



**VELUX®**

**TINY GREEN JEWEL**  
A weekend hut in Luleå, Sweden





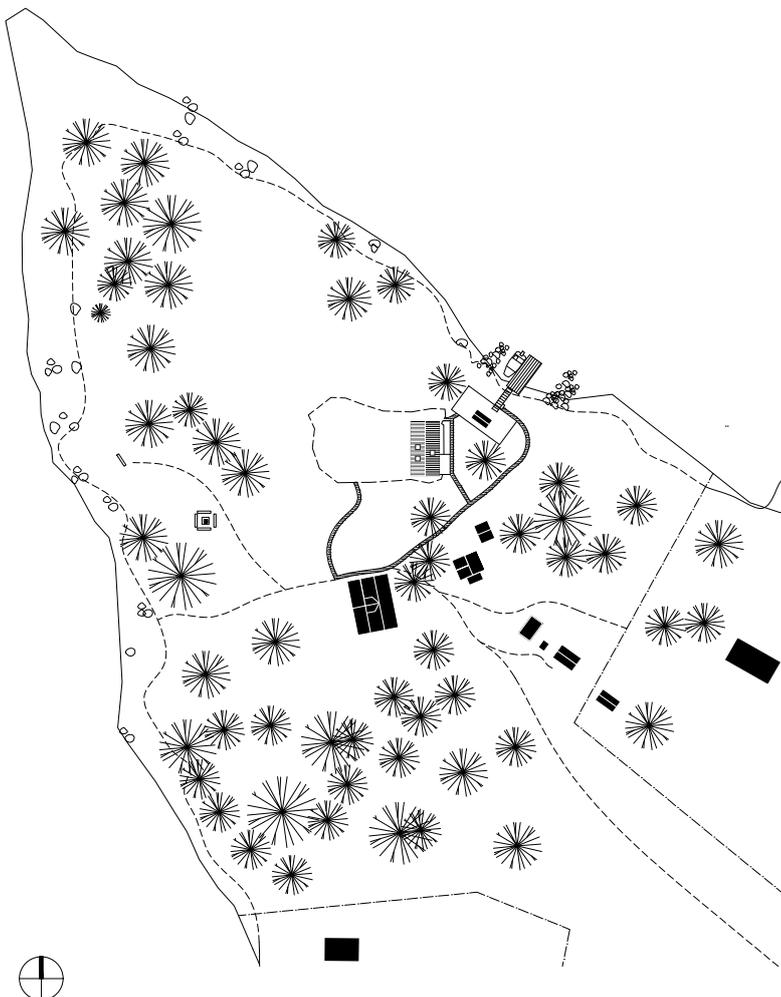
# ARCHITECTS' WEEKEND HOME

The tiny Granholmen cabin, built by Andreas Lyckefors together with Josefine Wikholm for their family, is an excellent example of a eco-friendly, down-to-earth yet romantic architecture. Rational design decisions led to a little piece of wooden poetry standing in the middle of a fairytale landscape. The remote cabin can be reached by boat only, yet through numerous articles, it became wide known across various architecture platforms and magazines.

Located on Kallaxön, an island in the northern end of the Gulf of Bothnia, the cabin is standing on a wild meadow, surrounded by tall birches and pines. A narrow path leads from the wooden pier at the seashore, passing a sauna hut, to the cabin. There are a few other shacks and cabins in the surroundings, scattered under the trees. The island is car-free; there no roads, just forest paths. The shores are lined with weekend houses, while the centre of the island is entirely green.

Here the Wilkholm-Lyckefors family relaxes from their busy professional lives; Andreas Lyckefors is partner at Bornstein Lyckefors Arkitekter. The architectural office, founded in 2011 quickly grew to become one of the most innovative offices in Sweden.

Although the multiple awarded office deals with a wide range of scales and topics, there is a common theme in most of the projects: a down-to-earth, friendly approach to the material and relationship between the house and the surrounding landscape.



"We had to split the construction process into two parts. The foundations were cast during the summer; in the winter, when the sea froze, we were able to transport all the elements via the seasonal ice road. This untypical transport possibility allowed for traditional on-site construction."

Andreas Lyckefors







# GREEN INNOVATION

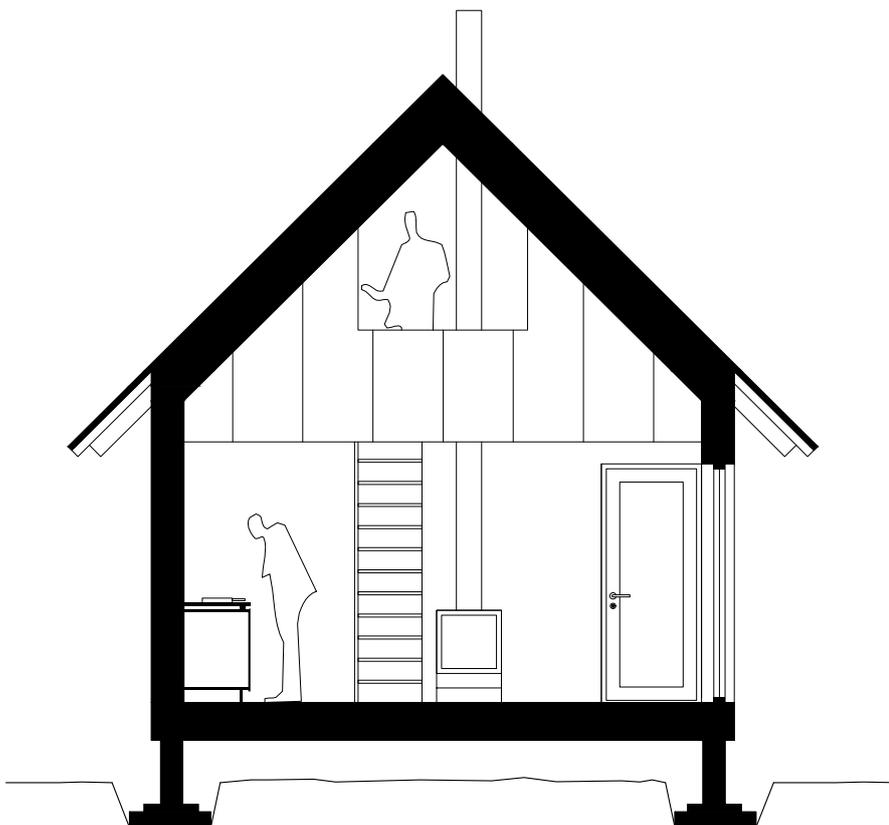
The cabin is detached from the ground, standing on concrete piles, because of the frosty climate. A traditional paint mixture, with which the facades were treated, was also imposed by the weather conditions. It has been used for centuries in Scandinavia for painting the exterior of wooden houses, for its durability and water resistance. Original recipes ingredients include water, rye flour, linseed oil and mining leftovers as a pigment. Those copper, zinc and lead additions in the original recipe made it durable, but also toxic. Nowadays, other non-toxic earth pigments and oxides are used to colour the flour paint.

Traditionally the flour paint has a characteristic dark red hue – from which the colloquial name “red paint award,” a Swedish award given annually to the best wooden houses, derives.

The architects decided to choose green pigments, to match the oxidized copper on the roof. A tone-in-tone colour composition gives the cabin a calm, contemporary look, and perfectly fits the surrounding forest. Despite of its green colour, the cabin was a finalist of the Red Paint Award, Andreas Lyckefors added, joking.

“Everyone can relate to the feeling of sitting under a tree. You are in the shade, despite it you still get some light from above. Thanks to roof windows, we could achieve inside the feeling of being in an open space.”

Andreas Lyckefors



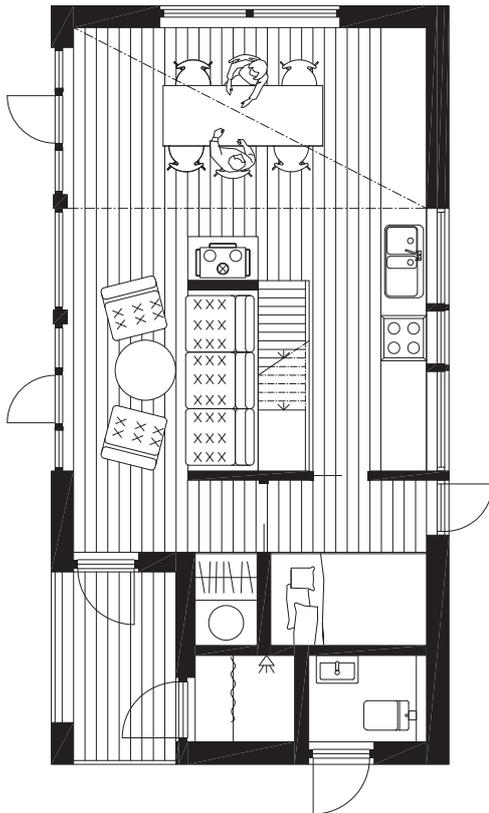




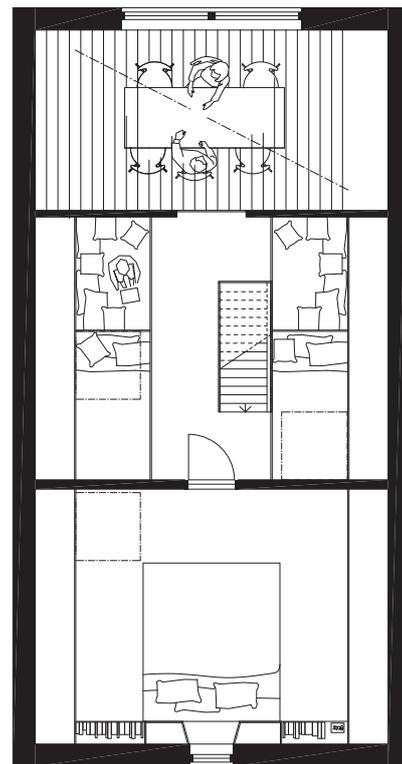


# WEEKENDS IN THE WILD

A small footprint provides space for the very few things necessary during weekend escapes. A large table, a kitchen, cosy lounge area and enough beds to house a big, happy company and a guest bed are occupying the ground floor. An open space with bunk beds and niches on the attic, tucked symmetrically under the roof, leads to a generous master bedroom. As the cabin is used only during the warm season, sanitary facilities they are traditionally accessible from the outside. Basic heating collects and reuses the air, which is necessary to avoid excess humidity in the house.



Ground floor plan, with double-height area above the dining table. The main living area and shower are accessible through a tiny corner porch. During warm days though, all glazed doors are wide open, connecting inside and outside.



First floor plan. The space with bunk beds features openings in all directions: downwards, towards the living room, straight – towards the forest outside and up towards the sky, through two VELUX windows. Another one lights up the corner of the master bedroom.

“My favourite feature of the cabin is the presence of the outside. You still have an impression of being in nature while being in the house. The views open in all directions, not just horizontal, but also up: thanks to it from the living room you can see the ocean and the sky at the same time.”

Andreas Lyckefors









# SUNLIGHT FROM ALL DIRECTIONS

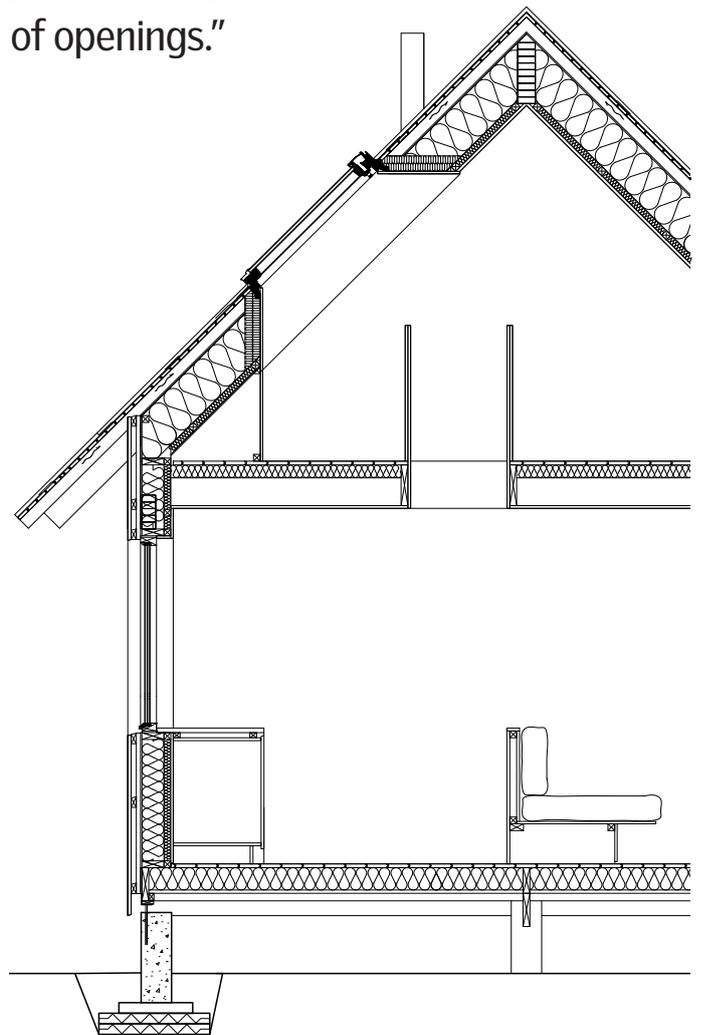
The use of roof window in the far north is often a subject of prejudice since people are afraid of snow-induced damage to the roof. Lyckefors' cabin, along with other countless houses, proves the prejudice wrong.

"Especially a small space becomes richer with light is coming from many directions. In Sweden, the transcendence from day to night lasts for hours. The light paints the room in many different ways through the course of the day: shadows move across the walls, colours evolve – there is so much going on in this tiny cabin. One can compare architecture to photography: both are an act of painting with light, the image appears through the introduction of openings."

Andreas Lyckefors

"We wanted to use roof windows not only to ensure ventilation but also to allow views from the attic. With the right roof angle and material, snow becomes no issue at all; we found all the information we needed for detailing in the materials provided by VELUX. The windows were not customized; they are a standard product."

Andreas Lyckefors



Detail section



## PROJECT DATA

Project: Summer house  
Architecture: Josefine Wikholm and Andreas Lyckefors  
Location: Kallaxön, Luleå, Sweden  
Area: 40 sqm  
Year: 2017

Photos: Carl Axel Bejre



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