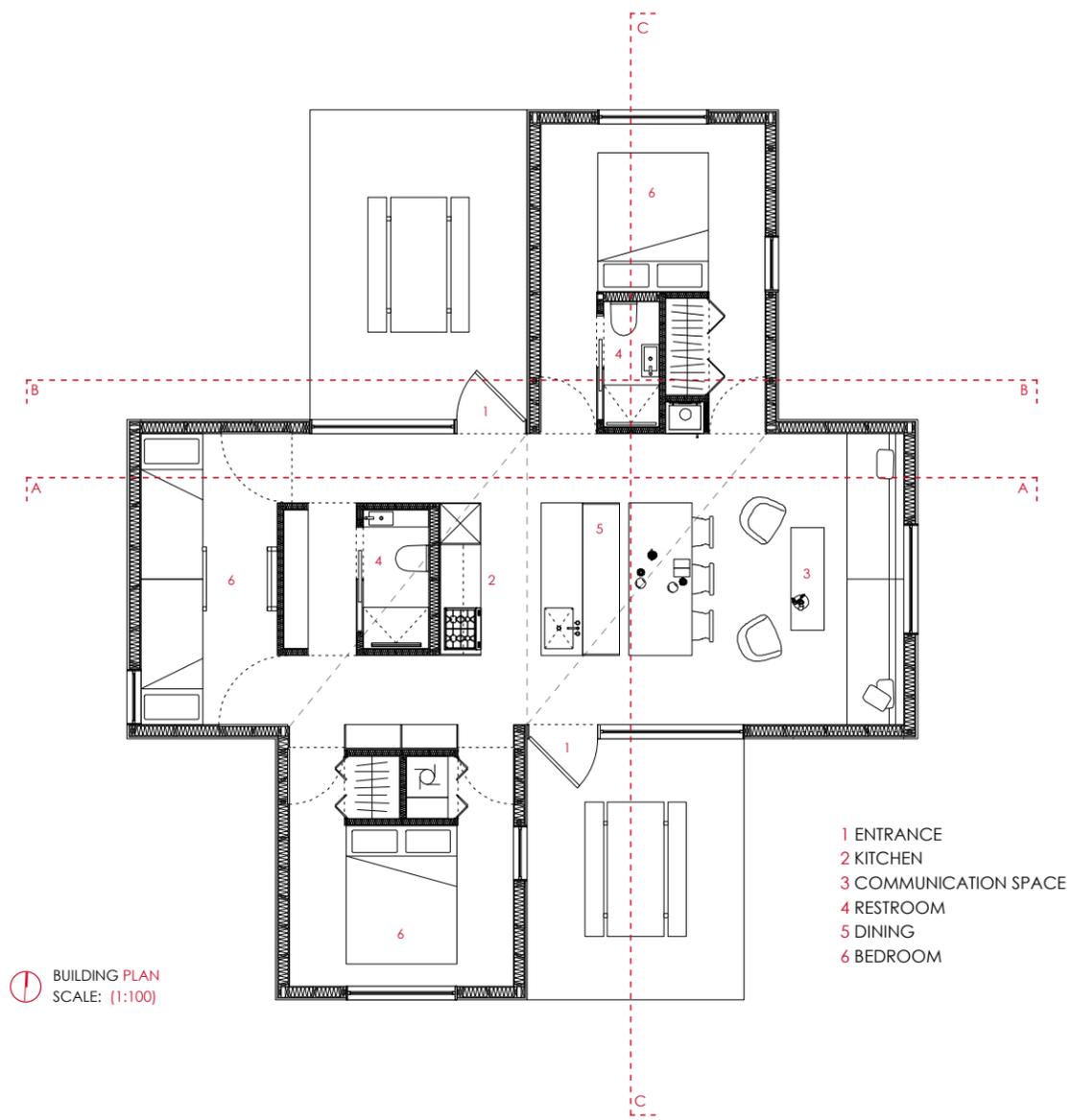
- 36MM LICK
- 23 MM LOCKER
- SUBJECT PAPER / UV DECK
- 19MM RUPANEL
- 48MM APPLICATION
- WINDSCREEN / TYVEK
- 350MM I-PROFILE - ISOLATED
- VAPOR BARRIER
- 9MM FINER

- 21X148MM KEBONY CLOTHING TABLE
- 36MM TOYS
- 23MM SLIPPER
- UV DUK
- 12MM ASPHALT PLATES
- 148MM STANDARDS - ISOLATED
- VAPOR BARRIER
- 48MM EXERCISE - ISOLATED
- 12 MM FINER

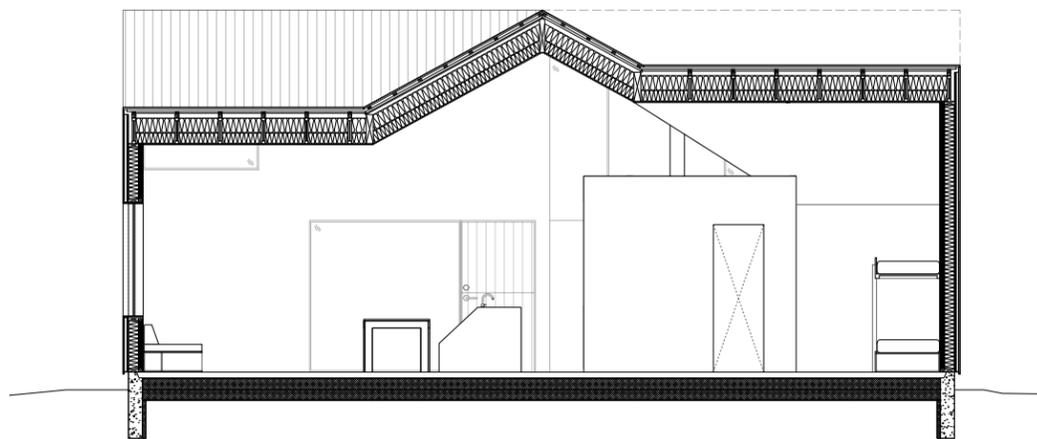
**ROOF RIDGE DETAIL**



© Photos: Bruce Damonte



BUILDING PLAN  
 SCALE: (1:100)



SECTION A-A  
 SCALE: (1:100)

**The program**

Rather than compartmentalizing the plan into a series of separate rooms, the interior of the 84 square meter cabin is designed as a free-flowing landscape. The 2.4m to 4.3m high vaulted ceilings are continuous throughout to form a uniting.

*"The untreated pine exterior is intended to turn silver over time - blending with the snow in winter and aging with grace in the forested landscape,"* says the architect.

**Canopy**

Underneath the canopy are three

functional cores — one for the kitchen, coat closet, and bathroom, another for bathroom and storage, and another for storage and mechanical equipment — which direct the interior flow and create private zones in the interior.

**Lifestyle**

In the end, the small cabin can comfortably accommodate Young's family of four along with 4-6 guests within its two bedrooms, bunkroom, combined living room and kitchen, two full bathrooms.

Scott says: *"It's a great place to visit year-round in both good weather and*

*bad. The views to the outside make it feel like you are outside when you are in. It is a cozy cabin for our family of four and dog, but can comfortably accommodate 8-10 people."*

During the cold winter months, when the cabin is half-buried in snow and the surrounding landscape is white, the family goes on long ski tours and warms up in the sauna afterwards. In the warmer months, the family explores the area on mountain bikes, canoes, and kayaks. Scott is an avid fisherman and often takes the kids out on Mylla Lake to find local perch and trout.



© Photo: Bruce Damonte

### The site

Instead of emphasizing the site's sweeping panorama of pine and deciduous forests, mountains, and lake, Mylla Hytte takes a more deliberate approach to the landscape around it. The wings of the house engage four distinct characters of

the site: the great room looks onto Mylla Lake, the guest room looks towards the rolling hillside, the kids' room looks up at the sky, and the bedroom has a private view of the towering forest.

### The place

The site is located at the northern edge of

Nordmarka, which is a vast wilderness just an hour north of where the family resides in Oslo. Though the landscape is still wild, it is easily reached by car, bike, or ski from the city. The location was chosen because of its proximity to Oslo and its easy access to cross country skiing and fishing, which can be done at Mylla Lake just below. It

only takes a few hours to reach via back country trails on bike or skis, which Scott has occasionally indulged in, or just over an hour by car.

### The project brief

"Amenities" that the Youngs requested at the outset were: three bedrooms, including

a bunkroom for kids; two bathrooms as efficient and small as possible; a small annex for ski waxing, bike, and ski storage, and a two-person sauna; connection from inside to out.

"Not being Norwegian, we had no preconceived notions or visions of what a

"hytte" should look like or how it should function. This is why, even though we provided Casper and Lexie with our requests as far as amenities go, we fully trusted their innovative approach, pushing the envelope of what a Norwegian hytte can be," says Christine.



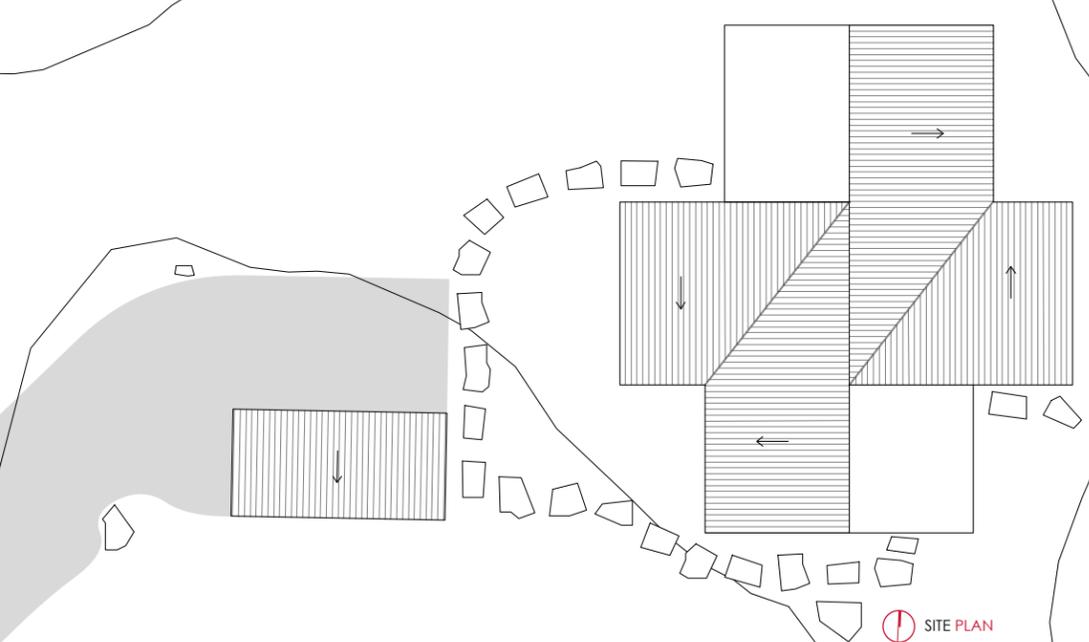
# MYLLA VILLA

Two sheltered outdoor spaces are created which are protected from the wind and from snow shedding from the roof.

TEXT: Mork Ulnes

**Mylla** is a small 84 square meter (940 square foot) cabin located in a towering pine forest outside of Oslo. Designed as a retreat for a geologist and his family, the building sits firmly on a hilltop and is formed by the forces of the landscape around it. Though planning regulations required a gable roof, Mylla splits the gable in half to create four shed roofs that radiate in a pinwheel configuration. Two sheltered outdoor spaces are created which are protected from the wind and from snow shedding from the roof. The exterior is clad simply with untreated heart pine planks, which register the seasons as it greys and weathers with time. The compact interior, finished in plywood and unified with a continuous roof canopy, can house

up to ten people across three dedicated bedrooms and two full bathrooms. Custom plywood furniture, including bed frames, bunk beds, couch, dining table, benches, and shelves are found throughout. The wings of the house engage four distinct characters of the landscape: the great room looks onto Mylla Lake, the guest room looks towards the rolling hillside, the kids' room looks up at the sky, and the bedroom has a private view of the towering forest beyond.



# VILLA DIALOGUE

MORK ULNES

This section is based on a F2F interview by Amirabbas Aboutalebi with Mork Ulnes.



*A second home, an escape, a sanctuary, a base for adventure, expeditions, ski trips, bærsanking and bike rides. A place to relax, rejuvenate, restore. The hytte as a unique Norwegian phenomenon. A phenomenon that has evolved for many years out of the uniqueness of those that inhabit them.*

*The unique Norwegians...*

*Long ago the hardy Norwegians began their lives roaming the rugged mountains and sailing the wild seas. Some eventually became farmers living in small, simple cabins on pockets of farmland. These quaint structures were scattered throughout the valleys and stretched high up into the mountains where stock grazed during summer. Many remaining Norwegians sailed the stormy seas hauling fish from the cold, Nordic waters, their families anxiously awaiting their return in robust dwellings that clung to the rugged coastlines. Throughout this evolution the Norwegians coincidentally developed a deep affinity with the demanding landscape and the natural world around them. They formed a bond with the land and sea. A bond with nature and their simple dwellings that protected them from it. Simple dwellings that were the beginnings of the great Norwegian hytte. (The Norwegian hytte; The essential guide to the great Norwegian hytte-Jenny K Blake).*

I use these words from Jenny K Blake to make this conversation with Mork Ulnes; the San Francisco/Oslo-based architects, whose compact yet expansive cabin creatively reinterprets Norwegian local hytte typology.

## When a “Hytte” wants to be a “Villa”

### Amirabbas Aboutalebi:

The villa, as the eminent architectural historian James Ackerman observed, is not limited to any particular architectural type, culture, or historical moment but rather is a social and ideological phenomenon discernible throughout history. What do you think about Villa typology in Norway?



### Casper Mork Ulnes:

Well, Villa typology can be similar to Hytte typology, which is used to describe a type of detached house that is surrounded by natural elements and doesn't resemble any particular architectural style.

### Amirabbas Aboutalebi:

So the social and economic settings that grow up around this building can be labeled as “Hytte Culture”, which is similar to “Villa Culture” in Rome and “Bagh culture” in Persia.

### Casper Mork Ulnes:

Yes. Hytter (cabins) are a huge part of Norwegian culture, with over a quarter of all Norwegians owning at least one. The traditional Norwegian hytte is small and primitive, serving a simple utilitarian purpose to shelter, often with an outdoor toilet and no running water.

### Amirabbas Aboutalebi:

Can we use the term “Villa” instead of the words of the House, Cabin, or “Hytte” in some of your works?

### Casper Mork Ulnes:

Yes, if it looks good. Hytte is the Norwegian word for the cabin.

### Amirabbas Aboutalebi:

What were the challenges in your innovative approach towards designing “Villa Mylla”?

### Casper Mork Ulnes:

The design challenge was to rework the traditional hytte building type so that it still maintained its utilitarian character — compact, efficient, and driven by function — but to form the building in relation to its landscape and create an interior that felt more expansive and generous — and still included three bedrooms and two full (though tiny) bathrooms in 84 m2.

### Amirabbas Aboutalebi:

The project is bringing an outdoor lifestyle; does it seem to be responsive to its surroundings?

### Casper Mork Ulnes:

The pin-wheel plan and sloping roof form are derived from the climate, the desire to separate the bedrooms for privacy, and to offer contrasting views from each room. In that sense, the building is a very straightforward response to its context, while at the same time generating a unique experience.

### Amirabbas Aboutalebi:

The project “Meier Villa” is trying to use the repertory of the benefits of villa-life: relaxation, recreation, conversation, health (mentally/physically/spiritually), inserting a domestic life into an imaginary life.

### Casper Mork Ulnes:

The client wanted to create an indoor/outdoor environment that is comfortable, interesting, and attractive. A place that is conducive to a sustainable lifestyle.

### Amirabbas Aboutalebi:

What were the approaches and factors in the conceptual phase?

### Casper Mork Ulnes:

The catalyst and driving design factor for the project were creating a second life for an old, derelict barn on the rural property located in Sebastopol. Using the barn typology had an instant appeal. The main challenge became to create an ideal art studio within the barn vernacular.

Inverting the traditional gable barn roof created sweeping double-height spaces for art production and storage, while providing natural ventilation, indirect northern light conditions, and views out toward the property.

### Amirabbas Aboutalebi:

Why have you chosen concrete as your dominant material in “Ridge Villa”?

### Casper Mork Ulnes:

Given the clients' desire for a low-maintenance and fire-resistant shell, concrete became a natural choice and the defining material in the project. When using a material with inherently distinctive qualities—in this case, texture, mass, structural capacity—we explore what that material can do to enhance the experience of the space. Designing in this way, the project becomes fundamentally bound to the material's character. For us, it was important to experience both concrete sculptural, monolithic qualities, and the openness that such a structure affords. The building appears solid, heavy and grounded from the south and west frontages. It provides privacy for the guesthouses and shelter from southern and western solar exposure.

Upon entering, the building opens up dramatically. It feels light as it creates an unexpected intimacy with the landscape beyond.

### Amirabbas Aboutalebi:

What is the concept of “Troll Hus” driven from? and What is the meaning of “Troll Hus”?

### Casper Mork Ulnes:

We call the house “Troll Hus”, with a reference to the otherworldly beings in Norse mythology and Scandinavian folklore that are said to dwell in remote mountains. The building footprint was kept as compact as possible to settle quietly into the site, yet also capture filtered views of the surrounding landscape. The inspiring concept is that of a treehouse that, as if suspended between treetops, seamlessly and ingeniously blends with its surroundings.

# Mork-Ulnes Architects

Selected Projects: Mylla Villa, Troll Hus, Meier Villa, Ridge Villa

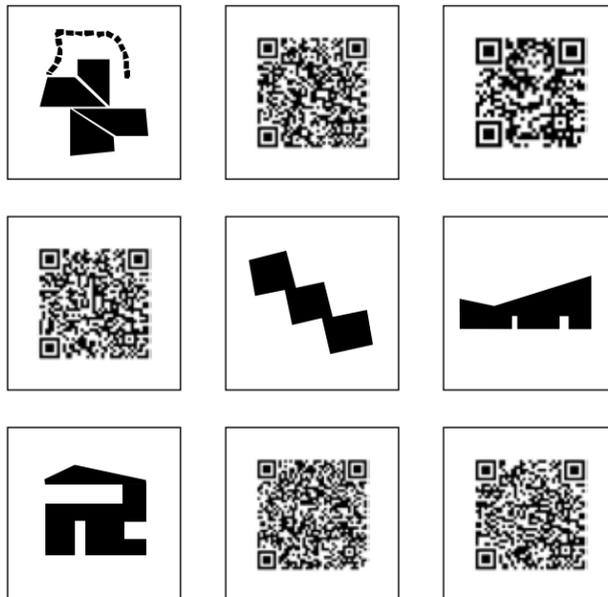
## ABOUT MORK-ULNES

With offices in San Francisco and Oslo, Mork-Ulnes Architects approaches projects with both Scandinavian practicality and Northern California's 'can-do' spirit of innovation.

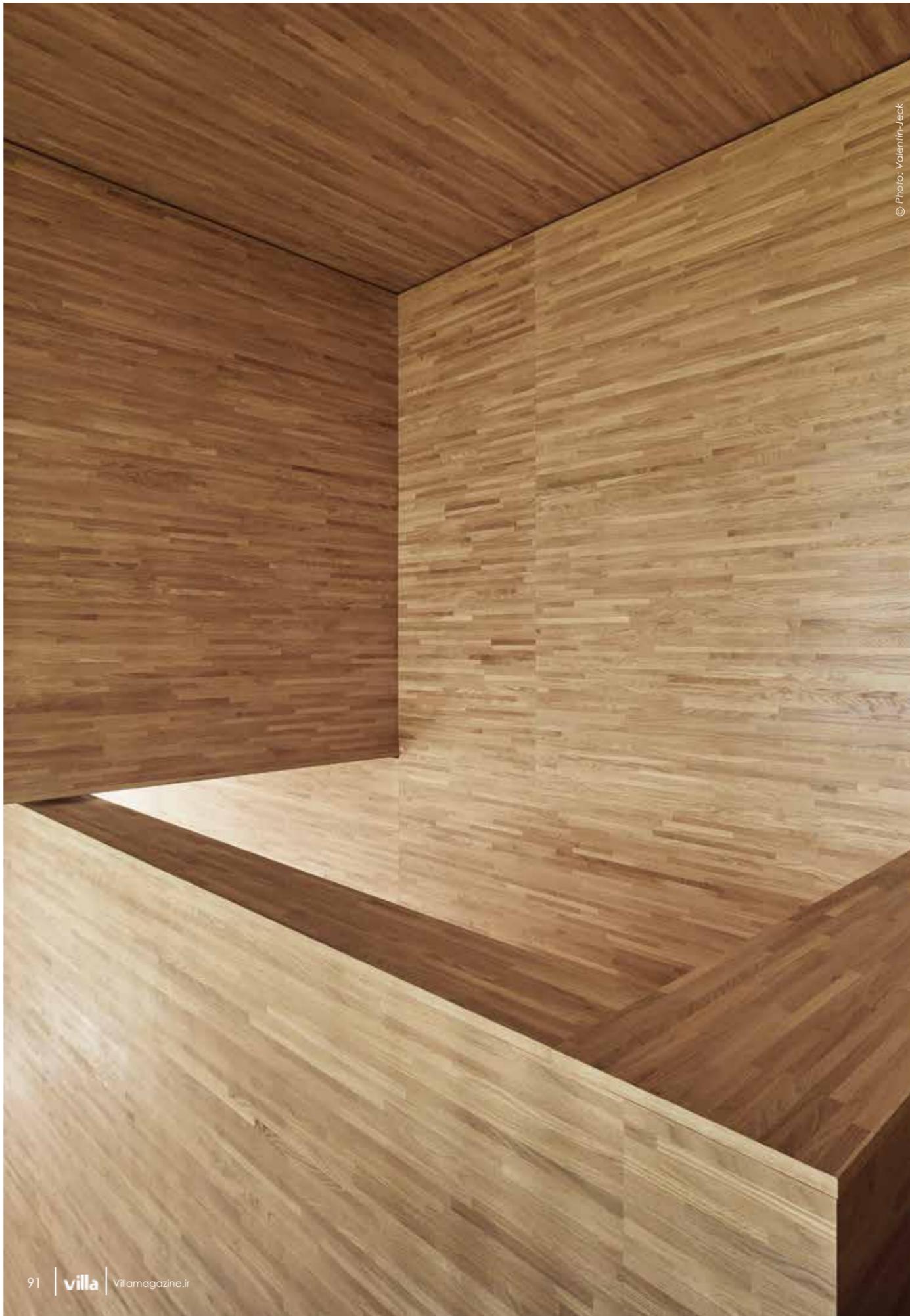
Rigorous and concept-driven, the practice is based on built work characterized by both playfulness and restraint and informed by economies of means and materials. Mork-Ulnes Architects have worked on projects ranging in scale from masterplans to 100 square foot cabins, and have realized buildings on 3 continents.

Mork-Ulnes Architects has been the recipient of numerous national and international honors, including Architectural Record's 2015 worldwide Design Vanguard award.

The work of Mork-Ulnes Architects has also been widely featured in international publications such as The New York Times, Wallpaper, Mark, and Dwell.



© Photo: Bruce Damonte



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Although the functions are divided into four levels, they still maintain a large degree of interconnectivity due to the fact that they are set on half-levels to each other. That means that the toilet is only eight steps away from the kitchen with a good visual connection between. The same goes for the kitchen and the living-/sleeping room and the living-/sleeping room in relation to the writing room.

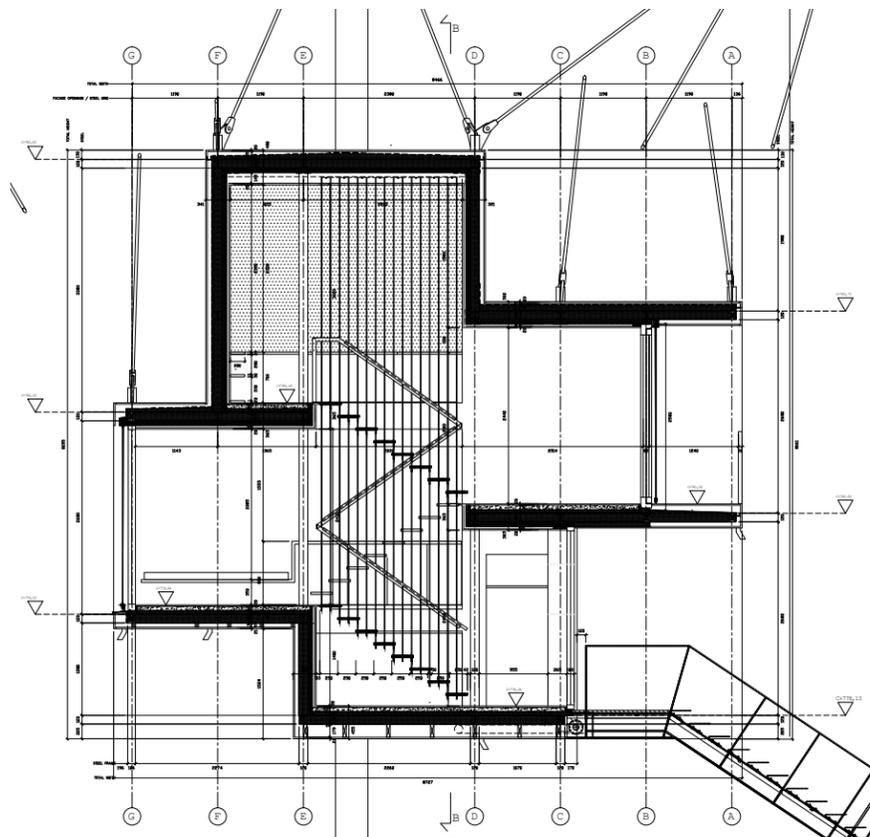
These four half-levels, each with a floor area spanning from 8 to 1 square meter, are compactly planned and yet spacious in their organization. The entire height is only 8.2 meters, which is well within the limits as sketched out the room program.

In the general organization of the suspended hut, it is important to establish a degree of privacy. That will provide the level of concentration needed for the writing activity and a sense of independency from the other residents in the surrounding buildings. The openings of the toilet and the writing room are therefore orientated in opposite directions; towards north-west and south-east, and separated them by one and a half floor. The kitchen and the living room are similarly facing opposite directions and separated by a half-floor. This directionality of the openings allows the residents to relate to the outside space, while spending much of their time on the inside of their little nest, like having a periscope extending your vision beyond all obstacles.

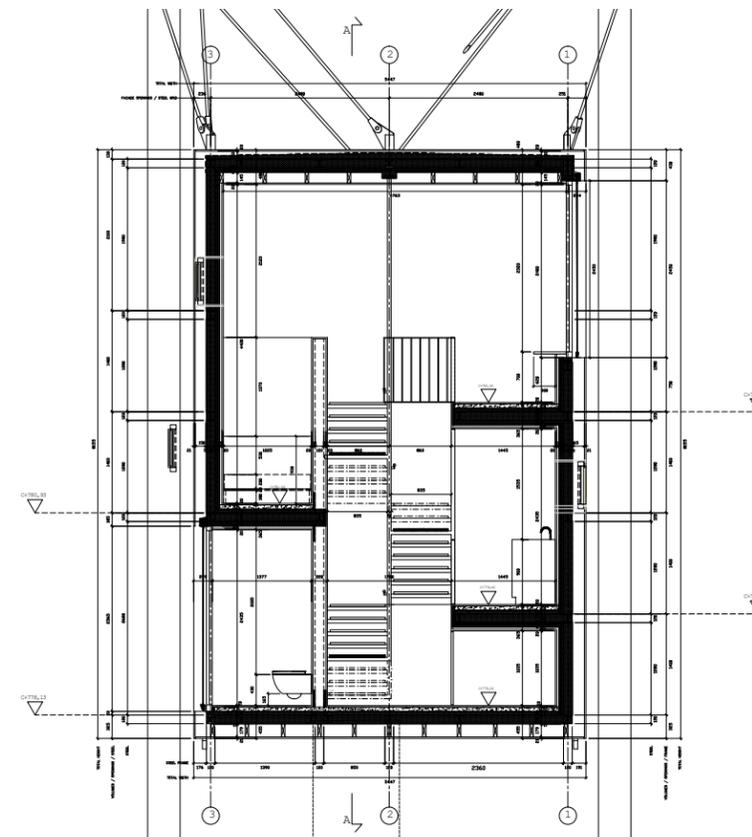
The hut is based on a standard structural steel unit which was specially designed to fit within the rhythm of columns, and given as a template in the competition. The walls are composed of three layers of insulation set inside a structural steel frame. This places the building within the limits of low energy building definitions. Heating is therefore be reduced to a minimum. Surface materials inside and outside of the cabin are entirely wooden products. This has to do with the characteristics of the hut as an independent structure hanging from the big canopy and the fact that it should be as lightweight as possible in order to reduce the impact on the bearing system. Wood is also a local material with traditions in the area reaching hundreds of years back in time.

© Photos: Valentin-Jeck





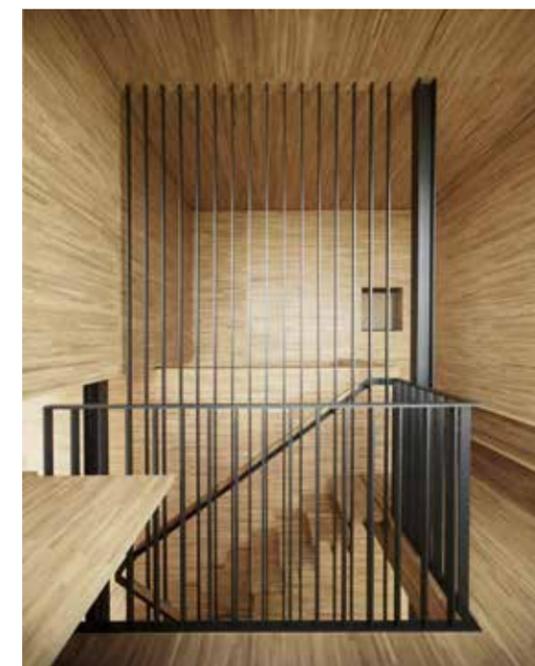
SECTION A-A  
SCALE: (1:100)



SECTION B-B  
SCALE: (1:100)



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The In Praise of Shadows cabin is a part of a writer's residency program at the Maison de l'Écriture, a literature institute in Montricher, Switzerland, where 16 international architecture practices were invited to submit proposals in a design competition. The proposal by Rintala Eggertsson came out as one of 6 winners the institute selected for realization.

Shaping a space for a writer is a demanding task as it has to stimulate the creative process on one hand and represent a firm framework for the physical needs on the other. These seemingly distant opposites don't need to outcompete each

other, but rather enter into a dialogue where the shift from black to white is a journey in itself.

In our design proposal, we tried to emphasize this connection between the bodily functions of the inhabitant and the mental tasks he or she will take on. We have therefore divided the room program into four categories, each contained in the standard 2.50 x 4.88-meter unit. Moving from the "mundane" at the bottom with the sanitary and storage functions, through the kitchen to the living- and sleeping room, and finally to the writing room on top.

Similar to the cross in the Swiss coat of arms, one of the most archaic of symbols, the suspended hut connects the concepts of divinity and the world through the union of the vertical and the horizontal.

This hierarchy is not only practical when it comes to separating unrelated activities within a dwelling, but also from a technical point of view. Water and heating central can be located on the lowest level in a close connection to both the toilet and the kitchen, next to the entrance and the staircase which can serve as a duct for water pipes and electric cables. Greywater can go the same way out of the house.

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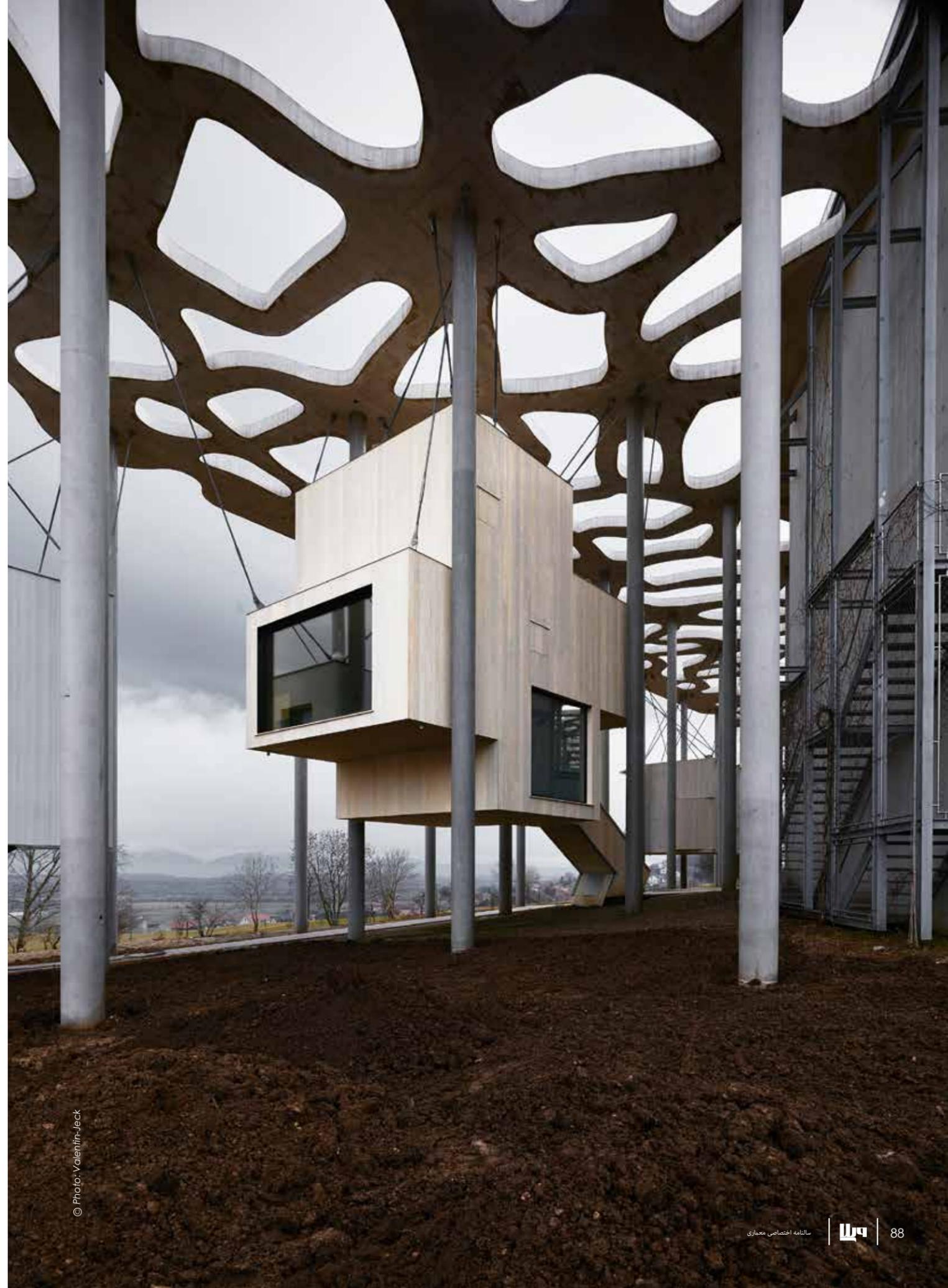


© Photo: Valentin-Jeck

# MAISON DE L'ÉCRITURE MONTRICHER - SUSPENDED HUTS

Shaping a space for a writer is a demanding task as it has to stimulate the creative process on one hand and represent a firm framework for the physical needs on the other.

TEXT: Rintala Eggertsson Architects



© Photo: Valentin-Jeck



© Photos: Park Wan Soon, Emil Goh



# .shelter

to enjoy and  
have a view over  
the mountains

In the Seoul metropolitan area, there is a satellite city called Anyang, a small, in the Korean context, a suburban town with 700.000 inhabitants. The city had decided to invite several international architects and artists to participate in the design of a new park. The project, called Anyang Public Art Park, relates to the concept of art and architecture parks in Japan, the largest of which is the Echigo Tsumari Art Triennial area in Niigata.

Following the Korean life rhythm and style, the timetable was very tight. Planning started already while choosing the site. Sketches were to be delivered the next day. Due to the rushing, I had difficulties to follow the constant changes in my drawings. Luckily I could redo some of the important details later while working on the construction site. Working with the Koreans was in spite of lack of time very pleasant, sometimes even funny.

The park is situated in a river valley. The building itself is standing on top of a small forest hill, along an outdoor route leading to the mountains in the far end of the park. The Main space is a larger steel cube. Four smaller wooden rooms are connected to this space on different floors. In each of these small rooms there is the presence of one nature element; In cellar water, on courtyard soil, in first-floor fire, and in the attic air.

On a practical level, the idea of the work is to offer a simple shelter where the hikers may rest, enjoy their lunch, have a view over the mountains, or light a stick of incense. For this purpose, Norwegian artist John Roger Holte has crafted a platform and storage for the incenses out of colored concrete. This habit relates to the history of the valley as an important Buddhist retreat. There used to be many temples situated on the mountain area, only a few of which are left today. However, I was told that there are even older shamanistic rituals left, and services available if needed.

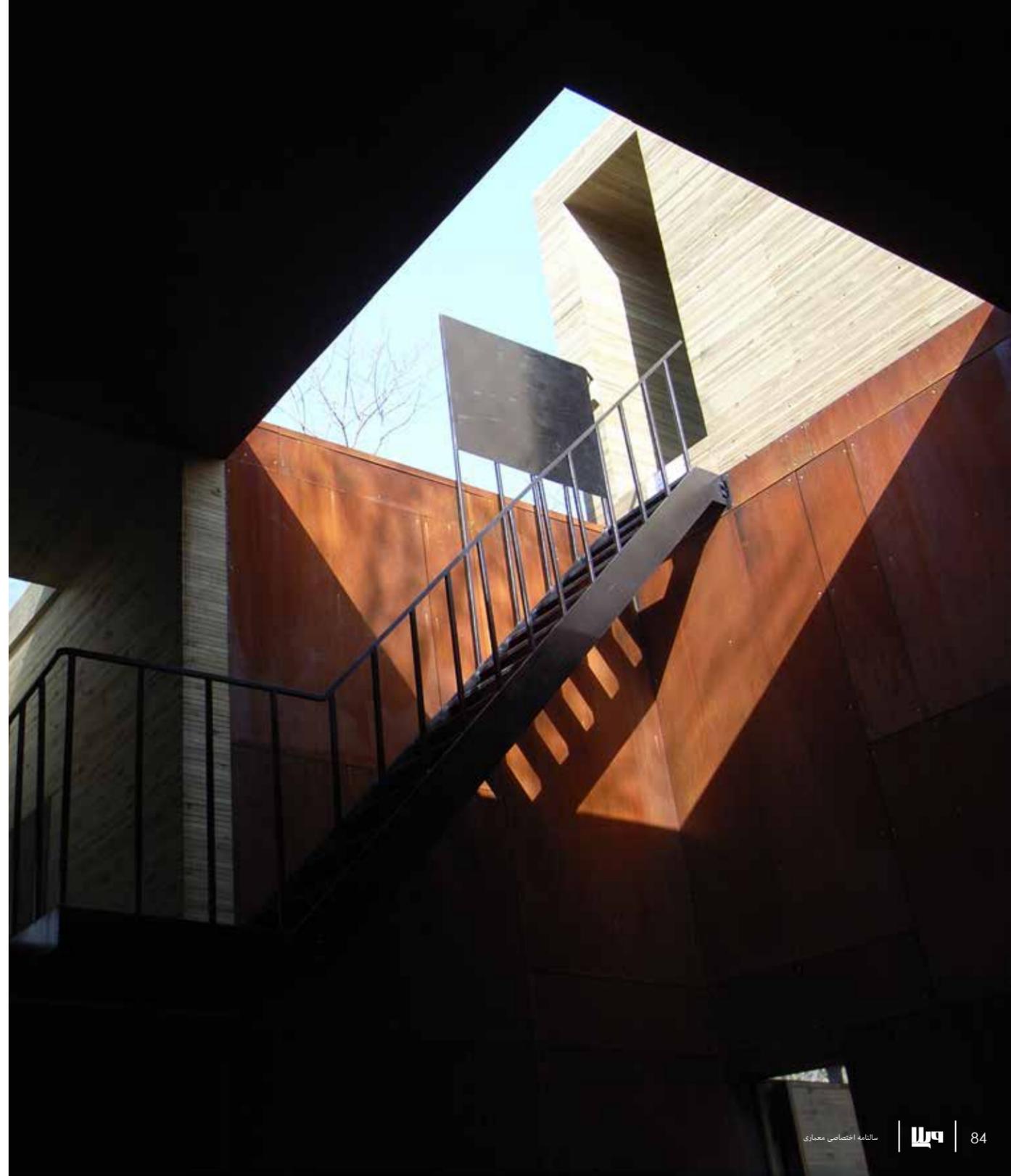
The Main building materials are steel and wood. Concrete has been used to cellar and foundation. Openings are covered with safety glass, floors with jade and marble gravel, different stone types, and color in each space.

Seoul is an immense urban area the fast-growing of which is visible in the condition of the surroundings. Constant noise, packed motorways, endless rows of cloned blocks of flats, and ever prevailing grey smog create a tough place for living things. I hope this small building on the edge of the city and the forest would offer some contrasting atmosphere. If someone ever, walking by in an everyday hurry, decides to stop and sit down and allows silence to take over, let's thoughts wander, this work has reached its goal.

# ELEMENT HOUSE

The idea of the work is to offer a simple shelter where the hikers may rest, enjoy their lunch, have a view over the mountains, or light a stick of incense.

TEXT: Rintala Eggeritsson Architects



© Photos: Park Wan Soon, Emil Goh

© Photo: Ivan Brodey



In the North, all buildings for a living have to be made in an advanced way due to the ever-contrasting weather. Additionally, the houses have to be properly heated with external energy for more than half of the year's course. Therefore producing smaller homes would bring about a considerable economic and ecological benefit. Today the construction activity stands alone for more than one-third of total global energy and material consumption, well exceeding that of all traffic and transport.

This should be a crucial question especially in Scandinavia, where people, in accordance with their growing wealth, possess larger and larger houses. And in most cases, this in addition to a second home called a summer house or a cottage.

Boxhome is a 19 square meter dwelling with four rooms covering the basic living functions: kitchen with dining, bathroom, living room, and bedroom.

© Photo: Ivan Brodey



Firstly, the project focuses on the quality of space, material, and natural light, and tries to reduce unnecessary floor area. The result is a dwelling where the price is only 1/3 of the price of any same size apartment in the same area. Boxhome is a prototype building, yet the same attitude could be taken further to bigger family housing and consequently to workplaces.

Secondly, it seems that we have given the right to produce our homes to uncontrollable groups of actors who seek mostly maximum income. The basic need to have one's family protected has become a great business adventure. Making a simple house, after all, is perhaps not such a difficult task that it should be totally left for this kind of force. Moreover, meeting the official construction restrictions and laws usually seems to equal to the using of the building industry products and services, thus limiting the possibilities of a real change and development to a minimum.

Thirdly, in Western societies at the moment, we are enjoying the highest standard of living ever known to humankind. At the same time, we are fully informed of the results of our culture of consumerism.

Therein lays the greatest paradox: We are forced to actively forget the real reality to be able to enjoy the facade of excess we have created around us.

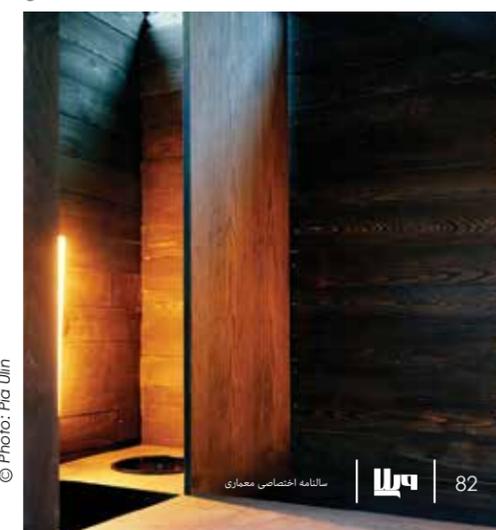
Finally, and most importantly, the goal has been to make a peaceful small home, a kind of urban cave, where a person can withdraw to, and whenever wished, forget the intensity of the surrounding city for awhile.



© Photo: Rintala Eggertsson



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# BOXHOME

The project focuses on the quality of space, material, and natural light, and tries to reduce unnecessary floor area.

TEXT: Rintala Eggertsson Architects



© Photo: Rintala Eggertsson

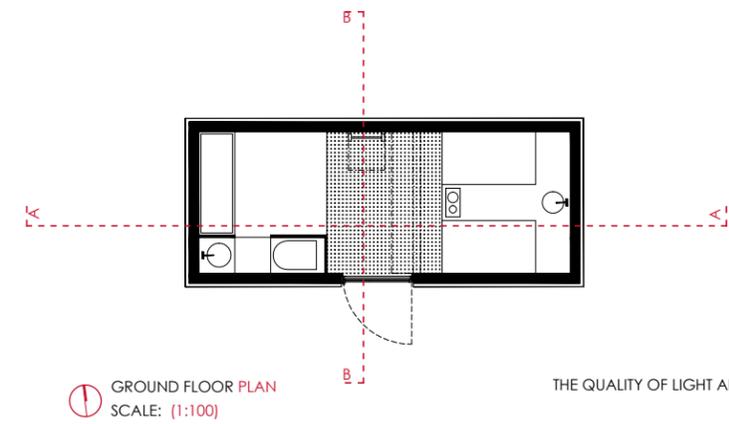


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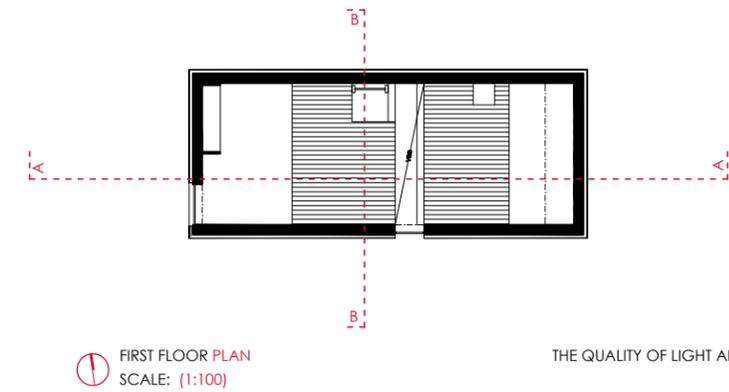
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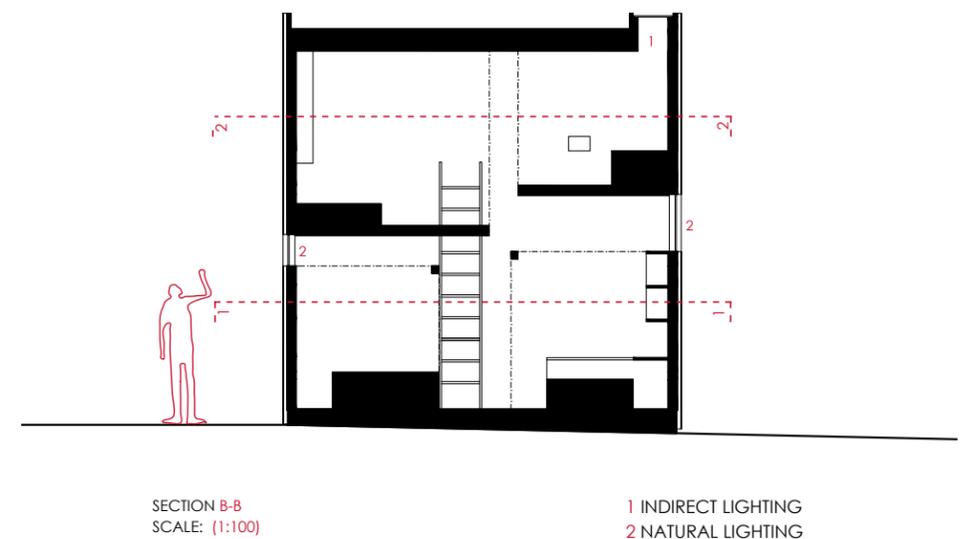
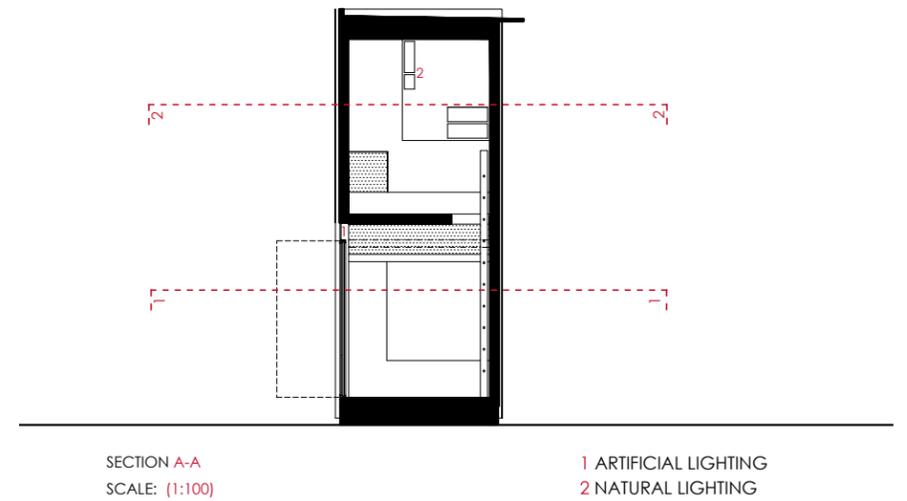
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THE QUALITY OF LIGHT AND SPACE



THE QUALITY OF LIGHT AND SPACE



our proposal. There were already different typologies in place such as the “mirror cube”, the “UFO”, the “Nest” and others which pointed in different directions. We did not want to compete with that and felt that a reference to the animals of the forest was suitable. A body with four wings, the solution we had in the end was somehow suggesting the name by itself.

**Amirabbas Aboutalebi:**

You have completed projects in many locations around the world; Cuba, Chile, Denmark, Finland, Japan, India, Switzerland, South Korea, Norway, USA, Italy, Spain, Iceland, Sweden, Austria, and etc. To me they are kind of prototypes and study projects. What kind of market strategies do you have to make these projects done?

**Dagur Eggertsson:**

Haha, This may be because we have no market strategies at all. Non-conventional projects seem to draw the attention of non-conventional clients. They seem to live many places. But we live in times where images are spread fast over the internet and that has sometimes been the case with our work.

**Amirabbas Aboutalebi:**

Oh! So there must be a specific challenge make this attraction for non-conventional?

**Dagur Eggertsson:**

No. Every project comes with a new challenge. It is the task of architecture to create a good environment for man and it is the task of the architect to understand people's need. We try to help to address the emotional and social needs of people and to reflect a certain attitude to the environment, because everyone is a philosopher and has a certain attitude, which architecture can also express. For us, every project is a new opportunity to show our responsibility towards humans and environment. If that draws the attention from clients who wish for something less generic, it is good for all of us.

**Amirabbas Aboutalebi:**

In “corte del porte” you talk about free spaces for the benefit of mankind. Can you explain more?

**Dagur Eggertsson:**

Architecture is so often charged with something, a political will, economic manifestation or religious power. We were not criticizing that, just pointing out that we also need spaces which give a break from all of that, places which are more open-ended in terms of use. You find them sometimes in nature; a mountaintop, clearing in the forest or a small, secluded beach, and sometimes in urban areas. We should be better at offering these situations in architecture, situations where we can just hang out without feeling that we need to have a specific purpose.

**Amirabbas Aboutalebi:**

In Villa projects, architects will be making a public declaration that will promote their own perspective of their experiences of architecture. Writing their own manifestation. Ordos villa program, is a good example for this challenge.

**Dagur Eggertsson:**

With the onset of modernism architects were given the possibility to redefine our existence in the light of new understanding about the world. After the first world war there was a boom in social sciences, molecular biology and psychology which led to more knowledge about the human being. Architecture in that period was an answer to that and today we are still investigating this relationship. Villa projects are therefore perhaps the most obvious arenas for these investigations to take place. The Ordos 100 project was one of these where 100 architects were selected by Herzog & de Meuron over a masterplan by Ai Weiwei to offer an answer to this human being vs. nature question?

We took part in this program and it was an important project for our office as it gave us time to reflect about our base ideas about architecture. We might brush the dust off the drawings and publish it someday.

**Amirabbas Aboutalebi:**

Villas projects are foremost an attempt for architects to write their points and

to become known. Villas are also a wise way to persuade other architects to a critical thinking and new philosophies. Is this a utopian setting for architectural conversations and inventions?

**Dagur Eggertsson:**

I am not so sure about that. For sure some architects want to make a point with what they do, become known for that and even get rich for that matter, but I would say that when working with private clients, one is more dependent on trust than with any other clients because what we are seeking together is something deeply embedded in personal life and psychology. What happens beyond that depends on the clients and how much they are willing to fold their lives out in publications, lectures and on the internet. That kind of personal contract makes it impossible to think of the villa as a way to carve out new philosophies and use them to persuade other architects to critical thinking.

There are other situations though, like the Ordos 100 project where we had no knowledge about the future inhabitant of the building and recently, we have been working on a villa project in Spain which goes under the name of Solo Houses, located in Matarraña, Aragon. The Solo House project is known for the widely published Pezo House by Pezo von Ellrichshausen, and the Office House by Office KGDVS. The true resistance in those kinds of projects you need to find in yourself and the surroundings. We were offered a stunning site with two small ledges which in many ways gave the form to the villa we designed. With a view spanning 270 degrees we had to think almost as film editors where the view had to be broken down into sections and each section was given a content. We are hoping when the pandemic is over we will see the beginning of the building.

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Archer, J. (2005). Architecture and Suburbia: From English Villa to American Dream House, 1690-2000. Minnesota: U of Minnesota Press.

*House as an instrument - conversation with Brigitte Labs-Etlert*

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# VILLA DIALOGUE

Dagur Eggertsson

This section is based on a F2F interview by Amirabbas Aboutalebi with Dagur Eggertsson.



*A Villa, is quasy a lodge, for the sake of a garden, to retire, to enjoy and sleep, without pretense of entertainment of many persons; and yet in this age, the humor takes after that, and no the other. Then the villa was a family space, a social space, and a site of recreation, but not yet a especially private space. The Villa was a site "where the mind, fatigued by the agitations of the city, will be greatly restored and comforted, and be able quietly to attend the studies of letters, and contemplation," and where, unlike in "city houses" one "could easily attain to as much happiness as can be attained here below". (Archer, 2005)*

I use this quotation from Archer to make this conversation about villa ideology.

## Villa, as a separation

**Amirabbas Aboutalebi:**  
How is Villa life in Norway?

**Dagur Eggertsson:**  
In Norway, many families have a home in the city as well as a summerhouse



in the countryside or a cottage in the mountains. We are cultivating a contradiction: for the most part of the year we are seeking a protected life within the protected urban realm, but sometimes we are looking for almost the exact opposite: the unguarded life within nature where we are more exposed to the elements.

In Norway, most people can still allow themselves this luxury. Decentralization makes it easy to access rural parts of the country and farmers are dependent on the extra income they get from tending these properties and taking care of the roads.

**Amirabbas Aboutalebi:**  
At root, this subject is fundamentally about freedom. How architecture possess it? How architects are able to define the spheres of their own practice regarding this subject?

**Dagur Eggertsson:**  
Architecture has the potential to create this freedom. Architecture is

not like mathematic and is not limited to science. It is a potent tool to make a liberation in the systematic life and habits. Like we talked about in a conversation with Brigitte Labs-Ehlert, which was published in the book "House As an Instrument:

*"Every man has this thirst of freedom and I believe it is our task as architects to create the necessary requirements to offer the degree of protection that is needed because of our climate and to allow for a kind of freedom of enjoying the rhythm of the day and the year".*

*House as an instrument - conversation with Brigitte Labs-Ehlert*

**Amirabbas Aboutalebi:**  
There is growing debate about how architecture is generated by psychological needs rather than utilitarian needs. What is your opinion?

**Dagur Eggertsson:**  
Architecture is kind of active relationship between the human being and the environment. The architect's

role is to define this relationship. architecture touches us in most of our daily activities and influences our lives regardless of our social status; Architecture becomes therefore an important tool to improve lives through our organization of space, buildings and urban interventions. All this boils down to the concept of space not only in a physical, utilitarian way but also what it does to us on a mental level. It is important that architects acknowledge and prioritize human needs for affections.

**Amirabbas Aboutalebi:**  
Looking to villa-typology, what is the program of Villas in Norway?

**Dagur Eggertsson:**  
The contemporary program of the villa is driven from vernacular architecture where functions gradually got separated and then fused together in later decades. It is important to bear this close relationship with history when designing villas, and housing in general. The program of the villa is not significantly different in Norway than in other western countries. Most of it is driven by producers of very traditional prefab solutions, while a smaller portion is represented by architects working for well-off people where experimentations is more likely to take place.

**Amirabbas Aboutalebi:**  
What is your approach towards that issue?

**Dagur Eggertsson:**  
We haven't had so many villa commissions since we started the office to be honest. The ones we had have been developed through a close dialogue with the clients because the act of making a home for your family is often the first meeting with architecture, and it is therefore a steep learning curve for most people we work with. Most discussions are about fairly practical issues, but as architecture is so much about the

relationship with the environment, we need to develop solutions which are in harmony with the place and the inhabitants. That is where things get more complicated and interesting. The use of local materials is one of our main interests, which is why we have always been interested in the architecture of indigenous people. There are many lessons and ideas, which are still useful for contemporary life and contemporary architecture.

**Amirabbas Aboutalebi:**  
Your work reflects on the relationship between man, culture, and nature. That is so close to the Villa-culture.

**Dagur Eggertsson:**  
I am not sure if one can use the word Villa-culture because the villa is as much about co-existence as any other dwelling typologies, but the villa does offer a larger degree of detachment from others, and often a larger connection with nature. The restorative powers of natural settings in contrast to the brawl of city life is an important part of the villa program. Separation is an excellent word here. Human minds need to be restored.

Sometimes People need to step out of their life routines to zoom out, see things from a distance and find a meaning of things.

**Amirabbas Aboutalebi:**  
So it can be the villa-purpose?

**Dagur Eggertsson:**  
Yes of course! The purpose is sometimes to separate yourself entirely from the rest of the world in order to be able to attend to more quiet activities and contemplation.

**Amirabbas Aboutalebi:**  
People and societies are changed as an impact of industrial revolution and mass production. Architecture today has a serious lack of dreams and happiness.

**Dagur Eggertsson:**  
I totally agree with the presumption that mass production has limited our scope of action, but it has also offered other possibilities which were not readily available before the industrial revolution. To me there is a distinction between building and architecture. Architecture is the consciousness of creating positive spaces for human being, whereas buildings are the mere physical, technical solution to a task. You see many buildings today and not so much architecture, but if you look closely there are ample amounts of dreams and happiness.

**Amirabbas Aboutalebi:**  
Most of your works are small-scale practices to create a place for a dialogue, an inner world, a space for meditation and joy of nature; where memories and dreams may have their places.

Are they to a contemplative life?

**Dagur Eggertsson:**  
Yes, that is true. We have had many low-budget projects over the years where the connection to the immediate surroundings has been essential. We have in many ways tried to emphasize the important relationship we have with environment; the seasons and the cycles of nature which is so embedded in our own nature. The word contemplative is difficult as it is often used to dismiss types of spaces which are functionally more open ended, frameworks for different types of program, but yes, our public spaces often offer this open-endedness which you can call contemplation.

**Amirabbas Aboutalebi:**  
A childhood fantasy come true: "Treehotel!". How come the naming for this project?

**Dagur Eggertsson:**  
I guess it came out of our wish to offer a reference to nature with

# Rintala Eggertsson Architects

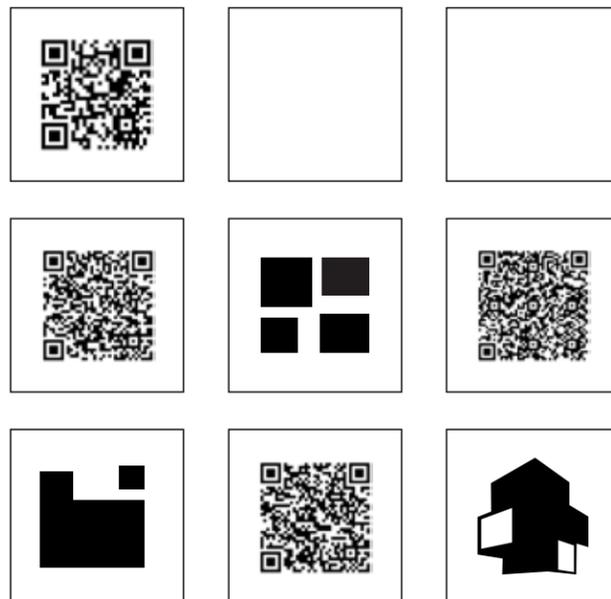
Selected Projects: Boxhome, Element House, Maison de l'écriture montricher suspended huts

## ABOUT RINTALA-EGGERTSSON

An important part of Rintala and Eggertsson's work is teaching and lecturing, which they have done in numerous university departments of art and architecture, symposiums and seminars. Their method is usually in the form of hands-on workshops where students and clients often are challenged to participate in the shaping of the human environment in a realistic 1:1 situation. Recent examples are the "Into the Landscape" installations around the lake Seljord, Norway and the "Miilu" pavilion for the Venice biennale in 2010. The previous year, the importance of their sustainable architecture teaching methods leads them to win a Global Award for Sustainable Architecture.

Rintala's own work is based on narrative and conceptualism. The resulting work is a layered interpretation of the physical, mental and poetic resources of the site.

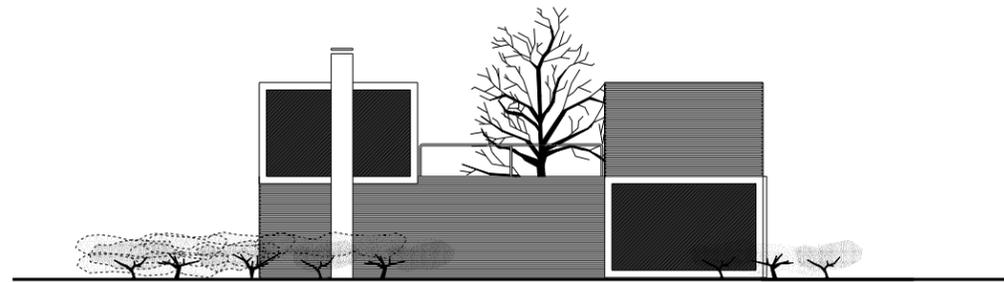
In 2009, at the request of the Alvar Aalto Academy, Rintala was invited to choose the theme for the 2009 international "Alvar Aalto Symposium" held every four years in the city of Jyväskylä: Rintala selected the conference theme of "Paracentric Architecture".



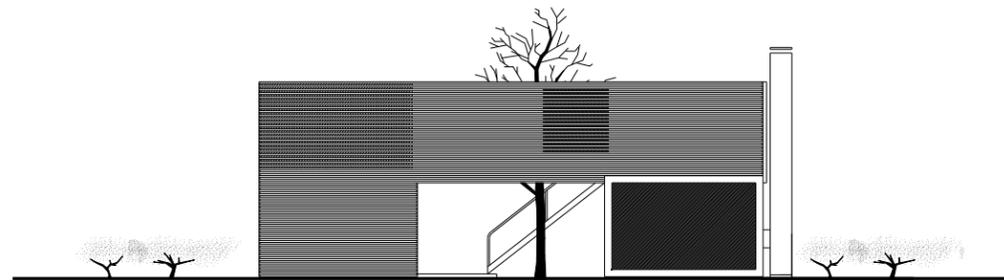
# VILLA A NEWS WS

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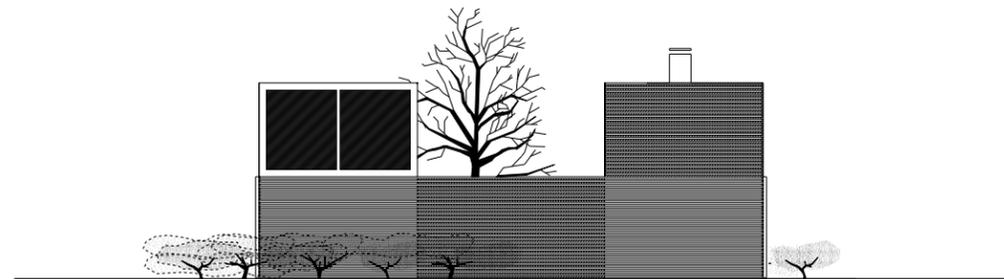




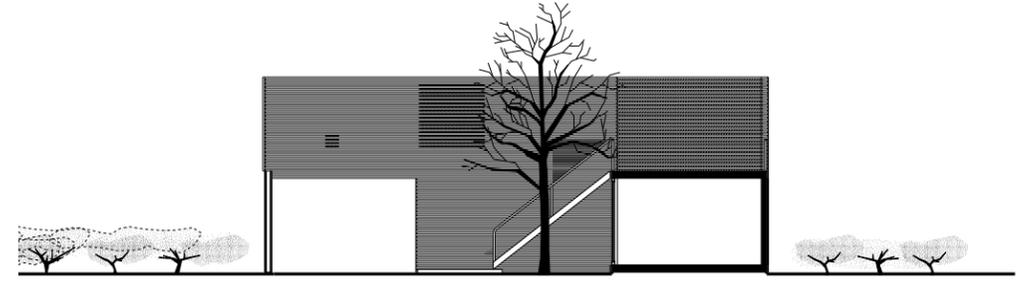
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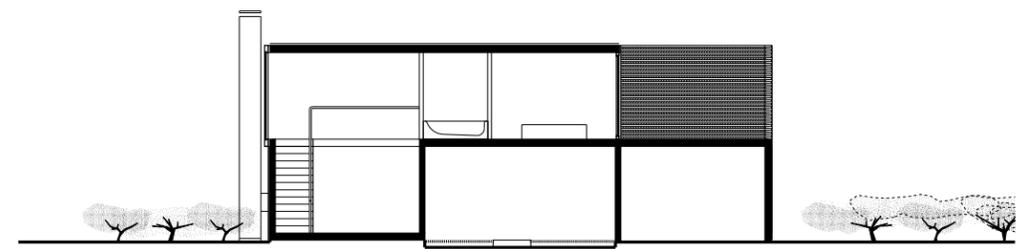
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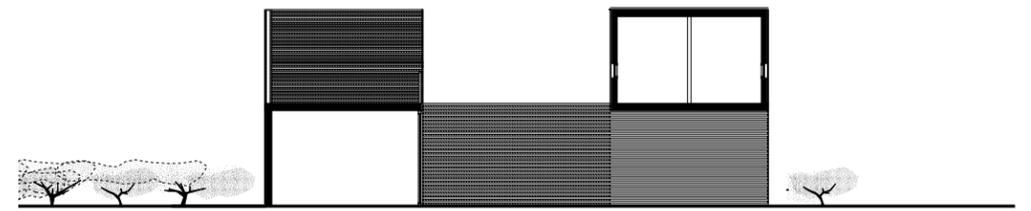
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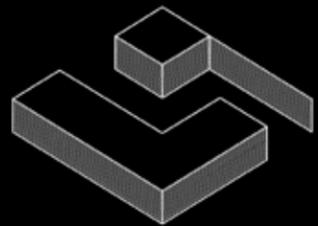
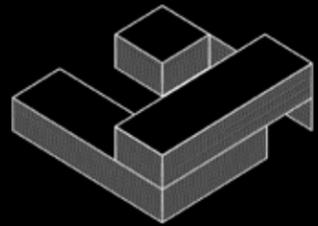
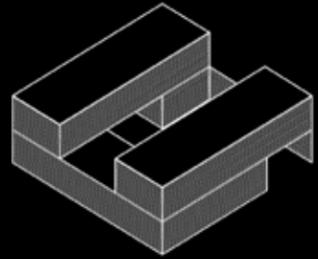
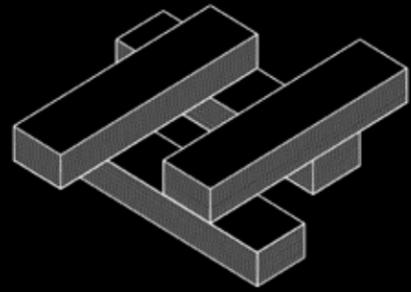
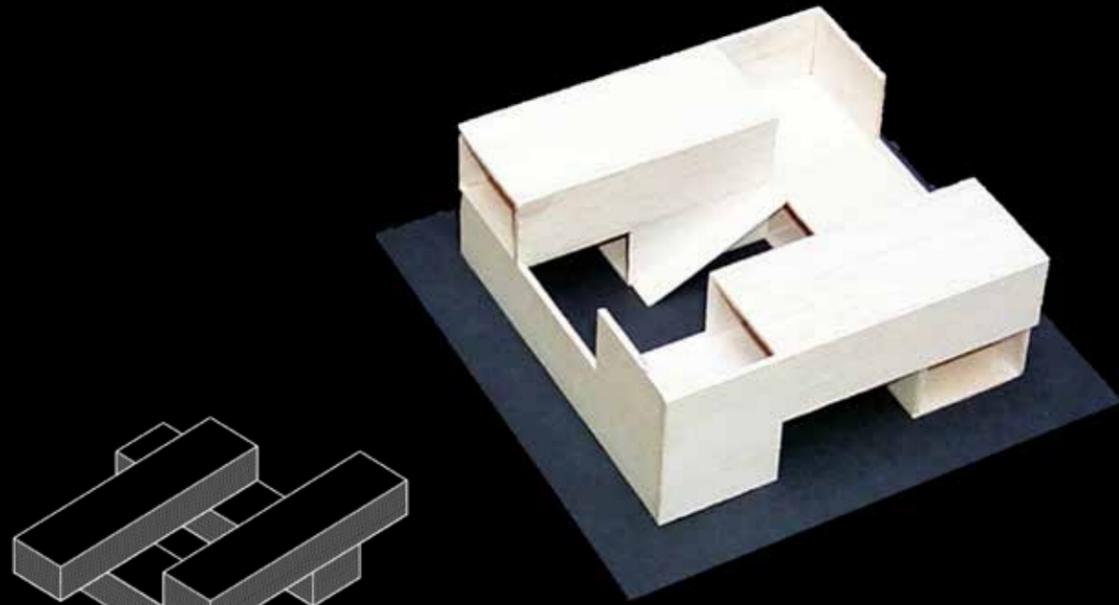
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SECTION B-B  
SCALE: (1:200)  
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SECTION C-C  
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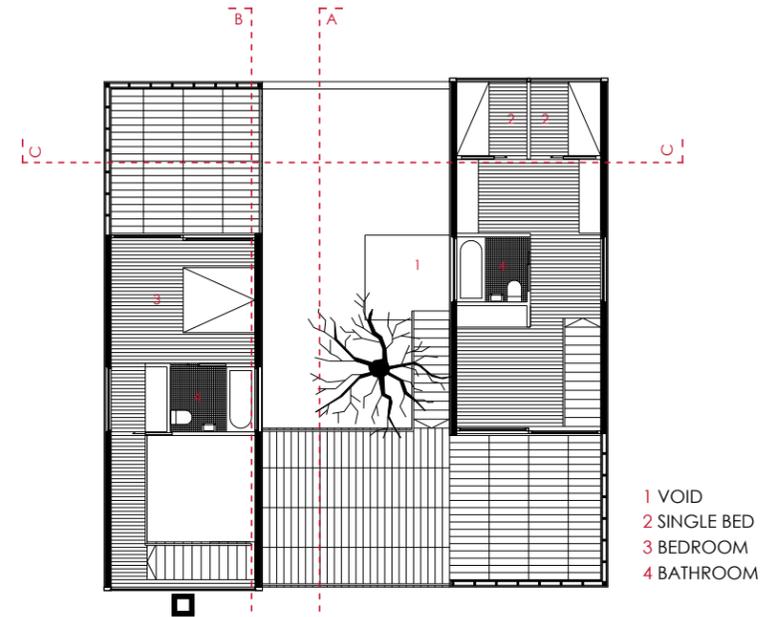


# UNBUILT VILLA

Many architects throughout history have designed a number of notable projects which were better left unbuilt.

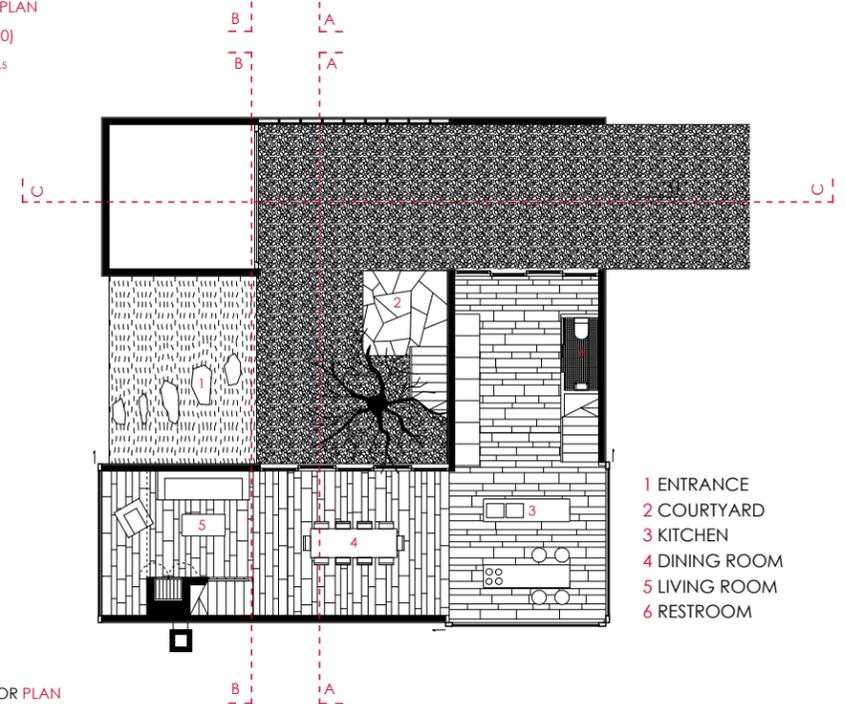
Many architects throughout history have designed a number of notable projects which were better left unbuilt. It is not unusual for unbuilt work to advance an architect's career; Ludwig Mies van der Rohe's entry to the 1921 Friedrichstrasse office building competition in Berlin didn't receive even an honorable mention, yet the 20-story tower became a modernist icon, immortalized in Mies' lyrical charcoal and graphite drawings. Venturi's beach house, Peter Eisenman, FAIA's House X or Zaha Hadid's The Peak—and it raises many interesting questions for the coming up generations.

FIRST FLOOR PLAN  
SCALE: (1:200)



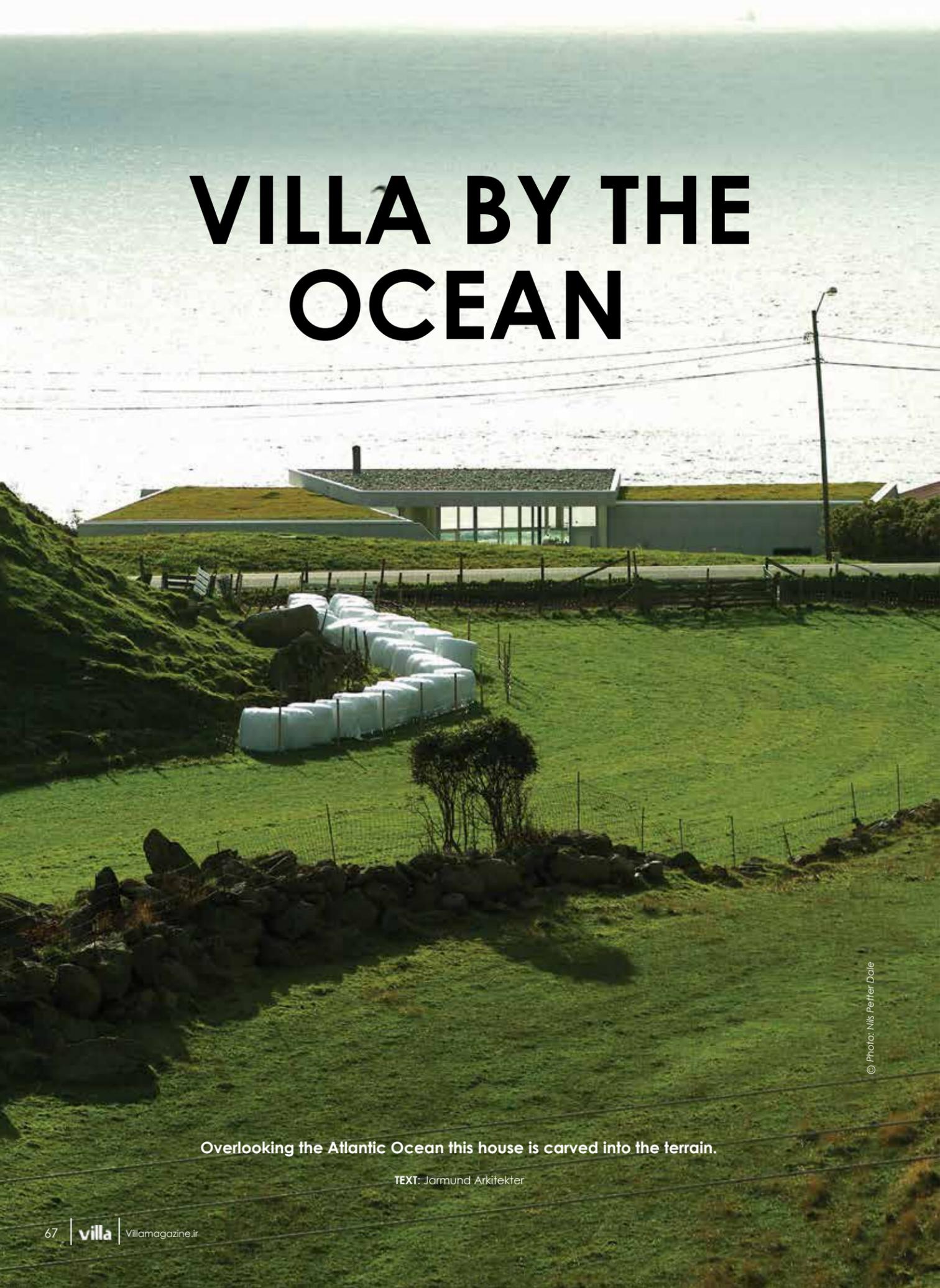
- 1 VOID
- 2 SINGLE BED
- 3 BEDROOM
- 4 BATHROOM

GROUND FLOOR PLAN  
SCALE: (1:200)



- 1 ENTRANCE
- 2 COURTYARD
- 3 KITCHEN
- 4 DINING ROOM
- 5 LIVING ROOM
- 6 RESTROOM

# VILLA BY THE OCEAN



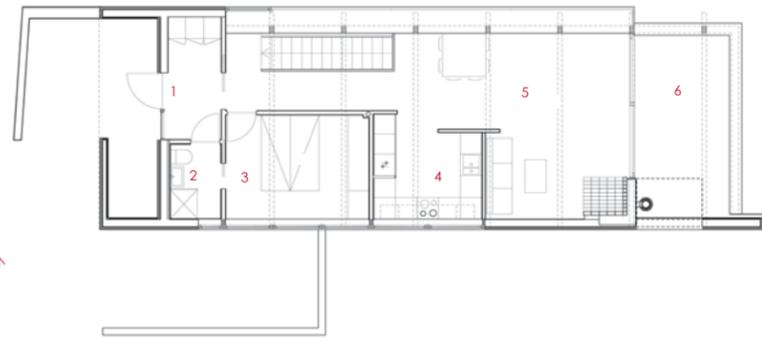
© Photo: Nils Petter Dale

Overlooking the Atlantic Ocean this house is carved into the terrain.

TEXT: Jamund Arkitekt

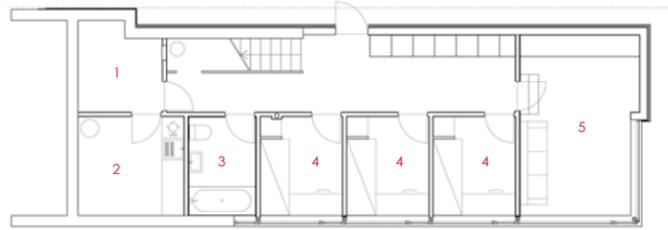


Overlooking the Atlantic Ocean this house is carved into the terrain. This allows for an unobstructed ocean view from the public road at the rear and protects the building from the strong prevailing winds. The bedrooms are organized towards naturally sheltered outdoor spaces providing close-up views, while the living room is established as a glazed amphitheater facing the horizon. Walls are made of two-sided poured in place white concrete.



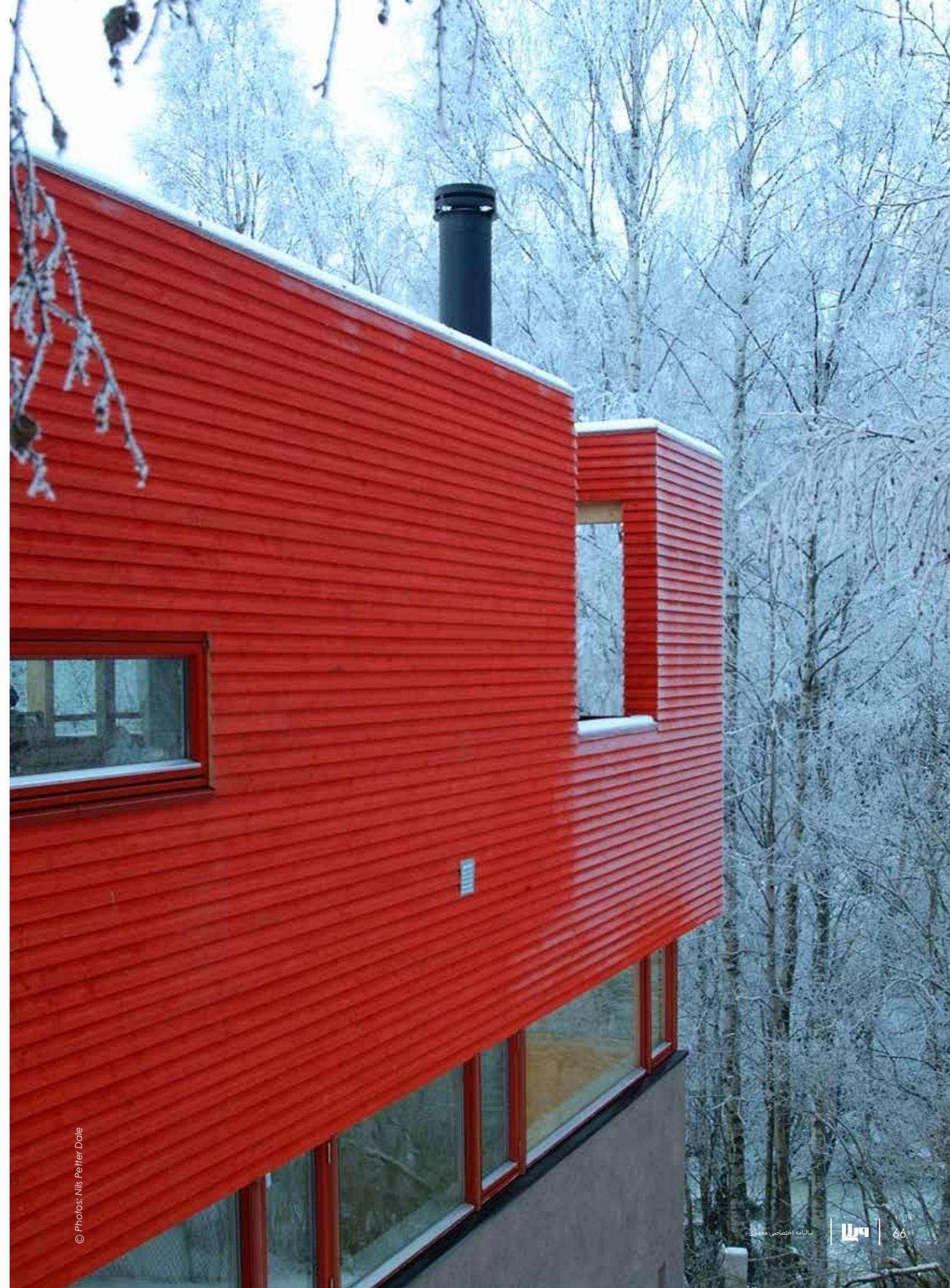
- 1 ENTRANCE
- 2 TOILET
- 3 MAIN BEDROOM
- 4 KITCHEN
- 5 LIVINGROOM
- 6 TERRACE

GROUND FLOOR PLAN  
SCALE: (1:200)



- 1 STORAGE
- 2 WASHING ROOM
- 3 BATHROOM
- 4 BEDROOM
- 5 LIVINGROOM

FIRST FLOOR PLAN  
SCALE: (1:200)



© Photos: Nils Petter Dale

© Photo: Nils Petter Dale



# RED HOUSE

The color reflects the temperament of the client.

TEXT: Jarmund Arkitekter

The building is placed perpendicular to the nearby river, dramatically crossing one side of the river valley.

The parental part of the house is situated on the top-floor orientated towards the wide southern view, while the children's area on the lower floor faces the river underneath the trees towards the north. This double orientation is the basis for the dynamism of the project, and the design is in all dimensions focused on enhancing this theme. The color reflects the temperament of the client.



© Photos: Nils Petter Dale



**A** secondary rescuer hut is placed 50 meters away from the main cabin as a safe shelter in case of destruction of the main cabin. The site is inaccessible by road and is only reachable on foot or on skis.

The cabin is named after the French glaciologist and geographer Charles Robert who thoroughly explored the mountain areas in the province of Nordland in the 1880s. It is planned and built with local materials and with great local commitment.

**T**he main cabin is an eye-catching yet neutral volume in the landscape with the diagonal programmatic and spatial concept. The behavior of snow and heavy winds at the site has generated the smile shape of the cabin, without protruding elements. The shape of the two chimneys mimics the topography of the mountain tops and acts as protecting structures to avoid the use of tension cables.

The cabin has around 30 beds divided into seven bedrooms. The two entrances, placed on two opposite sides, have practical functions with restroom, firewood- and food storage. In the center of the cabin, a spacious mezzanine is running above the ground floor, making an intimate space for the kitchen underneath. Diagonally placed in relation to the kitchen, two common areas with double ceiling height create spacious rooms with large window surfaces. The characteristic windows open out towards directions, one towards the mountain range and the other towards the mountain plateau and the valley. By contrast, the various bedrooms have smaller windows framing the surrounding.

The exterior cladding consists of locally cut, thick timber boards with a coarse finish and is treated with ferric sulfate for a gray, natural feel. The same panels are used indoors in the common areas for an outdoor-indoor familiarity.

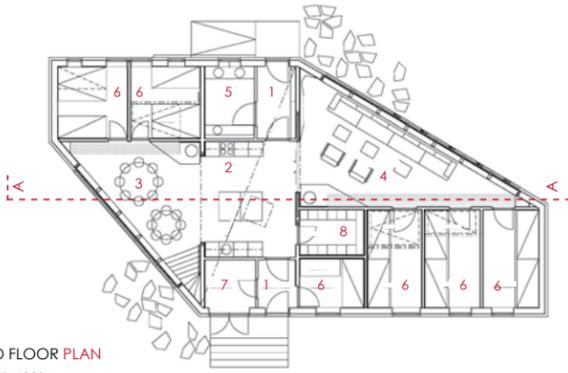
**T**he bedrooms and secondary functions have white varnished panels for a brighter feel. The color scheme of the interior is dimmed while visitors themselves will add various colors with their clothes and gear. The interior furniture and kitchen will be locally made in birch plywood.

All windows have been calibrated for accurate gas pressure on-site to protect the glass from possible high altitude self-destruction. The mountain cabin has no cabled electricity and solar panel energy provides power for indoor lighting. The heating is based on two efficient fire stoves, one in each common area. The plan is strategically devised with the possibility of closing one half the cabin with sliding doors for more efficient heating when fewer people visit the cabin.

© Photos: Svein Arne Brygfield

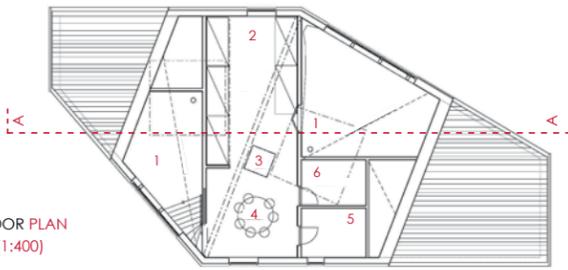


SECTION A-A  
SCALE: (1:400)



GROUND FLOOR PLAN  
SCALE: (1:400)

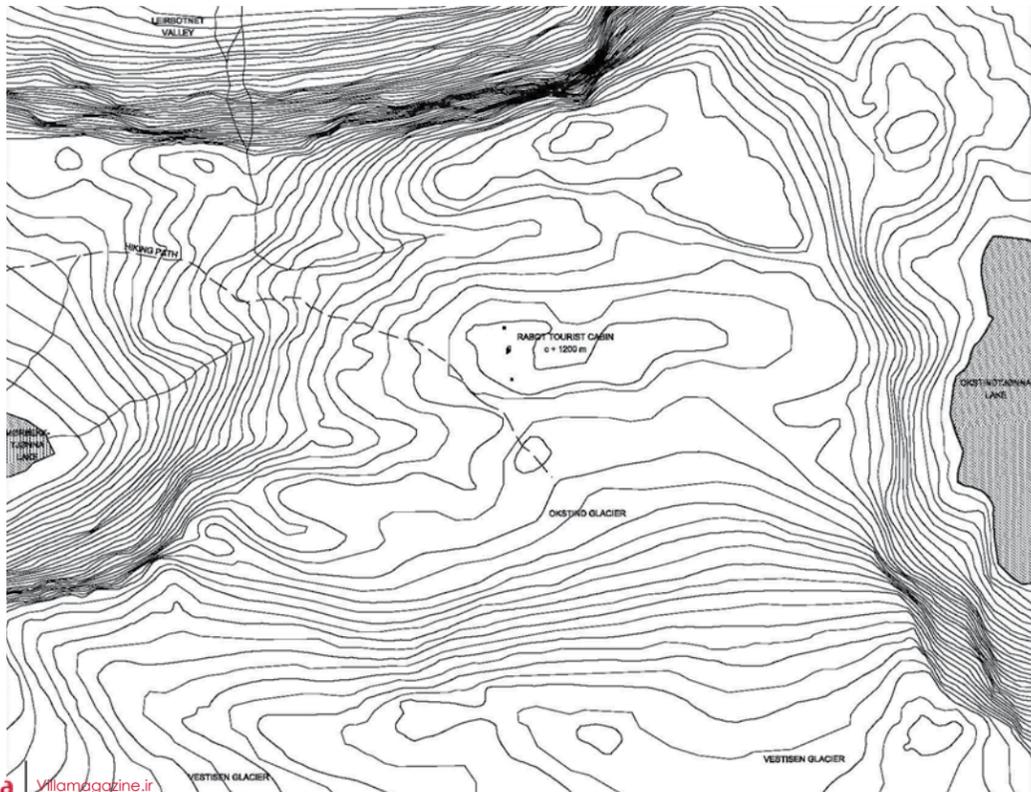
- 1 ENTRY HALL
- 2 KITCHEN
- 3 DINNING
- 4 COMMUNAL SPACE
- 5 RESTROOM
- 6 BEDROOM
- 7 FIREWOOD STORAGE
- 8 FOOD STORAGE



FIRST FLOOR PLAN  
SCALE: (1:400)

- 1 VOID
- 2 MEZZANINE WITH BUNK BEDS
- 3 WINDOW THROUGH THE FLOOR
- 4 CHILDREN'S PLAY AREA
- 5 STORAGE
- 6 TECHNICAL ROOM

The Rabot Tourist Cabin is one of many DNT (Norwegian Trekking Association) lodging facilities throughout Norway. It is located at 1200 meters above sea level, close to the glacier at Olstindan in Northern Norway. The site is spectacular and the mountains and glaciers are in close proximity. The weather can be extremely harsh and the structure is constructed for heavy winds and storms.



SITE PLAN



© Photos: Svein Arne Brygfield

# RABOT TOURIST CABIN

The cabin is named after the French glaciologist and geographer Charles Robot who thoroughly explored the mountain areas in the province of Nordland in the 1880s.

TEXT: Jamund Arkitekter

© Photos: Jan Inge Larsen





© Photo: Espen Grønli

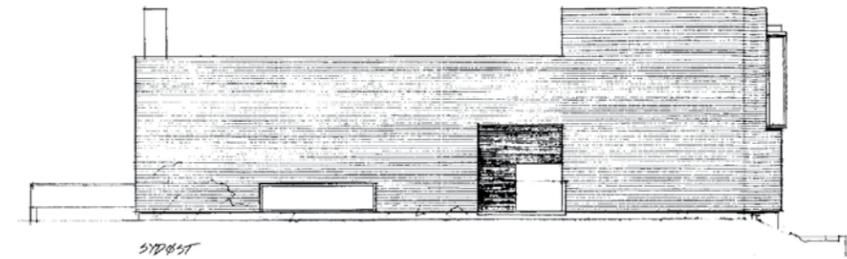
The “living” part of the house is laid out like an open terrace that stretches out for the view and the evening sun while the studio space is more cubic and introvert.

It is diagonally orientated in plan and section, along a more restricted light axis which allows for a concentrated working-situation.

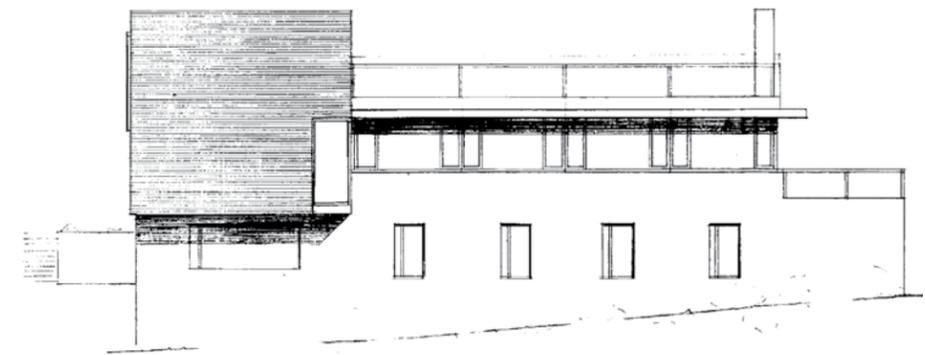
There is a roof terrace above the living room which has its entrance from the studio space.

Sleeping rooms and bathroom are situated on the ground floor, more anonymously shaped behind the “terrace-wall”

The exterior is paneled with untreated panels of aspen which turns naturally silver-grey by weathering.



SOUTH EAST ELEVATION  
SCALE: (1:250)



NORTH WEST ELEVATION  
SCALE: (1:250)

# VILLA BERGE

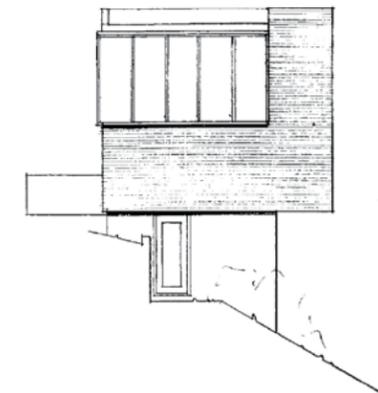
This studio-house is situated on the top of a hill, facing the sea, just a few minutes' drive outside Oslo.

TEXT: Jarmund Arkitekter

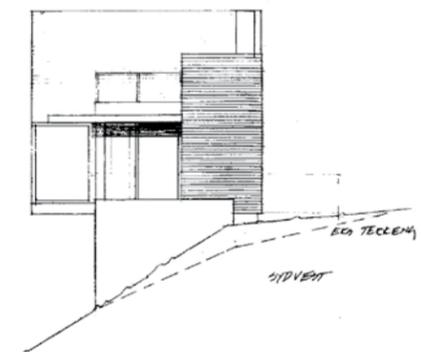
This studio-house is situated on the top of a hill, facing the sea, just a few minutes' drive outside Oslo.

The large living room on the first floor is opened towards the sea-view in a north-westerly direction, while the building is almost closed towards the road towards the south-east.

The south-eastern facade is only opened for a glimpse through the building by window openings of the kitchen between the entrances of the living and working areas. This opening in the wall acts as a viewing gate towards the distant landscape.



NORTH EAST ELEVATION  
SCALE: (1:250)



SOUTH WEST ELEVATION  
SCALE: (1:250)

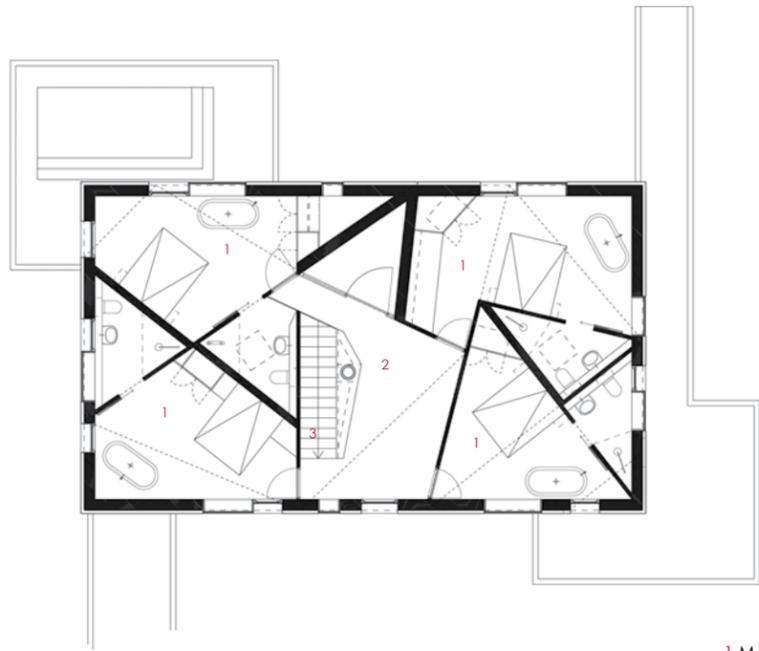


© Photo: Nils Petter Dale



The ground floor is contrasting this by its lack of relationship to the architecture of the top floor. The living area and the terraces are set into the dunes in order to protect it from the strong winds and opens equally in all directions to allow for wild views. The corners can be opened by the sliding doors; this will emphasize the floating appearance of the top floor.

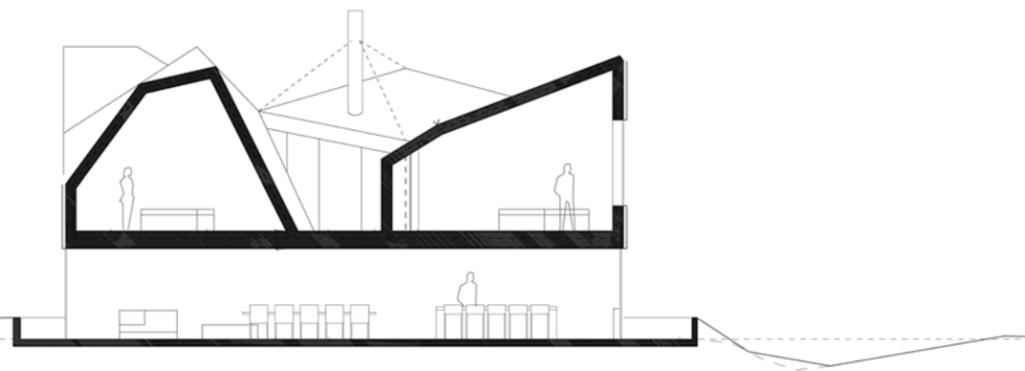
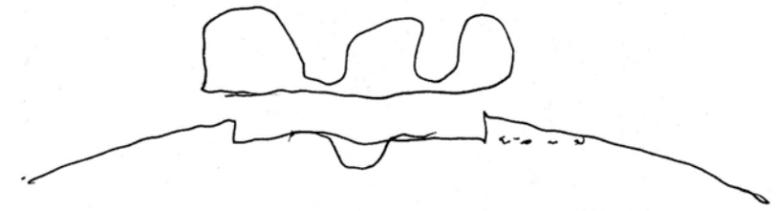
© Photo: Nils Petter Dale



FIRST FLOOR PLAN  
SCALE: (1:200)  
0 0.5 1 2.5

- 1 MASTER BEDROOMS
- 2 CORRIDOR
- 3 STAIRCASE

To get planning permission it was important to relate to the existing, typical, British seaside strip of houses. The roofscape, the bedroom floor, somehow plays with the formal presence of this building, and also brings into mind a romantic remembrance of holidays at bed-and-breakfasts while traveling through the UK.



SECTION A-A  
SCALE: (1:200)  
0 0.5 1 2.5



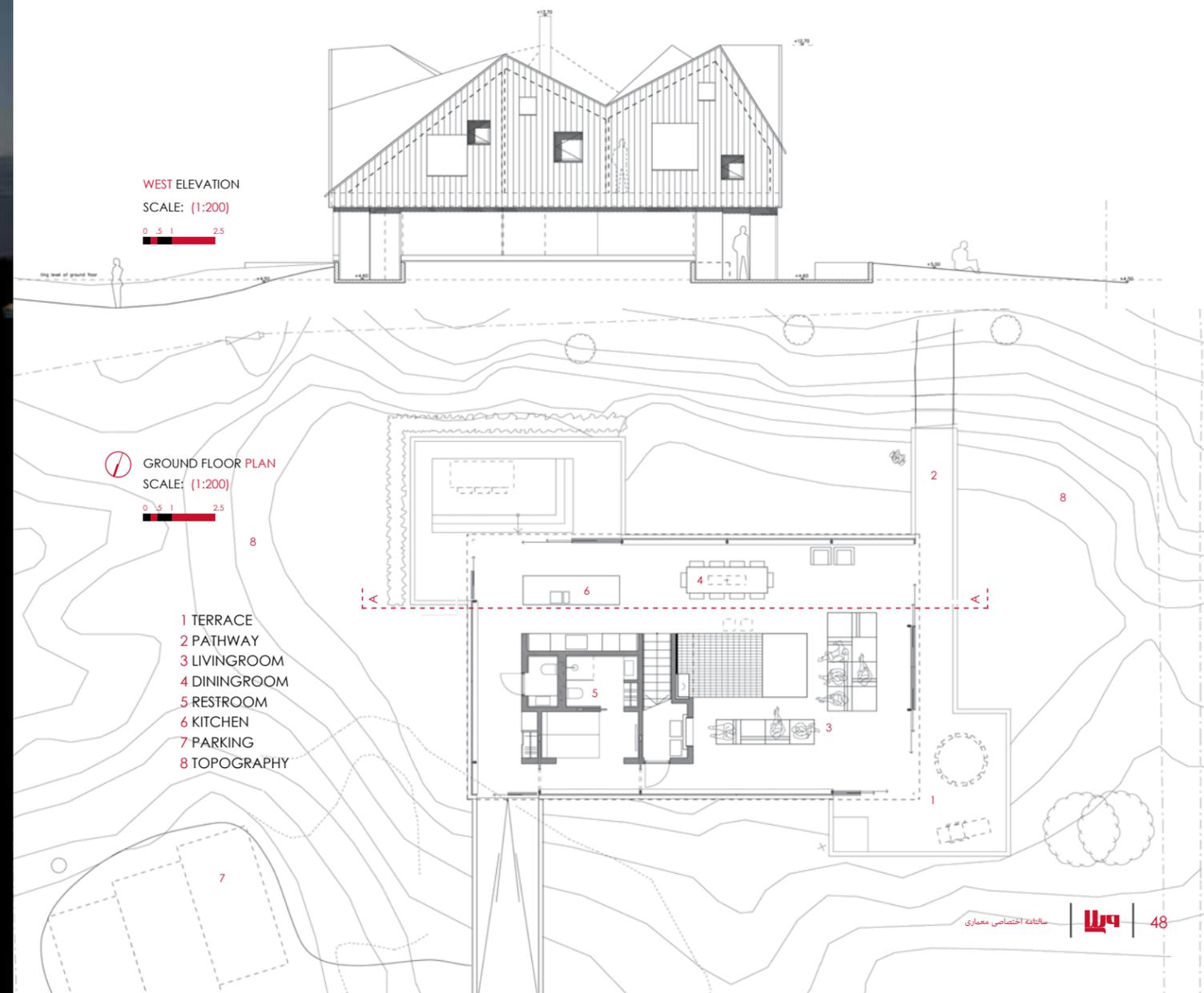


To get a planning permission it was important to relate to the existing, typical, British seaside strip of houses.

TEXT: Jarmund Arkitekter

© Photo: Ivar Kvaal

# DUNE HOUSE



**Amirabbas Aboutalebi:**

Speaking in general terms of villas, do you call "Rust House" a villa project?

**Einar Jarmund:**

I guess this is not a typical Norwegian villa project.

It is so confined; the architectural volume of the house corresponds to neighboring walls in various heights. Three volumes create an L-shaped structure with a small inner garden for family enjoyment, in addition to two private and quiet rooftop terraces to the churchyard view.

I call it a courtyard project.

Look at the scale model here.

There is a spatial relationship between each level like a continuous spiral and a relationship with the surroundings.

**Amirabbas Aboutalebi:**

The writes cottage; an experimental project that would allow the clients to isolate themselves to focus on their writing and work, is this a Norwegian cabin?

**Einar Jarmund:**

It is not a cabin. It is more a mold structure in the backyard: according to zoning in Norway, you are allowed to build 15 sq.m in existing gardens in a suburban residential area.

**Amirabbas Aboutalebi:**

Is there any inventions or attitude towards that idea?

**Einar Jarmund:**

Yes. We have been working to increase the idea of prefabricated buildings.

We have invented a kind of cabin with a highly mechanized production system. It is a rapidly constructive and cost effective idea that gives you double-checked high standards living spaces.

It is amazingly important to produce an architecture of appropriate function, rather than low-quality buildings with high imaginations.

**Amirabbas Aboutalebi:**

How did you get the iconic "Dune Villa" project? The villa sits as a sign in its context.

**Einar Jarmund:**

There is an organization called "Living Architecture" founded by Alain de Botton, a Swiss/British philosopher and writer. The company rents holiday homes designed by renowned architectural practices like MVRDV, NORD, David Kohn Architects, Peter Zumthor.

We were invited to take part in this program and "Dune House" is the result of this participation.

The program was to make a kind of architectural conversation, which sounds interesting to Villa magazine.

**Amirabbas Aboutalebi:**

Is there any lessons from traditional/ vernacular architecture of Norway that you would like to mention here?

**Einar Jarmund:**

Yes. We use some methods from log-constructions from 300 years ago in Norway.

The tree, the man, and the ax!

Like In our Louisiana Log Pavilion to make a sense of place; the pavilion presents a sense of solid materiality where the visitor is given a concentrated experience of pushing through passages.

**Amirabbas Aboutalebi:**

The unbuilt villa projects can be regarded as experimental houses that provide the opportunity to study a technical or functional aspect in concrete terms or to develop new ideas. Have you ever been involved in such a project?

**Einar Jarmund:**

Yes. Here is an ideal courtyard Villa that we proposed in a Danish architectural competition. We did it at the same time as the Oslo School of architecture.

The idea was to create an architecture for a whole life cycle. We shared some practices of spatial organizations. It was later turned into a prefabricated concept for a Swedish company. It has never been published and we love to publish the "Unbuilt villa" in your magazine.

References

Ackerman, J. S. (1990). The villa: form and ideology of country houses. Princeton .



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# VILLA DIALOGUE

Jarmund/Vigsnæs AS

This section is based on a F2F interview by Amirabbas Aboutalebi with Einar Jarmund.



*Intimate engagement with nature is signified by a site and design that permit the villa to nestle and to extend out into surroundings, by asymmetrical and open design, colors reflecting the setting, and natural and varied textures. Distancing from the setting, on the other hand, is signified by a compact form, cubic in outline, often with a podium or similar device to elevate the living quarters off the earth, studied proportions, and emphasis on plane surface of white or of a light color, which disguise the nature of the materials (Ackerman, 1990)*

I use this quotation from James Ackerman to make this conversation with Jarmund/Vigsnæs; a productive and provocative practice architecture firm in Norway.

## The Villa, The Practical Architecture

### Amirabbas Aboutalebi:

Villa-culture has thrived since the first cave dweller to Babylon gardens, Roman “vill”s, French “ville”s, British villas, Mediterranean Sea vacation rentals, and to contemporary suburb houses all around the world.

How is villa-life in Norway?

### Einar Jarmund:

The tradition of the private houses and villas in suburbs has always been a part of Norwegians life; there has always been a need to connect with Nature. The culture of having a second home in Norway is very common;



*Norwegian poetic modernism has established a way of building in nature, with simple geometry forms, natural materials, clear and craftsman-like detailing, natural colors, and only carefully considered interventions on the site. The Villa Schreiner in Oslo by Sverre Fehn is the most important icon within this tradition.*

(Lost in Nature – handbook, March 2007 – Karl Otto Ellefsen – President, The Oslo School of Architecture and Design)

### Amirabbas Aboutalebi:

A house tends to be simple in structure and to conserve ancient forms that do not require the invention of a designer; while the villa is typically the product of an architect’s imagination and asserts its modernity.

Regarding the definition, what is the role of your private scale projects, towards your practices?

### Einar Jarmund:

We have to admit that our office started with doing villa projects. Private commissions have been an important part of our projects.

Villa-typology has always been a good opportunity for us to grow and there has always been a market for private commissions for us.

They play a key role in our practices which emphasizes on the tectonic facts of design and construction and the stress on site-specific responses are the constituent elements of the more contemporary mode of performance-based design.

### Amirabbas Aboutalebi:

Most great architects of the past hundred years have begun or catalyzed their careers with an iconic Villa.

What was your first project?

### Einar Jarmund:

Yes. It is true. “Villa Berge” was the first project we did. We were amazed that someone had trusted us and we could put our theory into practice and show something.

### Amirabbas Aboutalebi:

Why did you name it a “Villa”?

### Einar Jarmund:

Oh.... The reason for naming the project was not that conscious.

### Amirabbas Aboutalebi:

A Villa, is quasi a lodge, for the sake of a garden, to retire, enjoy and sleep, without the pretense of entertainment of many persons; and yet in this age, the humor takes after that, and no the other.

Villa-purpose in general is about the owner’s health.

Regarding this issue, how do you consider the client’s health in a private project? Is your approach towards “User-Centered Architecture”?

### Einar Jarmund:

Not exactly. Architecture has to be healthy in a wide way. Nowadays we do many multiple housing projects and we do not know the clients; housing for sale!

We try to invest architecture into more general terms, into a framework for quality of life.

We are very selective now to our private clients. For us, it is harder to work with private clients. We rather emphasize the tectonic facts of design and construction.

Our attitude is towards higher qualities; inventing new building technologies in order to control the high-cost level in Norway and health for all.

### Amirabbas Aboutalebi:

So this attitude brings different challenges and different practices?

### Einar Jarmund:

Yes. We practice in an open context in an increasing field of related professions. Architecture needs more relationship; however, architecture has to be a greater challenge than just making dreams and imaginations physical.

### Amirabbas Aboutalebi:

There is an absence of “Architectural Purism” in your works.

### Einar Jarmund:

Valerio Olgiati claims that only purely typology of architecture can reach the highest level, but we totally disagree with him; any project needs to relate to its surroundings that grows out of its local conditions to gain reflective content.

In particular, we see Villas as an opportunity to enhance a particular circumstance in the continual search and upgrade of the notion of the “good life”

### Amirabbas Aboutalebi:

Common among ancient writings, the villa enjoys from the natural setting restorative powers, or otium, in opposition to the excesses of city life, or negotium.

Horace (65-8 B.C.)

Is it true that most of your projects have so far been freestanding objects in a natural setting?

### Einar Jarmund:

Yes, but they are nonetheless very different. NAppskaret is a marriage of Baroque staircase to a technical

*steel system. The Donning youth center plays with traditional buildings typologies. The villa by the ocean is a relatively plain box, set safety within the bounds of Norwegian poetic modernism. Another villa stands out for its use of red color. And etc...*

*Through all these projects we are working in contrast to the natural conditions, but always with a thorough understanding of local conditions and care for the natural environment.*

True North – Peter MacKeith – Dean and Professor of Architecture. Fay Jones of Architecture, University of Arkansas.

### Amirabbas Aboutalebi:

Human have always been collecting natural elements of nature such as water, plants, trees, shelter, by his primitive essence and needs.

To fulfill the villa’s ideological mission, it must interact in some way with the natural context with two types of interaction: 1- a foil to the natural environment in polar opposition 2- a collaboration with the landscape; integrating and embracing the natural colors and textures.

[11] Ackerman James S., The villa: form and ideology of country houses (Princeton 1990) p.22

Regarding this quote, what kind of interactions have you made with natural context?

### Einar Jarmund:

We have made both types of interaction with nature in our practices; “RED Villa” and “Villa by the Ocean”.

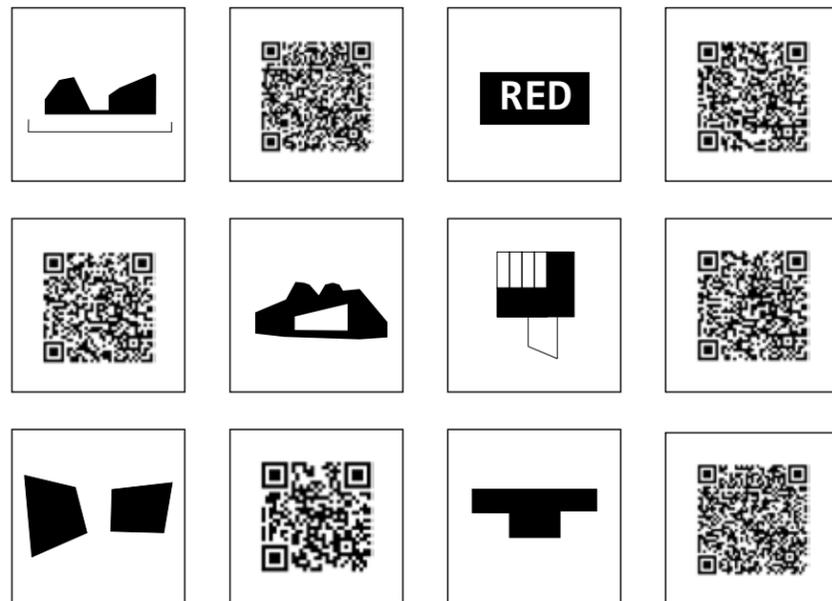
Both projects express the attraction to nature, in two different ways, whether stated in engagement or in cool distance.

# Jarmund/Vigsnæs AS Arkitekter MNAL

Selected Projects: Dune House, Villa Berge, Robot Turist Cabin, Red House, Villa by the Ocean, Unbuilt Villa

## ABOUT JARMUND

Jarmund/Vigsnæs AS Arkitekter MNAL was established in 1996 by Einar Jarmund and Håkon Vigsnæs. The firm is located in Oslo, Norway, and recent number of employees is 22. They are working in a wide architectural range with commissions mainly in Norway but also in other European countries. The majority of their finished works are public buildings and housing projects. JVA are also involved in urban planning and building interiors; aiming to cover all corners of the architectural field. They are focusing on the independent concept for every single project, avoiding general stylistic approaches. JVA give priority to early participation in creative programming and an attentive relation towards the surroundings.



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**Villa Valestrandfossen**  
Architect: Ole Bull  
Year: 1869



**Villa Lysoen**  
Architect: Ole Bull  
Year: 1872



**Villa Fridheim**  
Architect: Herman Major Backer  
Year: 1890-1892



**Bystrom Villa**  
Architect: Ferdinand Boberg  
Year: 1905



**Villa Dobloug**  
Architect: Bjerkke og Eliassen  
Year: 1921 to 1930



**Villa Heyerdahl**  
Architect: Korsmo, Arne  
Year: 1930



**Villa Dammann**  
Architect: Arne Korsmo  
Year: 1932



**Villa Riise**  
Architect: Aasland og Korsmo  
Year: 1934-1935



**Villa Lau-Eide**  
Architect: Leif Grung  
Year: 1935



**Villa Stousland II**  
Architect: Bang, Ove  
Year: 1937



**Villa Steen**  
Architect: Bang, Ove  
Year: 1937



**Villa Hansen**  
Architect: Bang, Ove  
Year: 1937



**Christian Norberg-Schulz's House**  
Architect: Christian Norberg-Schulz  
Year: 1955



**Villa Prytz**  
Architect: Korsmo, Arne  
Year: 1955 to 1960



**Villa Ystgård**  
Architect: Viksjø, Erling, arkitekt  
Year: 1957



**Nordic Villa**  
Architect: Sverre Fehn  
Year: 1960



**Villa Kollenborg**  
Architect: Grung, Geir  
Year: 1960



**Villa Jongskollen**  
Architect: Geir Grung  
Year: 1963



**Villa Schreiner**  
Architect: Fehn, Sverre  
Year: 1963 - 1965



**Villa Norrköping**  
Architect: Fehn, Sverre  
Year: 1964



**Nesøya villa**  
Architect: Geir Grung  
Year: 1969-1970



**Villa Schjøtt**  
Architect: Grung, Geir  
Year: 1969 - 1974



**Villa Spaire**  
Architect: Fehn, Sverre  
Year: 1967 - 1972



**Villa Busk**  
Architect: Sverre Fehn  
Year: 1990

1800 1900 1910 1934 1935 1950 1960 1970 1990 2000



**Villa Tallbacken**  
Architect: Ferdinand Boberg  
Year: 1892



**Villa Strandheim**  
Architect: Unknown  
Year: 1893



**Villa Arneborg**  
Architect: Ferdinand Boberg  
Year: 1907



**Villa Stousland 1**  
Architect: Bang, Ove  
Year: 1932



**Villa Tidemand-Johansen**  
Architect: Blakstad, Gudolf, Munthe-Kågas, Herman  
Year: 1933



**Villa Tvedt**  
Architect: Poulsson, Magnus/ Poulsson, Esben  
Year: 1934



**Villa Benjamin**  
Architect: Korsmo, Arne  
Year: 1935



**Villa Salvesen**  
Architect: Bang, Ove  
Year: 1935



**Villa Stenersen**  
Architect: Arne Korsmo  
Year: 1937 to 1939



**Villa Ditlev-Simonsen**  
Architect: Ove Bang  
Year: 1937-1942



**Villa Wahlstrøm**  
Architect: Geir Grung  
Year: 1958-1960



**Villa Ormann**  
Architect: Greve, Georg Jens / Grung, Geir  
Year: 1959



**Villa Bjåqaland**  
Architect: Viksjø, Erling  
Year: 1961



**Villa Wethal**  
Architect: Grung, Geir  
Year: 1961



**Villa Engen**  
Architect: Are Vesterlid, Hans Østerhaug  
Year: 1961



**Selmer House**  
Architect: Wenche Selmer  
Year: 1963



**Villa Skagestad**  
Architect: Sverre Fehn  
Year: Last half of the 1960s



**Villa Wessel**  
Architect: Fehn, Sverre  
Year: 1965-1970



**Villa C. Bødiker I og II**  
Architect: Fehn, Sverre  
Year: 1967-1985



**Villa Wiggen**  
Architect: Fehn, Sverre  
Year: 1972



**Villa Eivindvik**  
Architect: Grung, Geir  
Year: 1973



**Eco house**  
Architect: Sverre Fehn  
Year: 1991-1992



**Villa Holme**  
Architect: Fehn, Sverre  
Year: 1997

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# WENCHE SELMER

Selmer House, Oslo,  
Norway, 1963

Post Second World War Norway saw the rise of talented female architects like Wenche Selmer recognized for her homes designed in 1964 and works with her husband Jens Selmer, 1969 award winner for Timber architecture.

**M**ostly known for their public buildings, during a career covering 44 years designed more than 100 small weekend houses and cottages. The house was built in a period when high modernism dominated Norwegian architecture. It is located at the edge of the forest northwest of Oslo. The house is prominent examples of Norwegian architecture from this period. Selmer's house combines unconventional solutions with references to traditional wooden architecture (Tostrup, 2017).

This house on the outskirts of Oslo demonstrates that high quality architecture can be achieved at low costs. This 125 m<sup>2</sup> home more than adequately accommodates a family of four and the parent's own studio space. The home is hidden from the road by a thick hedge, with windows looking into a private garden. Beside this the entrance is accessed via a small shallow pitched roofed terrace. The building form is staggered to define the difference between private and public spaces, an idea further reinforced by the roof form. The common living room appears to be obstacle free, with a large sliding door opening towards the garden. The kitchen work surface has also been designed to function as a clear visual device to separate internal spaces. Direct connection to the garden has aided the designers in creating a home that seems spacious and comfortable on a limited footprint area (Jens Salmer, 2006) .

Selmer's production was relatively modest, and primarily devoted to residential houses and cottages. But the thorough exploration of space-scarce floor plans with a good sense of space could have been transferred to cost-effective housing construction on a larger scale, because valuable experience springs from seemingly pragmatic and trivial circumstances. After Selmer opened her own "home practice" in 1954, a smooth and uncompromising production flowed from her drawing board, sometimes in collaboration with her husband Jens (Tostrup, 2017).

# SVERRE FEHN

## Norwegian Poetic Modernism

has established a way of building in the nature, with simple geometric form, natural materials, clear detailing, natural colors and only carefully considered interventions on the site. The villa Schreiner in Oslo by Sverre Fehn (1924-2009) is the most important icon within this tradition. Every single building of his comparatively small oeuvre is a reflection on the relationships of humanity to nature or history, of the individual history (Unwin, 2014). His designs for Nordic pavilions through the exhibitions were reinterpreted elements of traditional Norwegian architecture when assessing a project site and the nature of its materials and light.

For Fehn, there is an inevitable confrontation between nature and man-made structures. When considering how to ground his project to earth on a delimited base, Fehn's work seeks to negotiate this conflict between the building and its untouched surroundings.

In the 1960s, Sverre Fehn claimed that the freer lifestyle had to provide a new form of housing. Freedom in relation to water, air and light were important principles for organizing the room and the home's communication. His floor plans, with a central zone of kitchen and bathroom, enabled a free plan where the home could function as needed, partly with open and partly with closed rooms. "Furthermore, I wanted the house to act as a piece of furniture against nature," Fehn said of Villa Schreiner (Johnsen, 2002). Fehn's homes from the 1960s were thoroughly worked out with general ideas. Those who admire his detached houses today forget this and cling to the houses' proportions, construction, materials and aesthetic details.

The houses touch on Fehn's preoccupation with horizon and the mythical nature of the north: "We can still experience the horizon encircling us as the outer limit of the world. Beyond the horizon lies the unknown, that which we do not see. In sparsely populated Norway, there is a strong feeling that adventure lies hidden behind the mountains.

The farms are often distant from each other, and when you leave the farm, you disappear into the forest" (Grøvdal, 1986). Fehn believes that the voyages of the Renaissance, and all subsequent endeavors have eroded the primitive and perhaps essential relationship of humankind to nature: for now, instead of being comfortably enclosed in the vault of the sky with its limit at the horizon, we are alone in infinite space. Almost the whole of Fehn's work is intended to give us some reassurance that the impressions and emotions of our ancestors (even the very earliest ones) are still of great importance to our psyches, and that they can be re-evoked today (Unwin, 2014).

One of his favorite stories involved walking in the Norwegian landscape: "Within himself, every man is an architect. His first step towards architecture is his walk through nature. He cuts a path like writing on the surface of the earth. The crushing of grass and brushwood is an interference with nature, a simple definition of man's culture. His path is a sign to follow" (Fehn, 31 May 1997). Fehn was interested in tectonic expression, but above all he was a topographic architect. The first question he asked of any site was where to build.

Villa Busk was designed by Norwegian architect, Sverre Fehn (1924-2009) in 1989. Known as one of Norway's preeminent architects, Fehn won the Pritzker Prize in 1997. While highly regarded by his contemporaries and many in his field, winning the Pritzker enabled a much larger audience the chance to admire his work.

- Nordic Villa in 1960,
- Villa Skagestad in 1960,
- Villa Schreiner in 1963,
- Villa Norrköping in 1964,
- The Bodker House in 1967,
- Villa Busk in 1990,
- The Eco house in 1992,
- Villa Holme in 1998.



Only a handful of individuals had such an influence on Western architectural theory during the so-called post-modern period in the 1970s as Christian Norberg-Schulz. Although he as a young architect had distinguished himself as a leading figure in the nascent modernist milieu in Norway, it was his texts, and not his drawings, that gave him an international reputation. As a result, his buildings have never received much academic attention. Nevertheless, there are important traces of thought in Norberg-Schulz's architectural works, especially when it comes to his thoughts on architecture as a mainly visual phenomenon. A real understanding of Norberg-Schulz's contribution to the architectural theory of the 1970s is only possible if it is seen in relation to the design of this exceptional building (Otero-Pailos, 2006).

This house is one of three, built to the north-west of Oslo between 1953-55 by Norberg-Schulz and Arne Korsmo. Designed on a grid module of 122 cm, as elemental parts of a steel framed building that acts as a load bearing structure. This allowed for great flexibility of spatial planning resulting in the three houses being vastly different in final plan type.

Norberg-Schulz began drawing on his own house when he was 26 years old, just after he was hired as an assistant to Arne Korsmo (1900-1968). The house was part of a new private construction project to be built on Vettakollen, towards the border with Nordmarka and with a magnificent view of the Oslo Fjord. Only the first three of the ten projected houses were built; Norberg-Schulz and Korsmo's own homes, and a third unit, to the original landowner. The plot is not far from Korsmo's previous projects in Havna allé (1930-32), which had given him international recognition for innovations such as the use of concrete in the detached house market, and a bold functionalist aesthetic with flat roofs, joined platonic volumes and strong colors (Otero-Pailos, 2006).

# CONTEMPORARY VILLAS

**I**n the 20th century, Norwegian architecture has been characterized by its connection with Norwegian social policy on the one hand, and innovation on the other. Norwegian architects have been recognized for their work, both within Norway —where architecture has been considered an expression of social policy— and outside Norway, in several innovative projects.

**T**he architecture of modern villas in Norway is very futuristic and based on the principles of sustainable and green design. The Norwegian leading architects' effects should not be forgotten; they built up a structure in negotiation with nature and materials.

**Architecture in Norway surveys the contemporary condition of the country's-built environment, showcasing a range of innovative projects and the diverse materials and unconventional forms employed in their construction.**

The architectural designs of these projects have reflected not only the style currents of their time, but the societal debate over the purpose they were intended to serve. To a great extent, Norwegian architects have found the opportunity to develop their signature styles through their projects, and thereby also a Norwegian architectural dialect towards the Contemporary theme.

# Hytter Cabin Cottage

**The** term "holiday home" does not only include villas in the mountains or by the sea. It can also be year-round homes that are converted into holiday homes, cabin logs, apartments in apartment complexes, or other types of holiday homes. Based on these definitions, almost half of the households in Norway state that they own or dispose of a holiday home in Norway. In addition, owns approx. 70,000 Norwegian households live in holiday homes abroad, about a quarter in other Nordic countries, the rest in the South. For some groups, we can talk about housing one, two, three and even housing number four (Eckersberg, 2017).

**F**ar from representing an escape from post-industrial consumer society, the "Hytt" prompts evaluation, comparison or negation of normative domesticity for its occupants. Many priorities such as getting back-to-nature and living the simple life are achieved best, paradoxically, through their material manifestation. Routine and rupture, and discourse surrounding farming culture artefacts are central in evoking contrast (Garvey, 2008) . There is a popular sketch in Norway architecture media, which refers to the popularity of holiday cabins; it is called hytte(r) in Norwegian, and superficially puzzling. Its logic suggests that leisure is to be enjoyed as the 'other' to contemporary lifestyles and a consumerist logic; that the cruder and more uncomfortable an experience the more authentic it is.

**The** cabin culture occupies one thread in a larger modern weave. A brief perusal of the 20th century shows how domestic doctrine eulogizing the modern has waxed and waned; in the inter-war period modernism was influential in professional quarters; since the 1960s fashions valorize the traditional in domestic arrangements (see Christensen 1992b). For much of the 20th century, post-war cabins were necessarily simple and it is only in recent decades that many holiday cottages have become as comfortable as the family home. After the post-war period the housing crisis abated, and greater disposable income shows in consumer spending — especially since the discovery of North Sea oil reserves in the 1960s. A little earlier in France, Lefebvre was raging against the consumer boom, the 'Ideal Home phenomenon', in which living spaces were transformed into conspicuous displays of modernity. By contrast, he suggests every day is the less glamorous other to this phenomenon and is experienced in monotonous rows of planned housing in satellite towns. Recurrence and routine are featuring that Lefebvre emphasizes as characteristic of everyday life but the increasingly routinized nature of leisure again deflects our attention away from contemporary social experience.

**The** year-round home tends to become smaller and smaller, while there is a development towards larger and more comfortable holiday homes. The average size of newly built cabins is expected to exceed 100 sqm in 2008. In a ten-year perspective, the average area has increased by up to 40 percent. In the mid-1990s, the average area was 66 sqm, in 2006 it was 90 sqm, and now we are starting to approach 100 sqm. But the size varies between regions; in southern and eastern Norway, construction is on average the largest, while holiday homes in the northernmost counties have the lowest average area. The basic module for the cabin system is a bed (80 x 210 cm). Based on this, the planning system is built up: Two modules provide a small bedroom - bed / bunk bed with passage; four modules alternatively provide a large bedroom, dining kitchen or fireplace. The modules are grouped on each side of an aisle, which also serves as an extension of the living zones. Above this modular net is a post-supported roof, and between the posts floor elements, wall elements and ceilings are mounted. Where you need smaller buildings, the aisle can be omitted, you need larger widths, the aisle is doubled; thus, one can operate with several possible widths in the cross section (Holm, 2016)

**In 1945, there was an overwhelming need for housing. An architectural competition produced several designs for simple, cost-effective, and rapidly assembled housing. The resulting houses were Spartan and broke with building standards, but met an immediate need for shelter, which is called Reconstruction architecture in Norway.**

**V**illa Stenersen, designed from 1937 to 1939 for the financier and art collector Rolf Stenersen, is one of Korsmo's most well-known works.

In 1945, there was an overwhelming need for housing. An architectural competition produced several designs for simple, cost-effective, and rapidly assembled housing. The resulting houses were Spartan and broke with building standards, but met an immediate need for shelter, which is called Reconstruction architecture in Norway.

In 1950, Korsmo was asked by Swiss art historian, Sigfried Giedion to lead the Norwegian group of Congrès International d'Architecture Moderne. The group, which was named PAGON (Progressive Architects Group Oslo, Norway), had the goal of implementing and promoting modern architecture.

Throughout modernism, and especially during functionalism, the middle-class villa in the suburbs has been a task that has produced masterpieces in Norwegian architectural history. Until the 1960s, it was not uncommon for directors, engineers, doctors, associate professors and lawyers to be open to engaging the best architects of Norway.

In the 1960s, the prefabricated house market exploded, and only a few of the houses were designed by architects. The prefabricated cabin companies still dominate the market for detached houses, and it is almost impossible to imagine that the picture could be changed. The postmodern villas from the last two decades have been characterized by a main form with clear historical models. In the style pluralism that exists, the skipper house and the Swiss house are popular role models in the prefabricated house industry.

When Are Vesterlid (1921-2013) was awarded the Norwegian Timber Prize in 1962, the jury particularly praised his Villa for the Engen family (1961) in Moelv, north of Oslo. The intimate spatiality of the Villa Engen did not lend itself to spectacular media coverage, however, and the Villa more or less disappeared from the Norwegian post-war canon. Nina Berre returns to the Villa Engen, investigates Vesterlid's sensitive handling of everyday life: this book gives an in-depth presentation of a forgotten treasure in 20th century Norwegian architecture. Are Vesterlid's villa for Inger and Per Aass (Villa Aass) from 1961 is also marked as one of the highlights of Norwegian post-war architecture.

**G**eir Grung was the son of functionalist architect Leif Grung. He moved early from Bergen and got a base in Oslo after graduation. He asserted himself early, and received great inspiration from his master at the Norwegian School of Arts and Crafts, Arne Korsmo.

The concrete villas of functionalism and the wooden houses of the 1950s have been sources of inspiration for the architects. Among the detached houses of the 1990s, there are villas with long rectangular main volumes and game-clad exteriors that look new. When it comes to floor plans and organization, it is difficult to read clear patterns, until often each task is too special. Some features can still be highlighted. Many villas open with windows to the secluded garden and nature. When it comes to floor plans, it seems as if the program of functionalism is continued by connecting the living room, dining room and kitchen to one large room. If the villa is on two floors, the private sphere, as under functionalism, is added to the 2nd floor, which has bedrooms and wardrobes. You can still see the most exciting features in the middle-class villa. For the wealthy, the stately home has had its renaissance, with emphasis on a differentiated form of housing and a historical, often national, design language.

Together with Sverre Fehn, Håkon Mjelva and Christian Norberg-Schulz, Grung was involved in founding PAGON in 1950. This was a group of architects who did not think so much about the reconstruction after the war, but more of a recapture of the modernist idea world.

**The concrete villas of functionalism and the wooden houses of the 1950s have been sources of inspiration for the architects.**

The group wanted to pursue the functionalist ideals promoted by CIAM, an organization created in 1928 to help promote and realize the architectural ideals of modernism.

Geir Grung designed Villa Schjøtt in 1969. It is a distinctive private residence on a hill cam in the Tveiterås forest, in the residential area that was planned by the architect's father. The low-rise, two-storey villa is built in Grung's favorite materials: concrete, glass, redwood and teak. The plant has a free form with special solutions adapted to the landform. Magnificent in Villa Schjøtt is obvious in Helge Schjøtt's words: "I will not leave this house. My soul is here. I'm used to hearing that it's a special house. I thrive here, damned good".

Other impressive villas by Geir Grung:

- *Villa Åsjordet for civil engineer Per Ormann, Åsjordet, 1958/59*
- *Villa for disponent (managing director) Gunnar Wethal, Tåsenveien 44, Oslo*
- *Villa for Arve Kollenborg, Østenåslia, Bærum, c 1958-60*
- *Own house/Villa Jongskollen, Jongskollen 27, Sandvika, 1963*
- *Hans Villa, 1963*
- *Villa Wahlstrøm*
- *Villa for director Helge Schjøtt, Haakon Sætres vei 23, Tveiterås Forest, Bergen, 1968-69*
- *Villa Nesøya, Villa for Finn C. Ferner, Nesøya, Asker, 1969-70*
- *Villa Eivindvik, 1973*

The densification of today's residential areas problematizes the relationship between villas and landscapes. If a broad vista shouldn't be possible, a large garden, or the view over many gardens, would give the feeling of being in nature. The villa and the garden were often planned as a whole (Johansen, 2005). Proximity to nature, material awareness and creating "places" seem to be overriding goals. These aspects are based on ideas from Arts and Crafts architecture and national romanticism. The connection to functionalism emerges in both the volume treatment of the villa itself and in the minimalist interiors with few objects that all have a simple aesthetic design.

*Villas in Norway, started to be built in the Classical tradition style. Georg Andreas Bull designed most of the early villas in Norway (built from 1858 until 1862), in a variety of styles, ranging from medieval to classicist and exotic (Berg, 1994):*

- *Three Villas Together in 1858,*
- *Four Villas in Homansbyen in 1860,*
- *Villa with studio for a Photographer in 1862,*
- *Two Villas in Homansbyen in 1863,*
- *Villa for Thomas Heftye in 1865,*
- *Three Villas in Drammen in 1866,*
- *Villa in Uranienborgeveien in 1867,*
- *Ole Bulls Villa in Valestrand 1864,*
- *Villa in Homansbyen in 1869.*

*From around 1840, architects started to design wooden buildings in a new style, the so-called Swiss chalet style. The style and its name originated in Germany, where Swiss popular culture was much admired by the romanticists. Elements such as projecting roofs, verandas and emphasis on gables were inspired from Alpine vernacular buildings. But the style may more correctly be termed Historicism in wood, a term introduced by author Jens Christian Eldal.*

It is 150 years since the first Swiss-style houses were built in Norway, and the style gradually became very widespread. According to Linstow, the Swiss style was particularly suitable for a new Norwegian architecture, as he regarded it to be a refined version of the traditional, ancient wooden farm houses one could find in the countryside and the distant mountain valleys (Johansen, 2005). The design style of the Swiss style is consistent and distinctive, but the message the houses send to the surroundings is ambiguous and changeable. People have never been indifferent: Swiss houses have been pretty or ugly, real or fake, rationalist or romantic, cozy or eerie, Norwegian or Norwegian, and they have expressed progress or decay (Christensen, 1994).

Villa Lysøen is a good example, built in an island. The island was originally the site of a farm established around 1670. The island was bought by Ole Bull in 1872 who constructed the villa. Ole Bull drew the plans for the villa himself, under the supervision of renowned Norwegian architect Conrad Fredrik von der Lippe (1833–1901). Ole Bull had a large villa built on the island, inspired by numerous architectural styles, including the Swiss chalet style, Russian and Moorish architecture.

The buildings from 1892 are representatives of an Academic style, a mix of history and romance created directly on the architect's drawing board for a very exclusive and wealthy clientele. Villa Fridheim by Herman Major Backer in Krødsherad, stood out and was a rarity also within his own era. The facility is a continuation of the country house tradition from the 18th and 19th centuries. The location of the villa is influenced by the romance, where the buildings of the visitor suddenly appear, disappear and reappear. When driving down the Krøderen, Villa Fridheim is seen, almost like a Soria Moria castle (a famous Norwegian fairy tale made by Peter Christen Asbjørnsen and Jørgen Moe).

**Villa Strandheim** is a villa in Kite style in Holmen, Balestrand, Sogn. The villa was built as a summer house for the art painter Hans Dahl in 1893, and lies down on the beach.

The German influence brought into Norway by Neo-Classicism abated when Norway gained full independence in 1905. A new generation of Norwegian architects educated in Sweden took the lead in developing a distinctly national architecture, endeavoring to break the German historicist tradition. Villa Arneborg, by architect Ferdinand Boberg, on Villagatan was built in 1907. The villa is built in wood and designed in Art Nouveau style. The entrance area is covered with shavings and has a terrace that is carried by four columns. The porch is crowned by a rounded front fireplace with a circular crown ornament that returns on the facade to the garden. According to Boberg and the writer of architecture, Ann Thorson Walton, the most negative aspect of the house is its truncated roof, which does not fit in with the rest of the style nor does Boberg's other works. The surrounding park was at the villa's establishment of 6000 square meters. Villa Tallbacken and Bystrom Villa were built in 1892 and 1905, after the architect Ferdinand Boberg's drawings. In the late 1920s, Modernism (or the International style) was taken up by Scandinavian architects. In Scandinavia this architectural trend was called Functionalism or colloquially in Sweden and Norway «funkis». Modernism found many adherents among young architects, especially in Norway. Its definite breakthrough was the Stockholm Exhibition in 1930, after which the majority of architects all over Scandinavia converted to the modern movement. Nowhere else did Modernism become so firmly established as the mainstream trend in architecture. It maintained its dominant position until about 1940. Minimalism stands as a counter-reaction to the flood of objects that have entered villas in recent

decades. Here it is an obvious parallel to the reaction of early modernism to the overloaded interiors of the 19th century. But in execution and choice of materials, it is not the cool German functionalism one relies on, but the Nordic continuation with wood, concrete and natural stone, which was developed from the late 1930s until the 60s (Johnsen, 2002).

Leif Grung was a versatile architect marked by distinctive artistic nerve. He was open to international ideas and was inspired by both the Bauhaus school and by Frank Lloyd Wright. He also committed himself to the self-builder movement, to modernizing onshore communications and expanding the road system surrounding Bergen.

In the end of the 1920s, he became a standard-bearer for the functionalist movement in Bergen. As such, he often met heavy resistance, even from his colleagues. Nevertheless, he was widely respected, enjoying high standing and popularity. Eventually he became the most productive architect in Bergen in the 1930s. Leif Grung made a house for his sister and her husband in 1935. The house was baptized Villa Lau Eide. A powerful example of Grung's functionalistic ideas.

The Jugendstil (Modern style), a variant of Art Nouveau, had a certain influence on much of the new construction in Norway around the turn of the 20th century.

Described by Sigfried Giedion as "as good as Le Corbusier", Villa Ditlev-Simonsen 1937, Ove Bang established as one of the 1930s premier architects, and the internationally renowned building has remained as a major work in Norwegian modernism, or "functionalism" as the direction is often called in a Nordic context. A combination of international modernism and local tradition goes back to several of Bang's villas:

- *Villa Stousland I in 1932,*
- *Villa Salvesen in 1935,*
- *Villa Hansen in 1937,*
- *Villa Stousland II in 1937,*
- *Villa Steen in 1937.*

In 1928, Arne Korsmo started his own practice with architect, Sverre Aasland (1899–1989). Several of his villas were designed and built in the years while he was in partnership with Sverre Aasland. Korsmo drew plans for 50 villas, several of which are regarded as masterpieces of Norwegian functionalism:

- *Villa Dammann in 1932,*
- *Villa Korsmo in 1929,*
- *Villa Riise in 1935,*
- *Planetveien 12 Icon Villa.*

# NORWAY GOVERNMENT IMPRESSION

<sup>[1]</sup> www.architecture.now & www.architecturenorway.no

<sup>[2]</sup> www.nasjonalmuseet.no

**B**y means of its ongoing work on planning and building legislation and other legislation, the government determines the most important regulatory framework for changing the physical environment. In the energy sector, the processing of concessions is the tool that can provide such a regulatory framework. Increasing demands for the careful use of resources and high functionality in state-financed building and construction have led to a number of norms and standards for the design and execution of buildings and infrastructure. Such standards will develop further towards common ambitions and professional goals for architectural quality.

In August 2009, the Norwegian government launched Norway's first unified architectural policy<sup>[1]</sup>. The Norwegian foundation for Design and Architecture in Norway has been assigned a key role in its implementation. The intention of an architectural policy is to promote the quality of the planning and construction of buildings. The concept of "quality" cannot be defined as one particular attitude to architecture and its surroundings, but rather as a mindset and an approach; in the words of the British architect Norman Foster: "Quality is never about money, rather, it is an attitude of mind."

The policy document describes 3 main challenges facing the field of architecture:

- The challenge posed by sustainability and climate change
- The challenge posed by changes and transformations
- The challenge posed by knowledge and innovation

The Norwegian Foundation for Design and Architecture in Norway acts as special advisor to the Ministry of Culture in the field of architecture and design (norskform, 2011).

An important institute in Norway architecture development is "The National Museum<sup>[2]</sup>" (Nasjonalmuseet for kunst, arkitektur og design), which holds, preserves, exhibits, and promotes knowledge about Norway's most extensive collections of art, architecture and design. The collection has up to 400,000 works. The museum offers a range of exhibitions showing Norwegian and international art, architecture and design, both at its venues in Oslo and elsewhere in Norway in conjunction with its nationwide touring program, and abroad. In 2015 the museum had 602,546 visitors. The new National Museum opens in Oslo in 2022. The new museum will be a place for new ideas, inspiration and significant cultural experiences (nasjonalmuseet, 2021)

# NOR WEG IAN VILLA ARCHITECTURE

**D**uring the 19th and 20th centuries, the modern movement was a dominant thought in design. In 1919, Walter Gropius establishes the Bauhaus School in a Europe that is being rebuilt in the ruins of the First World War. And little Norway, which has always been a cultural fringe of the world, is there for once when it happens. The same year, Kirsten Sand graduates as the first female architect from NTH and warns that a new architecture is connected with profound societal changes. A new time requires a new built expression. And in 1922, just three years later, Lars Backer signs his first house, the villa in Heyerdahls vei 7c. At the same time, Le Corbusier is setting up his own practice. Modernity has come to Europe and European architecture (Brochmann, 2019).

Norwegian architects have traditionally searched for a way to build a relationship with the environment and developed their unique architectural expression. The concept of nature, or rather looking at the great outdoors as something particularly Norwegian and something healing, was a central part of creating a specific national culture towards the end of the 19th century. Even today, when being asked what they like the most about their city, the majority of the

Oslo inhabitants are bound to reply «the forests» or «the fjord» (Johansen, 2005). Today's residential architecture, where there is talk of a "sensitive functionalism", relates to and problematizes aspects from several of modernism's style periods. Simplicity should be combined with intimacy, and a side glance at the place's building customs (Johnsen, 2002). In a country searching for a national identity, the fascination of the past was combined with a new awareness of science, health care, social problems, living conditions and international relations. Moral and modernity defined the period. All aspects came together in the introduction of a new type of dwelling: The villa (Johansen, 2005).

The introduction of the villa was closely connected to the construction of the Royal Palace in Christiania (now Oslo). Completed in 1848, the classical Palace introduced a completely new chapter in the architectural history of the country. Using modern building materials, prefabricated elements and importing craftsmen from abroad, the Danish-born architect, Hans Ditlev Franciscus Linstow (1787–1851), was very much orientated towards the newest principles of European architecture (Eldal, 2015).



Mahshid Motamed  
Amirabbas Aboutalebi

This article investigates how villas affect the architecture, Nordic villa life and History, Contemporary Villas, Hytter, architect Sverre Fehn, and some cases in Norwegian Villas.

# ROLE OF VILLA

## IN NORWEGIAN ARCHITECTURE

**D**wellings always have provided shelter, and by their given configuration always effect the personal activities, feelings and social relations of those who live in them. But to serve as a “Dream house”, and specifically as an instrument of bourgeois self-fulfillment, is to perform a cultural function confined (until recently) largely to Western society. In the early 18th century production of a new architectural type, the compact bourgeois villa and a new settlement pattern fabricated as we know it (Archer, 2005). With the development of construction technologies, the urban mass became denser; so, the tendency to have a weekend house grown up soon. From the first stirrings of modernity in the early 20th century to the present, the Villa has served as a testbed of design experimentation. Modernism, the architectural direction that has characterized most of this century, had as its stated project to develop new forms of housing. Villa considered as where architects have sought to create new forms and to offer new domestic lifestyles. Alvar Aalto, Rudolph Schindler, Frank Lloyd Wright, Frank Gehry, Eileen Gray, Charles and Ray Eames, Charles Gwathmey, Carlo Scarpa, Herzog & de Meuron, etc.; most great architects of the past hundred years have begun or catalyzed their careers with an iconic Villa. Since it was first fixed by the patricians of ancient Rome, the basic program of the villa has remained unchanged for more than two thousand years. The villa is therefore unique as a paradigm; other architectural types- the palace, the place of worship, the factory- have changed in form and purpose as the role of the ruler, the character of the liturgy, the nature of manufacture has changed, frequently and often radically. The villa has remained substantially the same, because it fulfills a need that never alters. Because it is not material but psychological and ideological, this need is not subject to the influences of evolving societies and technologies. The villa accommodates a fantasy impervious to reality (Ackerman, 1986).

Villa Architecture in Norway

Because literature is a primary form expressing myths, the ideology of the villa in every epoch is richly reinforced by poetry and prose (Spurr, 2012). Indeed, literary works have not merely reflected the villa culture of their time; they have promoted villa concepts developed in later times. Major revivals of the villa from that of the 15th century in Italy to Le Corbusier have been explicitly justified by reference to the Roman writers of the late Republic and early Empire-Cato, Varro, Virgil, Horace, Pliny the Younger, Vitruvius, and others. These and other prolific periods in villa history were also marked by a literature devoted to the design and improvement of villas and their gardens an equally rich source for the interpretation of the myth.

The content of villa ideology is rooted in the contrast of country and city, the virtues and delights of the one being presented as the antitheses of the vices and excesses of the other. The paradigm of the villa poses a cultural paradox. It is supremely conservative socially, being a luxury commodity available only to persons of privilege and power, and the ideology that sustains the type has stayed unchanged over millennia. Yet the mythical nature of villa ideology liberates the type from concrete restraints of utility and productivity and makes it ideally suited to the creative aspirations of patron and architect. This creativity, however, is essentially limited to the sphere of taste. In this respect the design of villas parallels that of fashions in apparel, which has been similarly motivated by unchanging mythology since surplus wealth first offered its temptations (Ackerman, 1986).

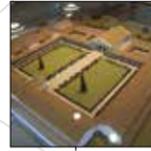
# NORDIC VILLA LIFE

**T**he success of the villa was due to one main factor: The ability to be both the answer and the solution to some of the period's many challenges. However, the immediate success in Norway is closely linked to science, romanticism and the new fascination with nature. The villa could adapt its design and location to fit the idea of the outdoors as a space for recreation and health (Johansen, 2005). Now, nature was regarded as an important part of the Norwegian culture and identity. The suburban villas themselves were transformed into the same concept. Lightness, landscape design, and material are the natural factors that are held in common in various types of villas. Being largely constructed in the Swiss and later Minimalism, they personified a somewhat national continuity between the traditional and the modern.

*As Christian Norberg-Schulz said, nature is in the center of Norwegian leisure's: "North and South are familiar names. When we use these terms, we think not of cardinal directions but of domains with character and identity. We travel from the North to the South to experience warmth and sun and all that this entails; we travel from the South to the North to- well, this is precisely the question! What is that we find there? What is that distinguishing the Nordic World?" (Norberg-Schulz, 1997).*



**Persian Garden (Bagh)**  
Period: Ancient Persia  
Built: 2000-2500 BC



**Fishbourne Roman Palace**  
Period: Roman conquest Of Britain  
Built: 75 AD



**Gardens of Egypt**  
Period: Ancient Egypt  
Built: 1500-2000 BC



**Villa of the Papyri**  
Period: Herculaneum  
Built: 79 AD



**Greek Garden**  
Period: Ancient Greek  
Built: 1000-1500 BC



**Hadrian's Villa**  
Period: Roman Emperor  
Built: 117 AD



**Aljaferia Palace**  
Period: Caliphate of Cordoba  
Built: 1050-1100



**Menara Garden**  
Period: Almoravid Caliphate  
Built: 1130



**Villa di Pratolino**  
Architect: Bernardo Buontalenti  
Built: 1569-1581



**Bagh e Fin**  
Period: Safavid Dynasty  
Built: 1590



**Villa Rotonda**  
Architect: Andrea Palladio  
Built: 1592



**Villa Ludwigshöhe**  
By: Ludwig 1 of Bavaria  
Built: 1845



**Borujerdi Villa**  
Architect: Ustad ali maryam  
Built: 1857



**Bagh e Shazdeh**  
Period: Qajar Dynasty  
Built: 1850-1870



**Villa Steiner**  
Architect: Adolf Loos  
Built: 1910



**Villa Lewaro**  
Architect: Vertner Tandy  
Built: 1918-1919



**Villa Noura**  
Architect: Alvar Aalto  
Built: 1924



**Villa Savoye**  
Architect: Le Corbusier  
Built: 1928-1930



**Falling Water**  
Architect: Frank Lloyd Wright  
Built: 1935-1937



**Villa Mairea**  
Architect: Alvar Aalto  
Built: 1939



**Farnsworth Villa**  
Architect: Ludwig Mies van der Rohe  
Built: 1945



**Venturi Villa**  
Architect: Robert Venturi  
Built: 1962-1964



**Hanselmann Villa**  
Architect: Michael Graves  
Built: 1967



**Villa Nara Mondadori**  
Architect: Oscar Neymar  
Built: 1968



**Douglas Villa**  
Architect: Richard Meier  
Built: 1973



**Villa Rotonda**  
Architect: Mario Botta  
Built: 1981



**Twin Villa R th**  
Architect: Peter Zumthor  
Built: 1981-1983



**Koshino House**  
Architect: Tado Ando  
Built: 1984



**Villa Devon**  
Architect: Peter Zumthor



**White O Villa**  
Architect: Toyo Ito  
Built: 2009



**Villa Vista**  
Architect: Shigeru ban  
Built: 2010



**Kengo Kuma Villa**  
Architect: Kengo Kuma  
Built: 2013



**Hanging Garden of Babylon**  
Period: Babylon  
Built: 500-650 BC



**Villa Madinat Al-Zahra**  
Period: Umayyad Caliphate  
Built: 912-961



**Villa Medici**  
Period: Italian Renaissance  
Built: 1451-1457



**Old Summer Palace**  
Period: Qing Dynasty  
Built: 1700-1800



**Villa Karma**  
Architect: Adolf Loos  
Built: 1904



**Villa of the Mysteries**  
Period: Ancient Roman  
Built: 550-600 BC



**Orchid Pavilion**  
Period: Jin Dynasty  
Built: 265-420



**Eram Villa**  
Period: Ilkhanate  
Built: 1250-1300



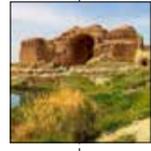
**Villa Albani**  
Architect: Carlo Marchionni  
Built: 1747-1767



**Frank Wright Home-studio**  
Architect: Frank Lloyd Wright  
Built: 1887



**Apadana**  
Period: Achaemenid Empire  
Built: 600-650 BC



**Ardashir Palace**  
Period: Sasanian Empire  
Built: 224 AD



**Master of the Nets Garden**  
By: Shi Zhengzhi  
Built: 1140



**Taj Mahal**  
By: Shah Jahan  
Built: 1632



**Villa H ge**  
By: Alfred Krupp  
Built: 1870-1873



**Villa M ller**  
Architect: Adolf Loos  
Built: 1930



**Villa Tugendhat**  
Architect: Ludwig Mies van der Rohe  
Built: 1930



**Bauhaus Dessau**  
Architect: Walter Gropius  
Built: 1925



**Sky House**  
Architect: Kiyonori Kikutake  
Built: 1958



**Villa Plancharat**  
Architect: Gio Ponti  
Built: 1953-1957



**Villa Propia**  
By: Kenzo Tange  
Built: 1953



**Glass Villa**  
Architect: Philip Johnson  
Built: 1948-1949



**Villa Gehry**  
Architect: Frank Gehry  
Built: 1978



**Villa Eisemann**  
Architect: Peter Eisenman  
Built: 1973



**Villa Bianchi**  
Architect: Mario Botta  
Built: 1971-1973



**Daniel Libeskind Villa**  
Architect: Daniel Libeskind  
Built: 2009



**Hadid Only Villa**  
Architect: Zaha Hadid  
Built: 2000-2008



**La Voile Villa**  
Architect: Norman Foster  
Built: 2002



**Bordeaux Villa**  
Architect: Rem Koolhaas  
Built: 1998

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# VILLA ADS.

## VILLA PROD- UCTS

[HTTP://VILLANEWS.IR/EN/ADVERTISE](http://villanews.ir/en/advertise)



# NATURE

**C**hahar Bagh as representation and image of the world has to be seen as an integrated part of the corresponding ideas of the Cosmos. The complex experience of man, living on the surface of the globe, experiencing and observing the sky and the ground leads to an image of three basic spheres: the landscape with its horizon, the sky with its astronomic and atmospheric phenomena and the ground formed by its geology, flora and fauna. Through nature man has been putting himself in the center of the world. The processes of life in the world can only be understood to a

limited extent and the most processes of the world are not predictable, it is inevitable for man to seek a higher order which helps to transform all the processes of the world into an understandable, coherent logic. This can be taken as the origin of cosmological explanatory systems, such as Chahar Bagh.

The design philosophy of Chahar Bagh is based on Sufi tradition. The architectural conception of Chahar Bagh reflects the "sense of place" which represents a macrocosm and microcosm within itself. "The garden being viewed as a defined space encompassing within itself a total reflection of the cosmos. This concept, which fosters order and harmony, may be manifested to the senses through numbers, geometry, color, and matter; at the same time, it reflects for the intellect, the essence, the hidden dimension and latent in positive space" (Ardalan & Bakhtiar 1973: 68).

Through a holistic approach to nature, Chahar Bagh concept is developed in a close relation with the context and becomes perceptible in its connection. By carefully interpreting the setting of this facility, the reference to the context becomes part of a differentiated view of the inner and outer world. A more open formulation of the demarcation between the inner world and the outer world of an installation influences the perception of both parts, the context and the installation within. A stricter accentuation of the inner world emphasizes the importance and the relation of the individual to man's conception of the world.

One of the more utopian settings for conversations of "Architectural Inventions" is the villa (Brothers 2008: 12). Humans have always been collecting natural elements of nature such as water, plants, trees, shelter, by his primitive essence and needs. To fulfill villa's ideological mission, it must interact in some way or other with the natural context with two types of interaction: 1- a foil to the natural environment in polar opposition 2- a collaboration with the landscape; integrating and embracing to the natural colors and textures (Ackerman 1990: 22). "In addition to the architecture of building, the architecture of water, planting, sound, light and shadow is devised. This only occurs when soft spaces such as plants, water, sky, and light are composed alongside hard spaces" (Aboutalebi 2019).

# PURPOSE

**I**n Persian culture the ultimate purpose of building a villa is to achieve the harmony between man and nature. Chahar Bagh represents the harmony between the physical world and the spiritual world in a symbolic movement. Each element in Chahar Bagh complement the figures of the universe in a symbolic way. Chahar Bagh pattern language engages the four spheres of our life: physical, intellectual, spiritual, and emotional, to develop the interaction between man and nature, and reach the unity with God. The combination of physical, mental, spiritual, and emotional perceptions ensure the wholistic perception of Chahar Bagh, in which we are part of the universe. Through empirical and emotional in Chahar Bagh not only on the conscious but also on the unconscious level we can accomplish the sense of unity. The wholistic perception in Chahar Bagh pattern language can be reached on seven different stages, like seven stages of ego development in Sufi tradition.

"There is nothing more timely today than that truth which is timeless, than the message that comes from tradition and is relevant now because it has been relevant at all times. Such a message belongs to a now which has been, is, and will ever be

present. To speak of tradition is to speak of immutable principles of heavenly origin and of their application to different moments of time and space. It is also to speak of the continuity of certain doctrines and of the sacred forms which are the means whereby these doctrines are conveyed to men and whereby the teachings of the tradition are actualized with men" (Nasr 1973: xi). This quotation of Seyyed H. Nasr is expressing the continuity, repetition, universality of life and the responsibility of man towards life and the world.

The psychological healing dimension of Chahar Bagh pattern language can be described through C.G. Jung and his theories. In Chahar Bagh our exterior garden can be understood as a symbol of our inner garden, which means the true paradise lies in our inner-side; our heart. In Chahar Bagh, our inner opposites are balanced, the access to our unconscious is facilitated, and our conscious and unconscious are confronted; the integration process in our psyche happens. The contact between our inner balance and the soul of Chahar Bagh garden purifies not only our body, but also our mind and spirit. Chahar Bagh can be understood as an archetype of wholeness, which connects the transcendence with the psychic archetypes, and guide our individual psyche towards wholeness, and therefore towards health. In Chahar Bagh, we become aware of our spiritual wholeness in our innermost being; essentialism (beingness) changes to holism (wholeness). The second book of "The four books on architecture" (1570), which was devoted to domestic architecture, Andrea Palladio discussed Villa establishments in terms of a tripartite purpose: agricultural production and improvement, affording exercises on foot and horseback

# PURPOSE

to maintain the owner's health, and sustaining the owner in private, inwardly directed activities: A Villa, is a quasi-lodge, for the sake of a garden, to retire, to enjoy and sleep, without the pretense of entertainment of many persons; and yet in this age, the humor takes after that, and no the other. Then the villa was a family space, a social space, and a site of recreation, but not yet an especially private space.

The Villa was a site "where the mind, fatigued by the agitations of the city, will be greatly restored and comforted, and be able quietly to attend the studies of letters, and contemplation", and where, unlike in "city houses" one "could easily attain to as much happiness as can be attained here below" (Archer 2005: 45 & 90).

**Chahar Bagh** is a continuous language of villa history, which begins with the Garden of Eden and has been evaluated throughout the history. The mythic language of Chahar Bagh is closely linked to the elementary mythical stories, to the oldest stories of the first socialized human beings symbolized as Adam and Eva, who were forced to refuge from the heaven onto the earth. The symbolic and mythic language of the eternal paradise has been told to the next generation orally, which has been firstly recorded in the Epic of Gilgamesh in 3rd millennium BC about the description of civic date palm gardens in Uruk. Fundamentally, the Chahar Bagh garden myth was transmitted through the poets which skillfully interweaved the material of many different beliefs and religions.

The mythic language of Chahar Bagh is the story of the Gods, the story of the creation the world from chaos and darkness, the symbolic account of the beginning of the world, the fundamental elements in the life, the religious account of the eternal paradise, the exemplary deeds of the gods as a result of which the world, nature, and culture were created together with all parts thereof and given their order, which still holds. This paradisiacal garden myth expresses society's religious values and norms throughout the history and provides a pattern to be imitated, and testifies to the efficacy of ritual with its practical ends. Chahar Bagh garden concept can be used to legitimize a consciously created order and offers a holistic world view.

Chahar Bagh garden language can be considered a social phenomenon, a structured system that can be viewed synchronically, as it exists at any particular time, and diachronically, as it changes in the course of time. The formal structure of this language can explain the understanding of the uniqueness of garden language and human perception. Through Chahar Bagh our senses first awake with the departure from the sensory focus within its natural environment and we enter into an entirely new world of the symbolic mind. This transformation into open-ended syntax and active imagination can be experienced as an awakening to the sacred. Moreover, Chahar Bagh is defined as a signifying system for villa culture in which the units are elements, and the rules are the features and like design grammar orders the elements. Chahar Bagh emerges the image of paradise in our mind, which we are inherited it from our primary ancestors and transcends us to the

deepest level of perception. Chahar Bagh can be considered as the universal conceptual system for villa culture, which follows the three mentioned properties; Wholeness, Transformation, and Self-Regulation.

Based on Ferdinand de Saussure's linguistic theory, the fundamental elements of Chahar Bagh garden language can be regarded as signs. In Chahar Bagh system, each word or each linguistic sign is composed of a conceptual image, related to each other. They are distinguished as signifier (abstract image of a sensible form) and signified (idea or concept), and together make up the sign set. The relationship between the signs and the universe is actually done through the signification. The second characteristic of the "sign" is that the signifier exists in "time", and that time can be measured as "linear". The Chahar Bagh garden language operates as a linear sequence in garden culture, and that all its elements of a particular sequence form a chain. Moreover, Chahar Bagh garden language is a separate and independent set of reality which can survive independently through the relationship between the signifier and the signified. Chahar Bagh is formed in a way that its language usage manifests itself in its integrity, that is language generalization. Linguistic signs play symbolic functions in Chahar Bagh system based on convergence and distinctions along with the other signs. The most important relation between signifiers in this system, the relation that creates "Value", is the idea of "differences". "Value" is the collective meaning assigned to signs, to the connections between Signifier and Signified.

Intimate engagement with nature is signified by a site and design that permit the villa to nestle and to extend out into surroundings, by asymmetrical and open design, colors reflecting the setting, and natural and varied textures. Distancing from the setting, on the other hand, is signified by a compact form, cubic in outline, often with a podium or similar device to elevate the living quarters off the earth, studied proportions, and the emphasis on plane surface of white or of light color which disguise the nature of the materials (Ackerman 1990: 30). "Villa is a medium of architect's manifesto that represents an ethical and aesthetic environment with natural origins, function, and form" (Aboutalebi 2019).

# SIGN

## VILLA AND **PATTERN** LANGUAGE

**L**anguage is based on the ability of humans to think and define terms through the observation and recognition of structures and patterns in nature. It is the basis and condition for the formation of consciousness and perception of the world. As the expressions of spoken language with its understanding's conventions, the pattern language of garden has developed universally by culturally related characteristics. Like the syntactical structure of language, the elements of villa as pattern-like language can be identified. The specially and symbolically basic distinction between background or context as symbol of the world and static or dynamic elements of the foreground can be set in relation to the elements of the syntactical elements of spoken or written sentences. In Chahar Bagh the elements of the garden are set in relation to each other in a way that we through our experiences, be able to perceive their cosmological meaning step by step. As in a literary sentence, in a poem or in a piece of music, accompaniment and identifiable themes, and melodies are forming a continuous process of perception.

Based on historical plans in Topkapi Scroll, it can be understood that the scrolls were commonly used by architects until the end of Qajar dynasty (1779-1924 AD), in which they attached the plans together in between the ornamental figures randomly. In Chahar Bagh pattern language, two patterns of the connections of a building to garden can be considered: Extroverted and Introverted pattern. The Chahar Bagh pattern language in a mythic and symbolic way represents and reflects the cosmos and universe in each of its elements and disciplines. Each design elements of Chahar Bagh has a symbolism that interact strongly with our unconsciousness and psyche. The symbols in Chahar Bagh garden language invents archetypal forces that have direct access to the soul level of primal experiences of human beings. Regardless of culture, man from all cultures unconsciously understand the flower, the tree and the garden as symbols of himself. In psychotherapy the nature motives are used and work with symbolic imaginations as a diagnostic or psychotherapeutic tool.

The pattern language of nature can be traced in the works of Western modern architects under "organic architecture". Organic architecture strives for harmony between building and landscape, a form that is "organically" developed from its function in accordance with the building materials, and a biological, psychological and social functionality of architecture. This attitude of coexistence with nature challenged the Western worldview predominant since the Greeks, the mastery over the nature. A good example is the works of Wright. He stated that "The ideal of an organic architecture ... is a sentient, rational building that would owe its "style" to the integrity with which it was individually fashioned to serve its particular purpose – a "thinking" as well as "feeling" process" (Wright 1914). Wright looked at nature as a model and his design vocabulary was the pattern of nature. His school is the nature. He defined his design disciplines based on his perception of pattern language of nature.

Chahar Bagh pattern language for garden culture offers collective cultural sensitive healing wisdom transmitted down through the centuries. Through use of this wisdom, a person can proceed towards a transformed mentality and obtain a deeper self-treatment – heart-based mindfulness treatment – more positive character traits and courage in order to work for the improvement of himself and further on the society. Chahar Bagh pattern language is based on the mythical beliefs, images, and psychological manifestations that represent the essence of the soul. Therefore, the consciousness remains connected to the instinctive roots of the unconscious. Observing and thinking are basic rational psychological function and active imagination deals with the inner images and fantasies of the gardens.

# VILLA AS WE MEDIA

als, ethics, arts, literature, and many other matters which distinguish us from other creatures. The villas can be understood in an evolutionary cultural trend of thousands of years. History is an ineradicable part of our present and future, and not only considered as a story of the past. Human beings are connected to one another by dwelling on the earth; known as a serious effort of humans over generations in an attentive experience of the world, accomplished through dwelling in a place and a development awareness about their location on earth. This can be considered as a way to inscribe the presence of human being in space and time via the creation of villa on earth, under the heavens.

The geometry of the villa, as the alphabet of this inscription, should not have been speculated other than the man's abstract perception of his surrounding landscape, including the sky. On one hand, the Chahar Bagh pattern language is closely related to the human being, his perception, and his attitudes and on the other hand, it has been inspired by its surrounding environment. Chahar Bagh is not merely the abstracted reflection of the human interpretation of nature, it is also a mediator among human beings and nature, or in a wider range known as a mediator between human beings and the cosmos (Assasi 2014: 12-39).

The Chahar Bagh pattern language can be seen as a strong social-culture media. The whole complex incorporates the human and the cosmos in a spiritual way to experience the sense of unity. Villa based on this concept is an earthly shadow of paradise that provides a connection with nature. Divine order is reflected in its garden and the focal point is the spatial unity shared between all elements; We and the Universe. In Chahar Bagh, we experience the sense of harmony and unity. Not only the natural elements incite us to this unity, but also the order of man-made nature and artifacts. Our seeking soul feels as a part of the whole and we can transcend the self entirely and enter the inner-world.

*“The villa is mentioned as a worthwhile identity or as a messenger art for architecture. The modern man of one hundred years ago had images and ideas for his future life, and with helping of invention, innovations and advanced technological tools quickly reached to his imaginary ideals. The villa has always been an interesting experience that continued even after the emergence of modern cities, from building villas in Rome to modern villas which are made by Le Corbusier, Mies van der Rohe, Wright, Louis Kahn, even virtual house designed by Farshid Moussavi and Shigeru Ban, Peter Zumthor’s country houses, etc, In fact, villas are a manifestation of humans’ imaginary life in each period”* (Aboutalebi 2019).

**T**he villa poses a cultural paradox. Yet the mythical nature of villa ideology liberates the type from mundane restraints of utility and productivity and makes it ideally suited to the creative aspirations of patron and architect. Often this creativity is limited to the sphere of taste, like that of fashion in apparel, which has also been motivated by unchanging mythology since surplus wealth first offered its temptations. But the villa draws our attention because through the centuries’ it has articulated concepts and feelings of different cultures with respect to the dialog between city and country, artifice and nature, formality, and informality (Ackerman 1990: 34).

# CULTURE

Man was associated with both terms of clearing, in which human habitat – the garden – was oasis excluded from the wilderness or the desert. The connection between the words “culture” and “cult”, the connection between gardening and religious veneration, suggests a religious necessity rather than an economic necessity for garden creation or even representational aspects of political dominance and power. The gardens were always the symbol of culture, a structure that arranged and delimited the chaotic impressions from inside and outside in a horticultural and maintenance manner, also against the wilderness that surrounded the small world garden and which was constantly threatening to collapse.



Based on Wolfgang Teichert (1986), Culture and cult, maintenance and worship come from the same root.

Every garden is the repetition of creation on a microscopic scale. Whoever creates a garden and arranges a space – be it real in the outside world or imaginative in the inside world – repeats the exemplary work of world creation, which is understood in many mystical stories as a gardening act. This creative act needs clarity, protection, maintenance, and security. That is why, we always come across a fence, rampart or wall. Christian Hirschfeld (1779) described a garden, which is not mere amusement of the external sense, but the true inner soothing of the soul, enrichment of the imagination, refinement of the feelings; extension of the realm of taste and art; engagement of the human spirit for creation of place, where it was still less effective; refinement of the works of nature and embellishment of an earth that is our dwelling at a time.

From birth, our human physical and spiritual needs have been met in the gardens, also during its development, the matter of structure and the cultural connotation have been tightly connected with each other. The gardens included gently the tangible heritage and the intangible heritage to achieve a perfect harmony. “Among cultural heritage properties, the garden is a unique cultural phenomenon and also is the product of the development of human civilization. The gardens are the cultural products, and also the carrier of the traditional culture. Composed of various material forms, the gardens contain a lot

of social and human factors” (Medghalchi, I., et al. 2014).

“The garden is one way for man to leave his imprint on nature, to mold it to delight and beguile the senses. All cultures have sought to adapt nature, selecting its most beautiful and pleasing features, while casting aside those which are troublesome or unpleasant. The garden is, above all, part of man’s quest for pleasure, although in many cases it is also imbued with transcendental values. Conceived by and for man, in almost every culture it has formed an indissoluble part of the surroundings of any habitat, in town and country alike. But the garden has been linked to power in a special and intimate way, because in offering joy and pleasure to its owners, it becomes a sign of distinction and authority for those who are in a position to create and maintain them. The garden is as ancient as culture itself” (Almagro 2007: 55). It was present in the earliest civilizations and associated with all the significant beliefs of man. Gardens have always constituted part of the most authentic manifestations of every culture.

“The villa accommodates a fantasy which is impervious to reality: villa culture has thrived since the first cave dweller to Hanging Gardens of Semiramis, to ancient villas to Roman vill’s, to French ville’s to British villas, to Mediterranean culture, to contemporary suburb houses and finally to an unbuilt detached or semi-detached residence in future” (Aboutalebi 2019).

# VILLA LIFE

The “garden” can be considered as the central instrument to reflect the understanding of the world respectively the cosmos. In ancient times, gardens, palaces and urban settlements were a reflection of the relation between humans and the context of the world. The villa life can be understood as an attitude and inquires its meaning in the context of the worldwide urbanization process. Today’s concept of villa appears to be influenced by Arcadian ideal, a pastoralism vision and in harmony with nature. In contrast to the progressive nature of Utopian desires, our life today is seen as a rather lost, Edenic form of life.

Only when villas are understood on several levels, as the product of natural, cultural, and social processes, can atmospheric and living urban spaces appropriate to the specific situation be created. The villa described in terms of its archetype entails going out into the nature, which represents a close relationship between topography, architecture, and infrastructure.

Through the landscape architectural design, the villa can be anchored in its context, in which the dialogue between the urban and the users of the complex will be enhanced. Dieter Kienast (1985) understood the city as the modern nature. This allows us to understand wild and self-reliant nature in combination with the urban artifacts and social processes as an interdependent and finally unintelligible context. The city as unintelligible as nature was for mankind thousands of years ago. Garden takes on a didactic character through its development as an instrument of reflection and practical design in urban space.

The villa can speak to all our classical senses, which have the first exposure and reaction to the landscape. This experience is sensual as well as spiritual. The villa can awaken the senses with natural pleasures that heal and refurbish the soul and is designed to accentuate the pleasure of space within nature. Villa exists on both the most abstract symbolic level and the most direct experiential level simultaneously. Our senses can be swamped by its context and we can experience the sublime.

The more people can enjoy villa life: The most radical mutation in the history of the villa occurred in the early nineteenth century when the villa ideology became democratized and accessible to the growing body of lower-middle-class city dwellers (Ackerman 1990: 17). “Today the villa life cannot be understood apart from the city; it exists not to fulfill autonomous functions but to provide a counterbalance to urban values and accommodations, and its economic situation is that of a satellite. The content of villa ideology is rooted in the contrast of country and city” (Aboutalebi 2019).

For Wright, the house is an integral part of nature, while for Le Corbusier the house contrasts with it, illustrating man's sublimity over nature. In Wright's work, garden and outdoor space are seen as cultivated space horticultural and agricultural activity. The formation of space is extroverted and in the respective orthogonal main orientations rather centrifugal. In Le Corbusier's work, the aim is an introverted, centripetal spatial formation that attempts to exclude nature – in the Mediterranean tradition. Le Corbusier presents the concept of the "Immeubles Villas" with inscribed "Jardins suspendus".

Wright perceives the pattern language of nature and puts it into the philosophy of building to inspire and guide architects and laymen well into the future. Patterns not only referring and dealing with elements of landscape as a part of nature but also referring to life of mankind as a part and taking place in nature. The idea of "nature pattern" as a universal kind of understanding all things and all intellectual and spiritual processes in the world as a unity, expresses the holistic view on the world. When architecture makes a deep communion with nature, our spiritual well-being develops. Preserving the nature goes fundamentally about preserving our own humanity, as Wright said: "All values are human values or else not valuable" (Wright 1958).

Kushk as an element in the Chahar Bagh pattern language can offer an ideal mythic place not only to restore the spirit but also to rejuvenate it. It can be a meeting place for all elements of the spiritual and material creation. It is a place for personal reflection as well as strengthening family, friendship and community bonds. It is a place, if a person so chooses, to reconnect with one's spiritual self and to take a hiatus from active life to continue a spiritual quest. Villa in this context can awaken the senses with natural pleasures that heal and refurbish the soul, in which the symbolic essence is stability, its space becomes a perfect form where man can feel himself within an earthly paradise.

The ideology of this paradigm was transmitted with the expansion of the first social humanity through Noah's flood and continues with the spread of the cultures and religions through the road systems, especially the most significant trade route "silk road". From the historical-geographical point of view the western oriental region of Caucasus, ancient Persia and Mesopotamia was characterized by its specific conditions. The specific location at a hinge-like interface between three continents and the dynamic phenomenon of glaciations and their consequences on con-

stant changes in the civilizational framework led to the formation of independent forms of relationship and understanding of nature and the position of humanity. As depicted in many ancient writings, the processes of civilization shaped by geographic conditions led to multiple questions about man's place in nature and the world, and to pressing issues at the physical, social, philosophical, and political-religious levels on the way to mastering the dramatic living conditions of the time.

Thus, the mythical language of Chahar Bagh was derived from the Mithraism and was expanded further through religions, mainly Islam. The myth of paradise kept transmitting over the revealing forest of storytelling trees as the common element in all cultures through Greater Caucasus and Hyrcanian forests. The universal concept of paradise transferred by different terms – as the modern one as "hortus conclusus" – in the Orient and Occident. Wars and their consequences are both a reflection and a representation of power that can be regarded as the motor of the garden culture, in particular through the Hellenistic period. The concept became the lingua franca and expanded through the huge, almost unlimited Hellenistic world.

The Chahar Bagh pattern language and the idea of representation of paradisiacal microcosms, the source of all Persian arts, had a universal influence on carpet designing, painting, miniature, architectural ornaments, calligraphy, gilding, pottery, and ceramics and tile works. The villa is a significant cultural element reflected in poetry, miniature, and carpet design and acts as the transmission mediums of this archetype in the world.

A long tradition of literature celebrated villa's life, design, and decoration in a variety of forms, notably poetry and prose panegyrics, ekphrastic set pieces, letters, dialogues set in villas, architectural treatises, agricultural and husbandry text, and theoretical exercises (Elet 2018: 47). Indeed, literary works have not merely reflected the villa culture of their time but have promoted villa concepts of later times. Major revivals of the villa from the past to the future have been explicitly justified by reference to writing. Each villa revival has been accompanied by a revival of villa literature: many writing examples and other vital moments in villa history were also marked by literature devoted to the design and improvement of western villas. Painting and miniature as well as literature bolster the ideology (Ackerman 1990: 10-13).

# FORM

Villa as an independent work of art is a micro-scale of heaven created by the imagination of man on earth. The villa presents an experimental world, where we can live in the realm of the divine essence although its unity is invisible. Even our today's villa – as a metaphor – is the place of humanity and society par excellence, it is the physical representation of our inner-side world. Chahar Bagh pattern language is based on the mythical beliefs, images and psychological manifestations that represent the essence of the soul. Therefore, the consciousness remains connected to the instinctive roots of the unconscious. Observing and thinking are basic rational psychological functions and active imagination deals with the inner images and fantasies of the villas.

The villa is less fixed in form than most other architectural types because the requirements of leisure lack, clear information, but two contrasting models were firmly established: 1- the compact cubic with inner yards and 2- the open extended which is more congenial to the identification of the natural environment with health and relaxation (Ackerman 1990: 9-13). The architectural element of the Chahar Bagh pattern language follow two patterns. A square plan with two perpendicular axes constitutes the spatial structure of the two buildings, one of which is introverted and the other is extroverted. The footprint of perpendicular axes can be tracked in

the spatial structure of Persian architecture, both in micro spaces and in the combination of spaces in a high hierarchy. The first villa pattern – as such in the form of the compact cubic with inner yards – is designed in a simple way that four verandas placed against one yard and as it permits extroversion, it is usually built at the center of garden or land. Therefore the sides are executed regularly and with no imperfections. This pattern, which is one of the most basic patterns of villa, has involved in a wide range of buildings from the peasant to the royal and luxury houses. The most outstanding villa of this type in Europe is represented by the Palladian Renaissance Villa Rotonda in Vicenza, Italy.

In the courtyard garden, a direct connection to the yard is a vital matter, the connective spaces, the spaces which connect the entrances to the yard and also connect each space to the adjacent space. Although, the connective spaces do not have a significant effect on the yard view, they have the most important effect on evolution and expansion of architectural space patterns.

The design grammar of these patterns develops based on a hierarchical system. The values of the different parts of the patterns arranged around the yard are usually defined on a scale from low to high importance. The main axis of the yard is dedicated to hierarchically highest space and the adjunct axis is linked to the spaces with an equal or lower importance.

# STYLE

# VILLA

**T**wo basic types of human manifestation in space can be characterized: tent and cave construction, later developed in the Chahar Bagh pattern language in two basic structural models: The “garden as a container” and “garden as courtyard”. In the “garden as a container”, the hidden is in the infinity of space. In this type, the spirit is found within the enclosure wall that separates microcosm from macrocosm and is a means to connect the body with the spirit. The garden as courtyard or contained garden is suited to the urban context. In the inward-looking courtyard, the hidden is contained. Space comes at the center and the place of “hidden treasure” is enclosed by the villa in a

similar way that the body of an individual encloses the soul, which, in turn encompasses the spirit (Burkhardt 1967). Where the symbolic essence is stability, the garden becomes a perfect form where a man feels himself within an earthly paradise (Shirvani 1985: 25).

The Chahar Bagh pattern language spreads as the “Paradise garden” throughout the Islamic world westwards in Andalusia to the Roman civilization. Paradise became known under the Latin name “hortus conclusus” (enclosed garden), and in turn

inspired much later the many gardens of the Renaissance to the Baroque in France (Girod 2016: 35). This term summarizes the prominent features of the oasian settlement: cultivation as an organizing structure of the land, geometry as a creative act imposed upon the hostile.

In Roman culture, villa in hortus conclusus is commonly used in the type of contained garden. However the villa, as the eminent architectural historian James Ackerman observed, is not limited to any particular architectural type, culture, or historical moment but rather is a social and ideological phenomenon discernible throughout history. It is generally used to describe any type of detached house that features a yard space, and does not resemble any particular architectural style or size.

The basic program of the villa has remained unchanged since the first civilizations. The paradigm of villa – the individual house in relation to space representing human in the world – makes the villa unique in relation to other architectural archaic types that have changed in form and purpose. But the villa has remained substantially the same. It fills a need that never alters, a need which, because it is not material but psychological and ideological, is not subject to the influence of evolving societies and technologies (Ackerman 1990: 9). Since antiquity, the Villa has been the building type most closely associated with literary production, constant with the ideology of the villa or the contemplative life.

**P**aradise is one of the primordial myths of the Western Oriental and Occidental world. It is common to many ancient philosophical and spiritual insights and to the religious ideas of Judaism, Christianity and Islam. Thus, to this day, the idea is formative for the understanding of the world by the individual and a basic element of the collective unconscious. Paradise as the ideal villa is the oldest shared concept between different societies over the course of history of humankind. The universal concept of Paradise is transferred by different terms throughout the world. First villas were the idealized image of an oasis, which became alive through the miraculous effect of an irrigation system. The first villas were created to reach the paradise and rest in it in the afterlife. The owner of the early villas perpetuated them by endowing the whole to the Gods. With the rise of structured concepts of political and economic order systems and phases of rising stability, gardens not only provided food, but represented spiritual beliefs, the perfection of the universe, abundance, leisure, as well as representation of power and protection. Villa in the context of Chahar Bagh pattern language can on one hand be considered as a location for the representation of power over the course of history. From the beginning, human claims his garden villa as his own territory by making a permanent imprint on it with artistic means to be perceived as a sign of supremacy of its owner, being developed as royal encampments particularly and associated with political power. The systematic use of nature in the concept of the villa was integrated into the ideology of different dynasties and specific to their rule throughout history, in which nature is related to rule and dynastic self-representation.

The historical process of sedentation and

land-grabbing, which over a long period of time has led to new forms of civilization, is linked – on social, political, philosophical and iconographic levels – to the need and necessity to give expression to the fact of land ownership and the demonstration of dominion over the land.

The planning concept of the villas as monuments of power can be defined as visual “accessories”, facilitating a uniform reading of imperial and luxurious symbols. It is the uniform reading of the architectural idiom of each period that has the the most important impact on its sustaining, perpetuating, and legitimizing legacy. Chahar Bagh’s concept liberally and sometimes perfunctorily dip into this aesthetic reservoir more to make imperial associations and less to make

# VILLA

the structure stylistically unique.

For a long time, the political elite and many of its relevant scholars, elite artists, designers, urbanists, architects, and even landscape architects rarely referred their work to a universal understanding of nature. Starting from ideological and religious ideas of the supremacy of man, as a God-like individual, legitimating exploitation of the world was common. At the beginning of the twentieth century, the understanding that man is an inseparable part of nature was leading to an idea of fiduciary responsibility. Up to the present time the relation of mankind to nature is characterized by its reception as both paradisaical and inimical counterpart of man. Initially, ecological attempts were characterized by an aesthetic and largely philosophical perception.



## The Beginning

Hosna Pourhashemi

Bibliography by Amirabbas Aboutalebi

The ancient metaphor of a “villa” is consisting of the characteristic combination of three basic components: 1. the space / nature / world / cosmos, 2. the garden / microcosm, 3. the cave / tent / building / block / kushk.

# VILLA

The history of villa begins with the Garden of Eden, the first dwelling place of man, the home of Adam as a representative of the first settled people in the history of civilization. The paradigm of the Garden of Eden has been considered as a paradisiacal garden archetype in different cultures and developed further throughout the course of Western architecture. The idea of a world divided into four parts is generated in this legend (Genesis 2: 8-10) symbolized in the “Chahar Bagh” pattern language of the Persian garden archetype.

The Persian garden concept of Chahar Bagh can be defined as the oldest garden language. Analyzing the terminological aspect of Chahar Bagh, which consists of two words “chahar” meaning “four” and “bagh” meaning in Old Persian, “God”, showed the following: The sacred number “four” is a perfect number with a deep and worldwide symbolic meaning which goes back to the dawn of humanity. The Antique Persian word of “baagh” always meant God and was used by kings, who claimed themselves as representatives of God on the earth. The king placed himself in the center of the world, ordered its four corners in the form of Chahar Bagh, and reenacted the creation in his own way.

One trace in the history of villa is its representation of distinction and furthermore of hierarchy in the society. The early examples can be traced from farmhouses and agricultural gardens to the Egyptian metaphysical monuments; the pyramids and the ziggurat. The early villas express man’s determination to place, his mark upon an endless flat surface. A civilized migrated man from the mountain to the plain tried to build the terraced villas to ensure consecutive contact with the Gods. Pyramids and the ziggurat were dedicated to the Gods and recalling the mountain home of the Gods. The terraces of the Hanging Gardens of Semiramis were built between 704–681 BC at Nineveh and the Tachara, the palace of Dariush the Great at Persepolis of the Achaemenid time (550–330 BC) in Shiraz can legitimately be described as the next early villas.

The long-entrenched art historical narrative of the villa, articulated in the nineteenth century by Jacob Burckhart in his foundational work on the culture of early modern Italy of the Renaissance, holds that: “Villa culture, with its emphasis on the appreciation of landscape and villa life, is better understood as an ideological construct, rather than a strict, typological sense and it can be studied as a historical and artistic phenomenon”. Such an account leaves out the world beyond western European Christendom, including the great villas, and villa cultures of Persian antiquity that so inspired the ancient Greeks and Romans (Anderson 2013: 6-7) as well as palace facilities of Moorish traditions.

# HISTORY

WHEN EVERYTHING STARTS WITH CHAHAR BAGH

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Volume 11, Special Issue, Winter 2021

Norwegian Villas Issue

On the cover: Icons of selected projects. Designed by Villa Magazine Design Studio

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## Editorial

AmirAbbas Aboutalebi

There is a growing interest in Norwegian architecture, which has revolved in response to changing economic conditions and cultural shifts. Furthermore, issues such as durability, community, innovation and tradition, aesthetic and well-being, digital technology, and environmental resources are key concerns in today's Norwegian architecture which is highly affected by government policy.

In this edition you will find 7 Norwegian offices and 21 individual villa projects, which are statements of an effort and a documentation of a movement of "Norwegian Contemporary Architecture".

Iconic projects selected in this special issue are both architectural formal expressions, and models of creations that are trying to develop a norwegian architectural dialect, and thereby a Norwegian contemporary manifestation.

The architectural design of these projects are reflecting not only the style of their time, but the environmental debate over the purpose the architectural studios were intended to serve and emphasize the human and ecological needs.



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# Sigvald Hauge

The Norwegian Ambassador To Tehran



**M**y grandfather designed and partly built his own house, what later became my childhood base in Haugesund, Norway. Simple, solid and well kept, it had an atmosphere that I think mass-produced houses never will have. Even today, when I visit what is now my sister's home, I can smell his coarse pipe tobacco, some 50 years after he passed away. The scent still sits in the walls.

Norwegian architecture, like in many other countries, has developed from "homemade homes", via relatively cheap mass-produced houses to

custom-made personal design, all within one generation. From providing shelter along stormy coastlines and during harsh inland winters, the villas that are being put up these days are often architecturally unique, climate-friendly, and integrated into the surrounding landscape, based on a rediscovered respect for our nature and climate.

It is therefore a timely topic that Villamagazine is focusing on. First, by presenting the importance of villas in Finnish architecture in its previous issue. This time, by show-casing Norwegian villas to the Iranian public for the first time.

As you will see, most Norwegian villas are made of wood, which is a renewable resource. And so they were during the middle ages, too. But today, wooden houses are also pointing towards the future, by using green building materials that let out as few greenhouse emissions

as possible in the production process. Wooden houses are not only homes anymore, they are also a storage of carbon.

Our architects are leading on in developing more climate-friendly private homes, winning international prizes in the process. Some of them are presented to you on these pages. I trust that you will find them interesting.



**Sigvald Hauge**  
Ambassador of Norway

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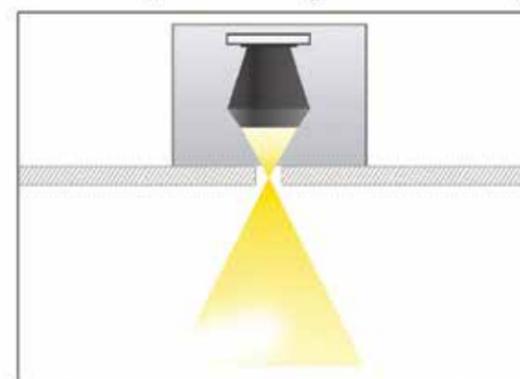
# DARKLANS

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**Hana Boutique Hotel**  
Architect: Persian Garden studio

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# Norwegian Villas Issue Annual Edition

۱۸ اسفند ۱۳۹۹

دوشنبه  
از ساعت ۱۴ الی ۱۸  
دهکده سبز زندگی، جاده سلامتی،  
مجموعه ورزشی انقلاب اسلامی تهران

## WHEN:

2.00 PM-6.00 PM

Monday

8 March 2021

INTERNATIONAL WOMEN'S DAY (IWD)  
In honour of Iranian women.

## WHERE:

VIP village,  
Engheleb Complex,  
Tehran, Iran



Villas magazine  
ANNUAL EDITION  
NORWEGIAN VILLAS ISSUE  
ISSN: 2538-3647

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| Finger Food | Coffee |  
| Dress code: Cocktail |

8 March 2021



ویژه نامه کشور - روز

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تهران، بلوار قیطره، نبش تواضعی، پلاک ۱/۲، واحد ۹۱

تلفن : ۰۲۱-۲۲۸۰۷۲۸۰



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A fifth-generation Italian company, Lualdi is built upon a long tradition of craftsmanship that dates back to the 1880's. Following over a half century of woodworking, the Lualdi family began manufacturing windows for the rebuilding of post-war Milan.

In the early 1960's, Bruno Lualdi transformed the family business into the Lualdi brand, creating tailor-made furniture and custom windows that garnered a reputation of superior technical quality among contractors.

In turn, Lualdi quickly became known as the architect's manufacturer of choice, early on developing projects with renowned Milanese architects such as Vico Magistretti, Ignazio Gardella, and Luigi Caccia Dominioni. Caccia Dominioni's 1962 collaboration with Lualdi on a villa for the Pirelli family would include the first example of industrial design applied to a door through the innovative use of a high-gloss polyester finish. Caccia Dominioni's door would go into production and remains to this day, Lualdi's best-selling product.

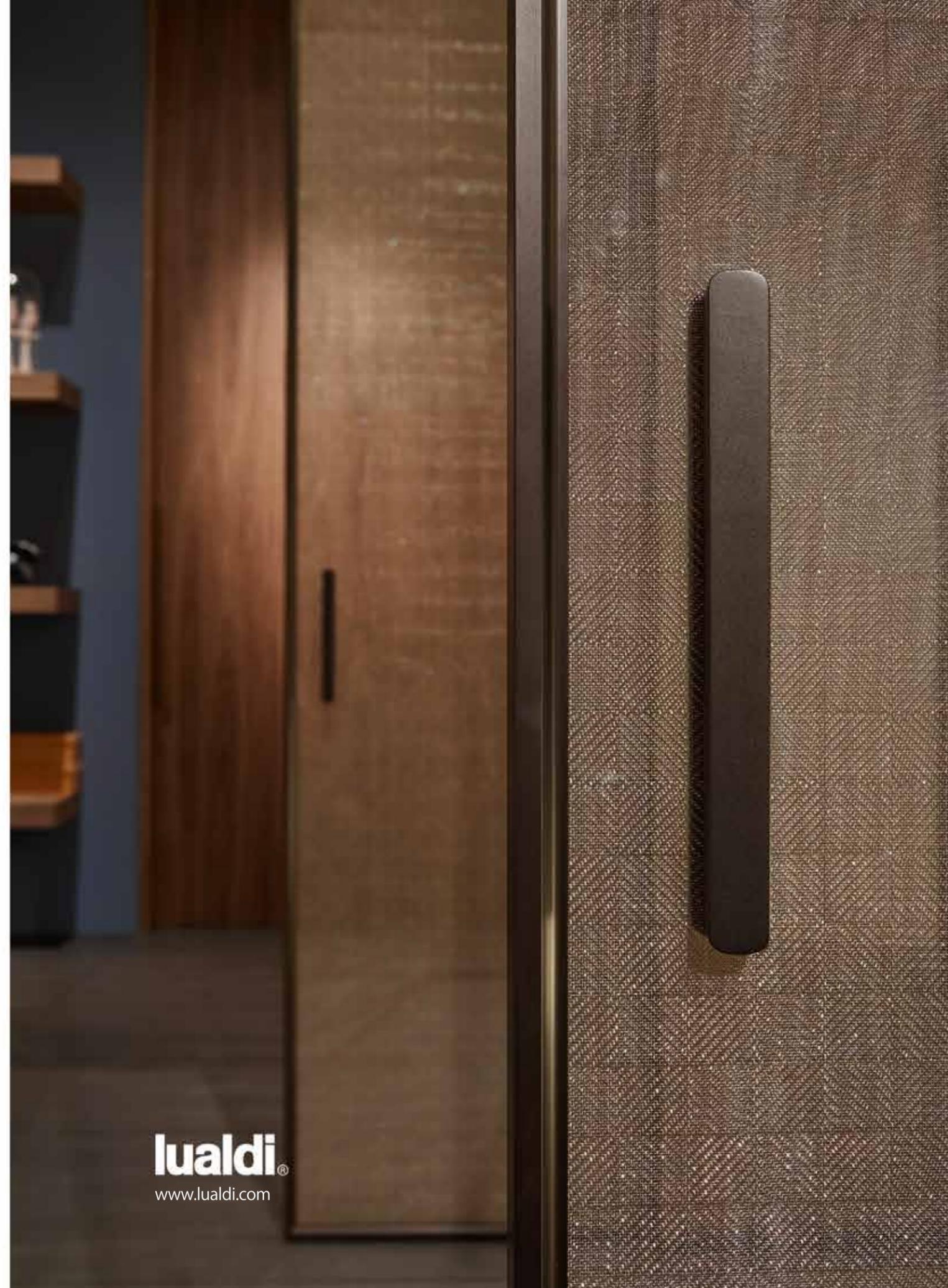
Lualdi continues to be based 15 km outside of Milan, where the family business began over a century ago. Under the guidance of its President, Alberto Lualdi, the Lualdi name continues to be synonymous with quality, craftsmanship and innovation.

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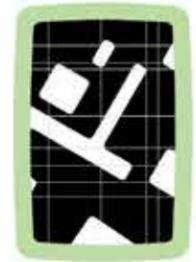
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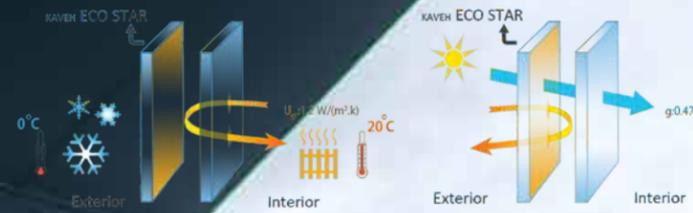
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Shading Coefficient(SC)	0.56
U <sub>g</sub> Value EN 673 [W/(m².k)]	1.0

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**VIP Showroom 1:** No.18, West Garmsar St., South Shiraz St., Mulla Sadra St., Vanak Sq., Tehran-Iran  
Tel: 021 8860 2359 - 60

**VIP Showroom 2:** No. 368, Next to Alborz Tower, between Aqeel and Vafa Azar St., Ayatollah Kashani St., Tehran-Iran  
Tel: 021 4407 6313 – 14

**VIP Showroom 3:** RA228, G0 floor, store Iran Mall, Tehran-Iran

**VIP Showroom 4:** Next To Kosar bank, Takhti Square, Valiasr alley, Tabriz-Iran  
Tel: 041 3327 1030

**VIP Showroom 5:** Corner of Saba 7 dead end, Haj Rahim Arbab St., Isfahan-Iran  
Tel: 031 3665 0280

**VIP Showroom 6:** Unit 317, third floor, Jam Jam Complex, Abou Taleb intersection, Mashhad-Iran  
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**VIP Showroom 7:** Mehrpour Trading, Oposite Mosallanejad Blvd, Sattar Khan Blvd., Shiraz-Iran  
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In the last 12 months or so, we have been challenged with a new reality due to the global pandemic. Naturally, this has translated into new learning opportunities – about life, and business. When searching for the latest news on international exhibitions, we came across HEMSTAD and their innovative business model.

Their motto being “Your 365 Days Open Exhibition”, HEMSTAD claims to be the Next Generation of international trade from Sweden. Their objective is to help their Subscribers (their Customers) to achieve organic growth in high-potential markets by providing them a local presence and a regional exposure – and only for the cost of an international exhibition, without any hidden costs nor sales commissions.

In brief, HEMSTAD caters to the Construction and Building Materials industries –including Interiors and Decorations– by showcasing their Subscribers’ brands and products both at their physical showrooms in Dubai and/or Tashkent and on their digital platform Hemstad.live. Theirs’ is a comprehensive marketing offer combining the physical with the digital to help generate a constant flow of international leads to their Subscribers. Their goal is to be operational in 10 countries by 2025.

We have had a chance to speak to Helia Rad, their regionally acclaimed chief Architect and Interior Designer who is responsible of HEMSTAD Showroom buildings around the World. Helia elaborated when asked about HEMSTAD’s value offer: “Well, we are living in a global village nowadays despite the COVID19- caused lockdowns. As HEMSTAD, we do actually offer the most cost effective and efficient solutions to our Subscribers who want to enter and expand in new international markets.”

HEMSTAD does seem to have a point since exposure is crucial for many SMEs and their export business Worldwide, especially now with the ongoing pandemic which prevents international exhibitions.

Helia Rad added: “HEMSTAD also has a genuine concern about environmental issues. You see, HEMSTAD Subscribers will be able to cut down on their international travels since our Brand Presenters are doing the heavy lifting in the target markets which helps reducing the carbon emissions caused by the commercial airliners”

In brief, although HEMSTAD strongly assures us that their innovative business model was created and developed well before the COVID19- crisis hit the World, we cannot help noticing the clear advantages of HEMSTAD Showrooms moving forward – and not only for its’ Subscribers, and their target Customers but also for the environment. **So, like they said:**

**“Let your products travel the World, instead of yourselves!”.**

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