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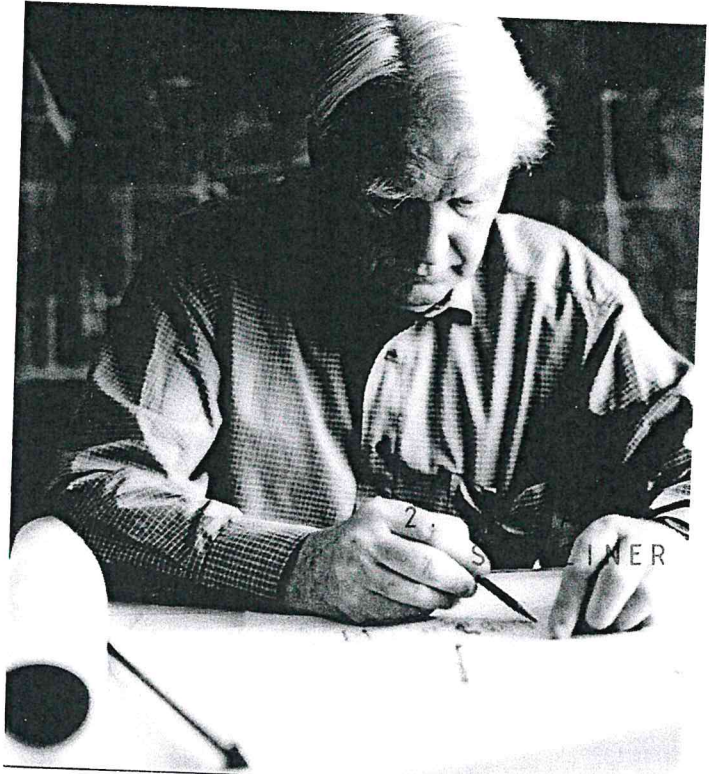
VILLA SCHREINER  
SVERRE FEHN

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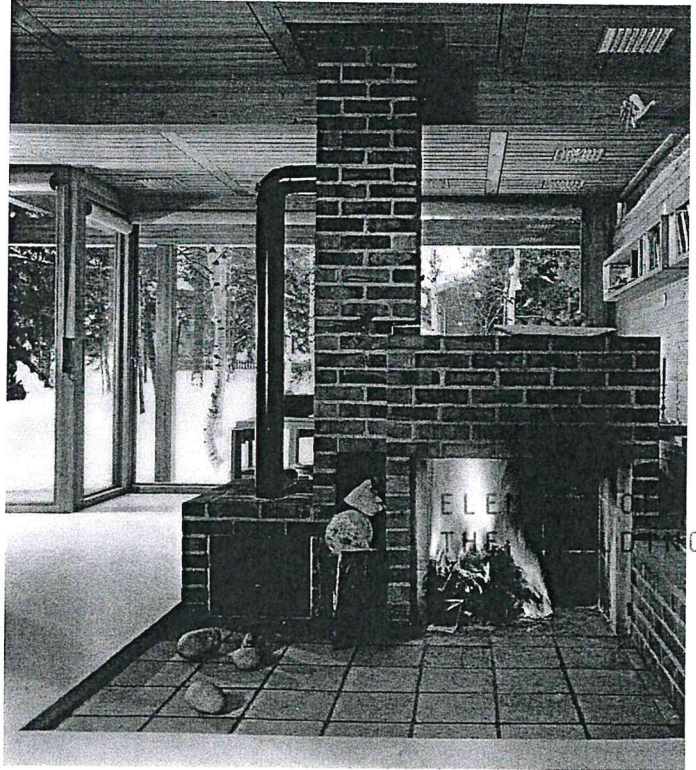
## 1. ARCHITECT



### **SVERRE FEHN**

S. Fehn was a Norwegian post-war modernist. The architecture he created is often described as poetic, both when it comes to form and function, combining local and national traditions. Significant for his design is the relationship between the space, light and shadow. The majority of the buildings are made of wood or concrete and are considered to be consistent with Norwegian nature and history. S. Fehn, who had a small architectural office, designed mainly small projects, including a large number of villas. But most famous of his works is the Nordic Pavilion at the Venice Biennale and the Hedmark Museum in Hamar.

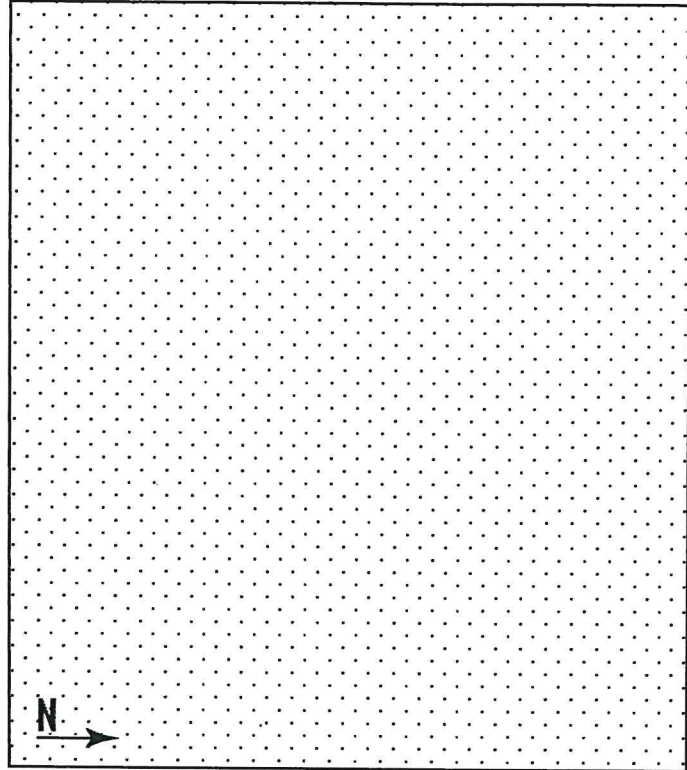
## 2. VILLA SCHREINER



### VILLA SCHREINER

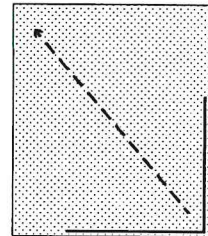
The villa was built in 1963 for the Schreiner family, located in Oslo. It is made of pine, brick and concrete and S. Fehn designed most of the furniture as well. At the time, it testifies to the renewal of wooden architecture. The villa has often been described as a "tribute to Japan" for its relationship with the outside and respect for the.

### 3. ELEMENT OF THE BUILDING

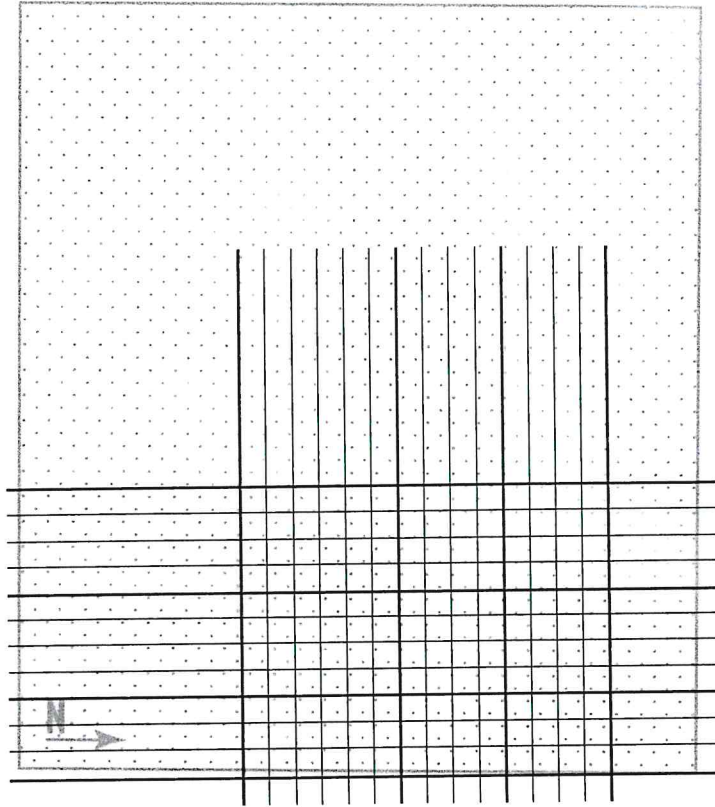


### LAND

From the beginning, S. Fehn wanted to create a protective and introverted facade against the neighbourhood, and a tranquil and private inner garden. The house is therefore oriented towards its garden inspired by traditional Japanese houses.

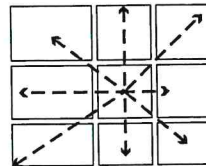


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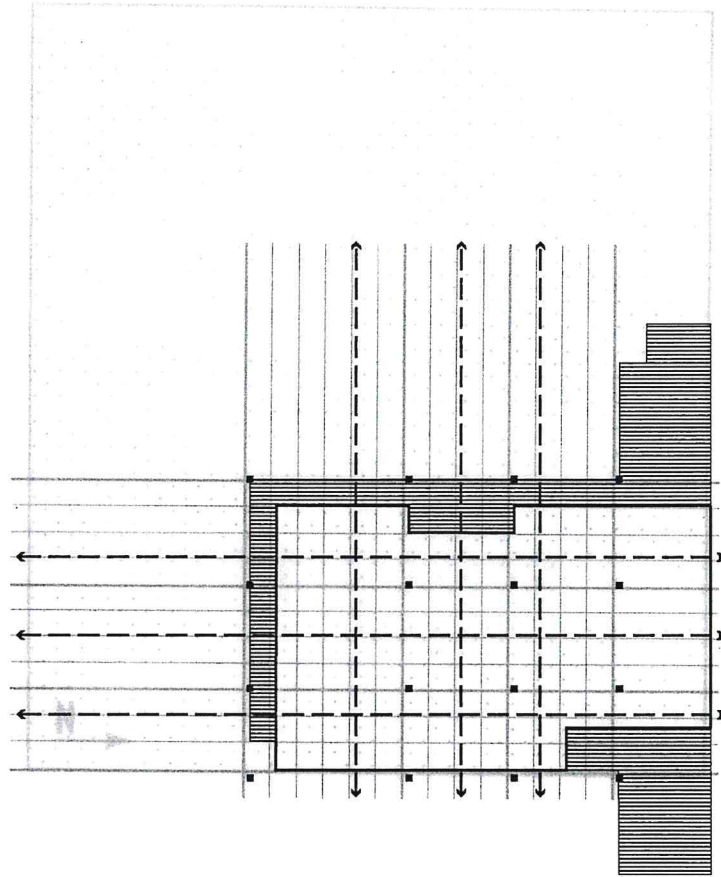


### GRID

The 9 squares grid is widely used for its federating core. It has been used extensively in classical architecture, Palladio was one of the pioneers, and among the modernists, Mies Van Der Rohe often uses this number 9.

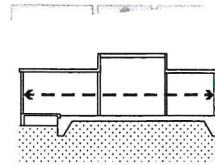


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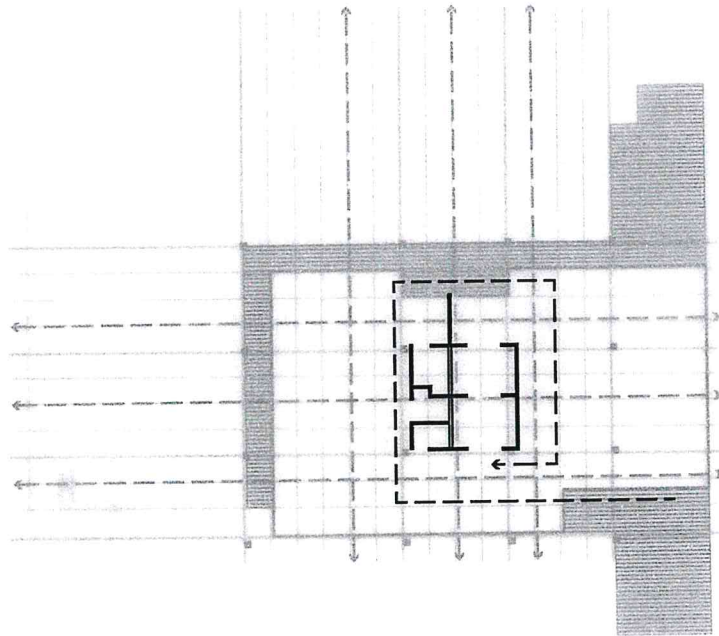


### STRUCTURE AND FLOOR

The entire villa functions as a beam post in order to completely release the space and organise it without constraints. The open floor plan structure was theorized by Le Corbusier with the house Dom-ino in 1914.

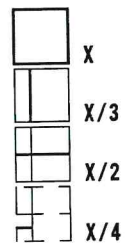


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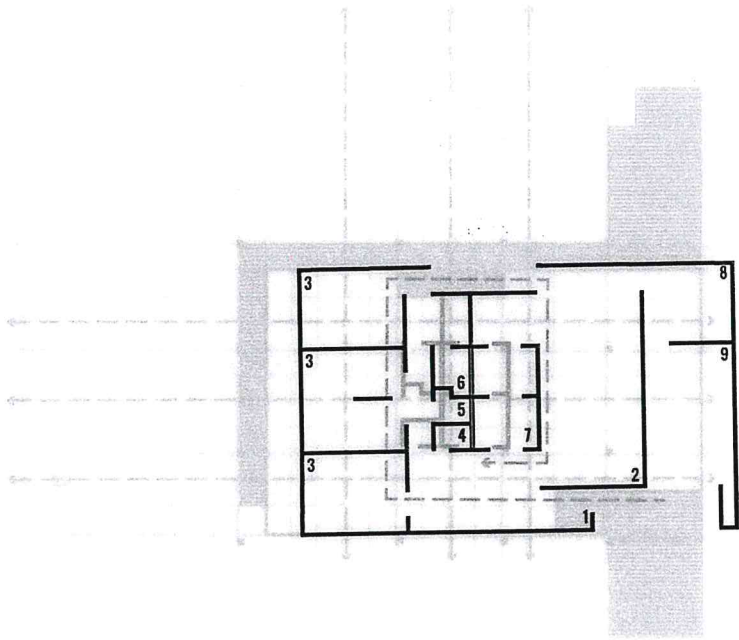


### CORE

The rooms that are used most frequently: bathroom, toilet and kitchen are placed in the core of the villa. Shafts and pipes are only necessary and placed here. S. Fehn divided the initial 4-metre square into 2, 3 and 4 to rationalize it as much as possible. In addition, it simplifies distribution.

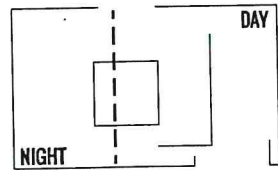


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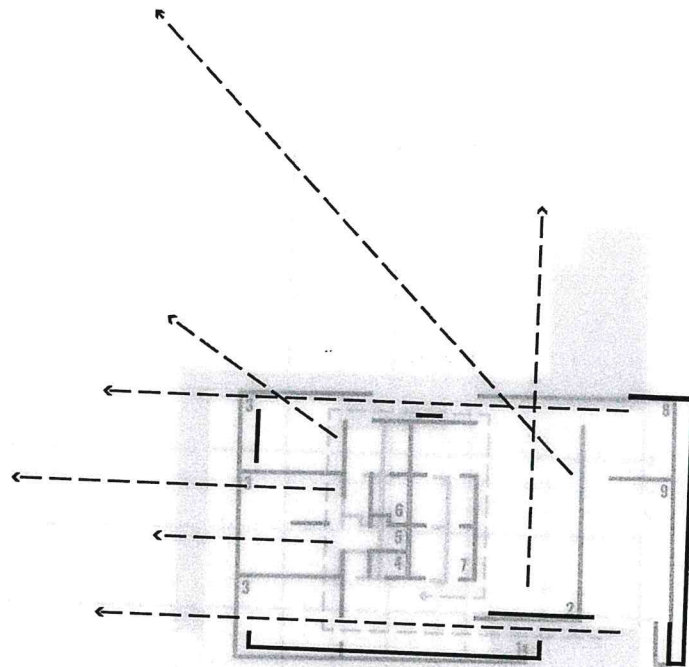


**PROGRAM**

- |               |             |                 |
|---------------|-------------|-----------------|
| 1. Entrance   | 4. Toilet   | 7. Kitchen      |
| 2. Livingroom | 5. Laundry  | 8. Storage room |
| 3. Bedroom    | 6. Bathroom | 9. Garage       |

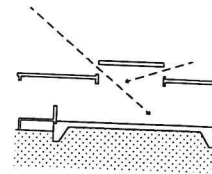


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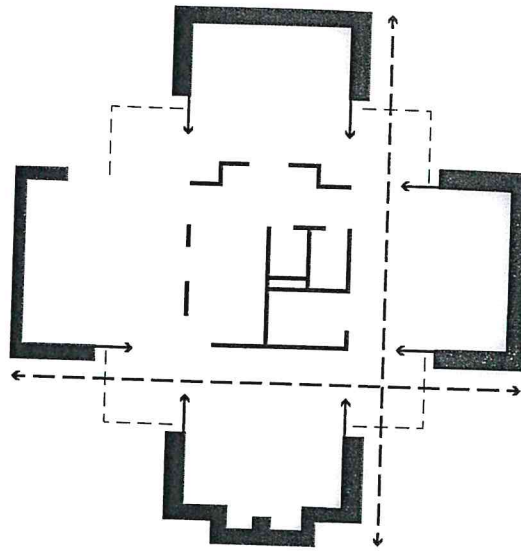


### OPEN HOUSE

The inspiration of the Japanese house is obvious in this villa by its projection towards the public outside, and the private inside and garden. There are no windows on the facade towards the street, but the rooms have big floor to ceiling openings with glass sliding doors towards the garden. It gives the possibility to step out to the garden from every room. These openings also allow natural light, there is even lots of light in the core because of different heights of the roof. The big sliding doors placed in corners can be pushed aside to connect the inside and the outside without any fixed outlines. That blurs the border of the villa and merges it with the nature outside.



### 3. VILLA NORRKÖPING



## VILLA NORRKÖPING

The villa was designed for the World Expo in Norrköping and was finished in 1964 in continuity of Villa Schreiner. This villa represents a model of modernity and characterizes the design of S. Fehn - the relationship with the nature and the light. It respects 9 squares, its obsession with the outside and its modularity.

CHALMERS  
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