**Lindesberg hälsocentrum**

**With nature and a railway station around the corner**, Lindesberg health centre connects to the expansion of the central Lindesberg area 200 kilometres west of Stockholm. The building functions both as a healthcare centre and housing complex. While the homes are not primarily designed as care flats, they are designed with accessibility measures and can be used for that purpose.

A consistent design with association to nature permeates this sustainable building with a large inner courtyard as its main element. Larch timber panels form the façade while exposed wooden beams dominate parts of the interior. The attic corridors are extra wide with part glass floors to guarantee daylight in the flats.

The residential building and the healthcare centre are linked together through the common glass gallery and the roof, held up by a timber structure that encloses a park. The glulam beams enables the structure to fit large sheets of glass. The area, called Gallery of the Senses,

is the heart of the building and encloses services like a restaurant, workshop and social areas. It is a living room for all residents and visitors.

**Lindesberg hälsocentrum (health centre), Lindesberg**

**Architect:** White Arkitekter (Lead architect Olov Gynt)

**Landscape architect:** Lars Magnus Ejdeholm

**Developer:** Lindesbergs bostads AB, Landstinget Örebro län

**Year completed:** 2019

**Förskolan Hoppet**

**The construction and innovation project ‘Hoppet’** (the hope in Swedish) is a series of sustainable construction projects spearheaded by Hoppet pre-school in Gothenburg. Compared to traditional standards, its climate impact has been reduced by 70 per cent.

All design decisions have been assessed in terms of environmental impact. The pre-school covers an area of 1,800 square metres, with space for 144 children. To maximise the use of space and reduce the scale, the pre-school has been divided into three building volumes that are connected to form an inviting courtyard.

One important decision in reducing the carbon footprint was to choose a Koljern foundation, which consists of 60–70 per cent recycled cellular glass to completely replace concrete and cellular plastic. Solid timber has been selected for almost all building components. Walls, ceilings and joists consist of cross-laminated timber and studs. The façades are clad in wood and floors are made from cork and end-grain wood blocks.

Achieving a 70 per cent reduction in climate impact is good, but the ambitions don’t stop there. Three auxiliary buildings are used as testbeds for innovative solutions such as hemp lime, clay, and the reuse of construction materials. The idea is to evaluate which solutions can be implement in coming ‘Hoppet’ projects.

**Förskolan Hoppet (pre-school), Gothenburg**

**Architect:** LINK Arkitektur (Lead architect Andreas Lebisch)

**Landscape architect:** Mareld

**Developer:** City of Gothenburg

**Year completed:** 2021

**Kyrkogårdspaviljongen**

**The cemetery administration in Sundbyberg** outside Stockholm needed additional space. The location in the park-like cemetery required a building that did not take up too much space and preserved the garden feel. Kyrkogårdspaviljongen, Swedish for Cemetery pavilion, is a building in symbiosis with its lush surroundings. Low-key and caring, it welcomes those who seek help and advice in their grief.

The building has a simple and precise wood construction consisting of CLT laid crosswise in different directions to form walls in solid wood. Ceilings and most floors are also made of wood. Light wood and leather have been used in the interior. To protect from wear, marble is installed on parts of the floors, and the exterior wood is clad in emerald green glass, turning

the building into a mirror to the surrounding greenery.

**Kyrkogårdspaviljongen (cemetery pavilion), Sundbyberg**

**Architect:** Wingårdhs (Lead architects Gert Wingårdh and Anna Söderberg)

**Landscape architect:** Temagruppen

**Developer:** Svenska Kyrkan (Church of Sweden)

**Year completed:** 2017

**Swedish Wood Award**

**2020 – Nominated**

**Morö Backe skola**

**Morö Backe School in Skellefteå** in northern Sweden was upgraded in 2018 and had a secondary upper school building added to the existing structure. Wood plays a crucial role both as a load-bearing structure and in the design itself, most prominently visible in the large inner courtyard. The well-lit courtyard – 16 metres high with an area of 900 square metres – is flanked by a step-shaped ledge reminiscent of an amphitheatre.

The courtyard not only functions as a gathering place, but also constitutes a hub around which all rooms and functions for the upper secondary school are gathered, making it easy to navigate from any location. It also lends safety and security to the students, avoiding obscured corridors and out-of-sight spots.

It’s no coincidence that most of the newly built part of the school is made of wood. According to Skellefteå municipality’s building strategy, wood must be tested as the first choice in all building and construction projects that the municipality runs. Wood or other renewable materials must always be chosen when it is technically and economically defensible.

There’s the environmental aspect, but also the knowledge that people feel good staying in wooden environments. In addition, the work environment during construction is much less intrusive.

**Morö Backe skola (school), Skellefteå**

**Architect:** MAF Arkitektkontor (Lead architect

Mats Jakobsson, Assistant architect Anna-Sara Fenander)

**Developer:** Skellefteå municipality

**Year completed:** 2018

**Öxeryd förskola**

**Öxeryd pre-school is situated east of Gothenburg** in a forest glade between three lakes. The rural surroundings consist of forests, meadows, fields, and a variety of homes. Trees have been inventoried and saved, a former stone wall has been carefully moved, and the courtyard looks out over pastures, slopes and a lake. The setting is ideal for any preschool that aims to provide a safe and creative learning environment.

The building, together with a well-planned courtyard and traffic solution, creates a good place for children and staff, but also a safe place for guardians picking up and dropping of children.

The pre-school is built with a CLT structure and a façade of planed heat-treated pine that is supplemented with cedar shavings. This emphasises the gable motif, which reappears in places such as the main entrance, canopy, sun protection, and notice boards. Inside, the CLT structure can be seen in stairwells and studios. Window frames, extra high floor mouldings,

shelves, cabinets, benches, and a stage are all made of wood to further reflect the warm feeling of nature.

**Öxeryd förskola (pre-school), Lerum**

**Architect:** KAKA arkitekter (Lead architect Karin Skoglund)

**Landscape architect:** Mareld landskapsarkitekter

**Developer:** Lerum municipality

**Year completed:** 2019

**Gränsfors Bruk**

**For more than 100 years, Gränsfors Bruk** has built a business based on handcrafted axes with a focus on quality and environmental responsibility. The forge sits at the heart of the village, and you can hear the rhythmic pounding as you approach.

The product quality depends not only on the raw material, but also on the experience and skill of the individual craftsperson. It’s a living craft with closeness to people and nature. Working with the material wood brings a sense of well-being.

The aim at Gränsfors is to produce high-quality products that will last a long time and ensure that the business leaves the smallest possible footprint on our planet.

One of the best things a company can do for the climate is to manufacture quality products with a long useful lifespan. Product longevity translates into reduced natural resource and energy use, reduced waste, and reduced transportation.

Gränsfors Bruk also takes responsibility for the input, using recycled steel, vegetable tanned chromium-free leather, and responsibly sourced hickory wooden handles. The choice of material is important, not just from a green manufacturing perspective, but also in terms of what happens to the materials when the axe finally reaches the end of its useful life: the steel can be recycled while the leather and wooden handle will decompose.

**Gränsfors Bruk (smithy), Gränsfors**

**Designer:** traditional models Gränsfors bruk; limited editions by various designers

**Producer:** Gränsfors Bruk

**Year:** Since 1902

**Gjuteriet**

**Focused on reuse of repurposed materials**, the transformation of this old foundry building demonstrates how existing buildings can be reimagined based on circular principles. Formerly a ruin in an industrial shipyard, the building is now home to modern offices and has been given new life as a social urban place with a rich maritime heritage and preserved historical traces.

Central to the project was a circular approach, with extensive use of renewable resources and repurposed materials. All additions to the existing steel frame are in glulam timber and CLT while bricks, sheet metal, and corrugated panels have been sourced from demolished building elements from the old shipyards.

Gjuteriet is part of Varvsstaden, a major regeneration project in Malmö, transforming the old shipyards into a sustainable mix-use district. The project was governed by an overarching sustainability strategy with an aim to create a healthy work environment that prioritises sustainable resources, energy use and social benefits. A key objective was the creation of an environment that promotes stimulating knowledge exchange.

**Gjuteriet, Malmö**

**Architect:** Kjellander Sjöberg (Lead architects Stefan Sjöberg and Johan Pitura)

**Landscape architect:** Sted Landskap

**Developer:** Varvsstaden

**Year completed:** 2023

**Stockholm Wood City**

**Swedish urban developer Atrium Ljungberg** has initiated Stockholm Wood City – the world’s largest urban wooden construction project – built in an area that extends over 250,000 square metres in south-central Stockholm. The urban environment will include a mix of workplaces, housing, schools, restaurants and shops.

The advantages of wooden buildings are many, for the well-being of both the environment and people: storing carbon dioxide, improving air quality, reducing stress, and increasing productivity. Using wood also means quieter construction sites and fewer heavy transports.

In addition to timber construction, the project incorporates several other solutions with environmental benefits. New office spaces will shorten commuting time for more people. The project’s climate impact is also minimised through internally produced, stored and shared energy, achieved in part through rooftop solar arrays and underground borehole energy storage for heating and cooling.

Companies who will work in Stockholm Wood City will have the opportunity to stay involved in the development and design of this ambitious sustainability project.

**Stockholm Wood City (urban development), Stockholm**

**Architects:** White and Henning Larsen

**Landscape architects:** AJ Landskap

**Developer:** Atrium Ljungberg AB

**Year:** Construction begins in2024

**ETC Öster Mälarstrand**

**The Öster Mälarstrand area in Västerås** boasts sustainable residential buildings that are built in solid wood, with certified passive house standard and extremely low energy losses.

The rental flat project is fully funded through private investors with over 1,000 contributors through a form of crowdfunding. The project’s architectural drawings are also meant to be replicated in other areas, with only minor adjustments for local conditions.

Tenants have access to a pool of electric cars and bicycles next to the building, which is a climate-smart way for residents to get access to a vehicle without having to own it. The house is not connected to the local district heating system. Instead – thanks to solar cells and battery storage – it produces all its own energy for heating and electricity use.

The design of the houses aims to encourage sustainable living close to nature, which is why areas for cultivation are generously sized. Residents can grow plants on the balcony or in the common allotment area. The kitchens have bokashi buckets to turn food waste into nutrient-rich soil. That also means cost savings in terms of waste management.

The goal of the houses has been to create climate-positive construction, where wood and recyclable materials are used as far as possible. The use of plaster, concrete and plastic has been minimised.

**Öster Mälarstrand residential building, Västerås**

**Architect:** Kaminsky Arkitektur (Lead architect Joakim Kaminsky)

**Landscape architect:** Strömbro (Lead architect Daniel Fagerberg)

**Developer:** ETC Bygg

**Year completed:** 2021

**Kunskapshuset**

**North of the Arctic Circle, two cities** are essentially about to become one, as Malmberget is moved due to mining activities and will share city centre with nearby Gällivare town. Through citizen dialogues and contact with local businesses and other stakeholders, the municipality has a vision of a ‘world-class Arctic small town’. At the centre will be Kunskapshuset (The House of Knowledge), home to the municipality’s upper secondary school and adult learning centres.

With the mine, the indigenous Sami tradition, and the contours of nature as inspiration, the six-storey school has been designed to tell a story about the culture and the place. Kunskapshuset has a distinct wooden profile created by eye-catching interior and

exterior wood elements.

Much of the fixed furnishings and parts of the loose furnishings have been designed and manufactured specifically for the building. Central to the interior is a specially designed glulam bench with matching table that is modular in character and based on native Sami patterns.

During the project, three Sami artists were contacted, Britta Marakatt-Labba, Monica Edmondson and Anders Sunna, each representing interesting parts of the Sami culture. They were commissioned to create works of art to connect the building to the native culture and to give Sami art a clear place in the city.

**Kunskapshuset (school and education centre), Gällivare**

**Architect:** Liljewall (lead architect Lars Olausson), with MAF Arkitektkontor, General consultant

**Landscape architect:** Liljewall with WSP as detailed design architect

**Developer:** Gällivare municipality

**Year completed:** 2020

**Swedish Wood Award**

**2024 – Nominated**

**Cederhusen**

**Hagastaden, a growing neighbourhood** in central Stockholm, is part of a dense urban environment that is also home to a life science hub linked to nearby Karolinska University Hospital. The ongoing development includes Cederhusen (Swedish for Cedar houses), one of the largest inner-city wood house projects in the world.

Besides being positive for both health and the environment thanks to its building material, the houses (four in total) also include access to a shared electric car and cargo bike pool, eliminating the need for residents to own their own car. Bicycle parking and communal bicycle workshops are located adjacent to the entrances.

Cederhusen are built of wood, but due to specific site conditions above the car and train tunnels, an extensive basic construction is required. The concrete structure constitutes the lowest floors, including the basement. The remaining floors upwards are made of solid wood, light enough to permit a higher structure. Building on top of the tunnels allows for neighbourhoods to be knitted together.

The frame is expressed externally by separating the basement from the rest of the façade. The concrete is load-bearing for the entrance level and the pillars are clad with solid wood elements to expose the natural elements. The balcony fronts are built with horizontal wooden panels up to the height of the parapet and are supplemented with metal railings.

The overall character is enhanced by the fact that floors, plinths, windows, lining, doors, fixed furnishings, and ceiling mouldings are made of wood.

**Cederhusen (housing), Hagastaden, Stockholm**

**Architect:** General Architecture (Lead architects Josef Eder and John Billberg)

**Landscape architect:** Tengbom

**Developer:** Folkhem

**Year completed:** 2024

**Swedish Wood Award**

**2024 – Nominated**

**Tetraedern**

**Tetraedern is an architectural space** for outdoor exercise in the area along Lake Trummen in Växjö. The result is a combined work of art, outdoor gym, gathering place and new landmark. The area invites passers-by to exercise, and thus contributes to increased well-being for the city’s residents.

At the centre is a large wooden sculpture, the bottom of which consists of a triangle with 20-metre-long sides. It is placed on a wooden platform at the same level as the adjacent path. A wooden bridge connects the path with the platform, making it accessible to wheelchairs

and prams. Alder trees form a barrier against a nearby road, reducing noise and increasing safety.

Tetraedern is designed to hold many functions, and the different sides of the structure invite to a spectrum of training possibilities. The platform also holds training equipment from Glänta Design, which combines training with design and accessibility. It is a sustainable concept

from a design-, construction- and environmental aspect.

The slightly playful forms in the design have several underlying thoughts. By departing from the classically masculine, army-like appearance of training equipment, larger groups from all demographics can feel welcome. Through small design elements such as different grip thicknesses, the exercise tools are not just meant for well-trained individuals, but invite all to participate.

**Tetraedern (outdoor arena), Växjö**

**Architect:** Liljewall (Lead landscape architect

Mikael Johansson) with Gunilla Bandolin, Artist

**Design:** Glänta Design (outdoor products)

**Developer:** Växjö municipality

**Year completed:** 2018

**Sara Kulturhus**

**Sara Cultural Centre is a new** **building** in the heart of Skellefteå in the north of Sweden. The building contains two theatres, an art centre, a library, and many public spaces for people to meet. The cultural centre is intended as a melting pot for ideas and cultural exchange.

The centre is built to suit everything from local band performances and community meetings to international symphonies and global congresses.

Functioning as the common ‘living room’ of the city, the cultural centre is sustainable in many ways other than using a renewable material. The building acts as a carbon sink, but also as inspiration, and drives local development and innovation on many levels. The building is a game-changer through its technical originality and its place in sustainable city planning.

**Sara Kulturhus (cultural centre), Skellefteå**

**Architect:** White Arkitekter (Lead architects Oskar Norelius and Robert Schmitz)

**Developer:** Skellefteå municipality

**Year completed:** 2021

**Swedish Wood Award**

**2024 – Winner**

**Växjö stations- och kommunhus**

**Växsjö’s 16,400 square metre train- and bus station**, which also houses the municipal hall, is largely constructed out of wood. It is in fact one of the largest wooden buildings in Sweden. Wood, light and openness characterise the architecture from top to bottom. The sloping façades generate light flows deep into the core of the house.

Wood was an obvious choice, as Växjö has a long tradition in wooden construction and profiles itself as a wooden city. From 2021, half of all municipal construction projects must be made of wood.

The construction has a timber frame, along with wooden elements on display inside, such as suspended ceilings, wall coverings, floors and stairs. In the middle of the building is a large and open ‘living room’, with the wood creating a warm and welcoming feeling.

Although the feeling of wood is present throughout the building, it is actually a hybrid structure. Due to the impact of the trains on the acoustics, it was necessary to pour concrete on all the joists to add more weight and minimise the vibrations.

The building has the Swedish Green Building Council’s gold environmental certification.

**Växjö stations- och kommunhus (municipal hall and station), Växjö**

**Architects:** competition phase, White Arkitekter; development and implementation, Sweco Architects (Lead architect Niklas Kummer)/Skanska Teknik

**Developer:** Vöfab

**Year completed:** 2021

**Geschwornergården**

**Geschwornergården in Falun** is located in the middle of the Falu Mining Area World Heritage Site. The building dates from the 18th century and has in recent years housed a restaurant. But the building no longer lived up to modern regulations such as accessibility.

The solution was to construct a new building in the space between the Mining Museum and Geschwornergården, connecting the museum with the conference facility and the restaurant. The loading bay was placed away from the courtyard environment, hidden by a plank that

doubled as a frame for a ramp to make the building even more accessible.

The CLT construction meant a short construction time, a high degree of prefabrication, low climate impact, and a warm and natural atmosphere. The choice of construction material also meant minimal environmental impact, a crucial factor considering the historical and archaeological significance of the area.

**Geschwornergården (extension – museum and restaurant), Falun**

**Architect:** Murman Arkitekter (Lead architect Hans Murman)

**Developer:** Stiftelsen Stora Kopparberget

**Year completed:** 2017

**Knivsta Centrum för Idrott och Kultur – CIK**

**Knivsta, a small town** located between Uppsala and Stockholm, has a new Centre for Sports and Culture, named CIK. The combined functionality is an invitation for meetings between many different people and interests. Two art assignments have also been integrated into the building materials, in the shape of a cement mosaic floor and an acoustic wooden wall.

The facility consists of two full-size sports halls, a martial arts space, a performing arts room, an ice rink, offices, meeting rooms, common areas, and a restaurant. The building is designed to meet all users’ needs for accessibility. One example is the changing rooms, where users have several options to choose from, regardless of physical abilities or individual preferences.

CIK in Knivsta is built according to international passive house standards, which means that the building is highly energy efficient. The air quality systems are integrated with systems for recovering heat from the ice rink and performing arts venue.

**Knivsta Centrum för Idrott och Kultur – CIK, Knivsta (centre for sports and culture)**

**Architect:** Norconsult (Lead architects Dan Johansson with Julia Hjortmyr Grabe)

**Developer:** Kommunfastigheter i Knivsta AB

**Year completed:** 2020

**Magnolia restaurang**

**Restaurant Magnolia in southern Stockholm** is an extension to the existing Magnolia building, a culturally and historically valuable brick building from the 1960s. The restaurant functions as a local meeting place, an illuminated part of the nearby square, and as a main entrance to the Magnolia building and its various activities.

The extension is arranged as a combined dining room and bar, designed for different types of events, with the possibility to be altered and changed over time. Thanks to the construction material in wood, its function can change and develop over time. The building has a load-bearing frame of glulam beams, with supporting pillars and beams that create stability. The diagonal structure of the frame is the cohesive element that gives the extension its clear

character. The diagonal lines are also included in the roof and façade.

The restaurant’s atmosphere is welcoming. The open rooms have high ceilings, plenty of windows, furnishings made of natural materials, and floors in ground cast concrete. Behind the bar, the rustred brick façade of the main building can be seen, which has become an inner wall of the extension.

**Magnolia restaurant, Sköndal, Stockholm**

**Architect:** Kjellander Sjöberg (Lead architect Stefan Sjöberg)

**Developer:** Stiftelsen Stora Sköndal

**Year completed:** 2020

**Röhsska**

**Röhsska is the name of a reputable design museum** in Gothenburg, but the name has also recently inspiredthe name of a democratically designed and sustainablechair developed by designer Fredrik Paulsen incollaboration with the company Blå Station.

The Röhsska chair joins craftsmanship with industrial production. It is produced in Sweden using Swedish materials and a Swedish sense of sustainability, with a frame construction from 150-year-old beech trees, complemented by a seat and backrest made from Swedish pine plywood.

Paulsen is a renowned Swedish designer, always taking an experimental and multidisciplinary

approach to his work. The Röhsska chair was developed through an installation at the Röhsska Museum, and then developed into a flat-pack product.

Blå Station started out their business with a simple design concept: to create a richly varied series of chairs, tables, and stools around the round rings of birch. Over the years, new expressions, materials and forms have emerged through close collaboration with new designers and new processes.

**Röhsska, chair - designed for the exhibition**

**Unmaking Democratic Design för Röhsska Museum, in collaboration with Blå Station.**

**Designer:** Fredrik Paulsen

**Producer:** Blå Station

**Year:** Since 2019

**Björkö vindkraftverk**

**New ground has been broken** in wood construction. Sweden’s first wooden wind tower – a model 30 metres high in scale 1:5 to the planned commercial size – is now in place on Björkö outside Gothenburg. The initial tower will be used for research purposes, and in 2024 the first full-scale commercial tower was inaugurated in Skara.

It is a breakthrough that paves the way for the next generation of wind turbines. The glued laminated wood is stronger than steel in relation to its weight. Building in wood also reduces carbon dioxide emissions in manufacturing and allows for the construction to store carbon dioxide in the design, making the wind turbine climate neutral from the start.

The wind towers in wood can be built at a significantly lower cost than steel. The lower weight of the wood and the modular concept make it possible to build taller towers, the sections of which can be transported on public roads. In 2027, Modvion aims to set up its first volume factory, which will produce an estimated 100 wooden wind turbine towers per year.

**Björkö vindkraftverk (wind power tower), Västra Götaland**

**Architect:** Modvion (Lead development: Otto Lundman)

**Developer:** Chalmers Tekniska Högskola (30 metre tower) and Varbergs Energi, Rabbalshede Kraft (fullscale towers)

**Year completed:** 2020 (30 metre tower), 2024 (105 metre tower)

**Södra KLT F2**

**Interest in solid wood construction is growing** at a fast pace. To meet the high demand, the Södra forest industry group has expanded with a new cross-laminated timber (CLT) factory in Värö on Sweden’s west coast.

The factory building – production site for the most modern wood product available today – is itself a modern wood building. The black diagonals of the new factory building reflect the black glulam frame of adjacent Värö Bruk’s entrance building. The structure also recalls the old drying barns found at historical sawmills.

The building consists of a 270x52-metre hall with a load-bearing frame in glulam and visible CLT on the walls. The outside is covered with heat-treated spruce.

The entrance is in a lower building which also contains conference rooms, staff rooms and offices. Outside the staff room, a green roof creates a protected outdoor room.

Around the large factory stand a number of buildings that contain much of the technical installations for the factory’s function, such as switchgear and ventilation equipment.

**Södra KLT F2 (factory), Värö**

**Architect:** Arkitektbolaget (Lead architect Ola Malm)

**Landscape architect:** AFRY (Lead architect Pontus Åhl)

**Developer:** Södra Building Systems

**Year completed:** 2022

**Sege Park**

**The parking structure in Sege Park in Malmö** is built of wood and includes climate-smart solutions such as solar panels, plant-covered façades, stormwater recycling, charging points for electric vehicles, and energy flow optimisation.

The building consists of a frame of columns and beams in glulam, as well as beams of cross-glued wooden elements. It must withstand the load from the cars and also provide good protection against both moisture and fire. The wood is pine from sustainable forestry and has been transported by train.

Instead of casting a traditional concrete slab, the foundation is partly built from concrete plinths, but supplemented with recycled quarried stones. Renewable hemp has been used as insulation material.

The EV charging boxes are charged using locally produced electricity from the roof’s large solar park. The energy produced is then stored in the structure’s battery storage for evening- and overnight use.

The façade is decorated with plants, watered with the rainwater reservoir located beneath the building. The plant wall of 1,500 square metres is Europe's largest.

A ramp system has been developed to facilitate and keep down the cost of cleaning. Dirt and particles are collected through long gutters. A separation chute removes the oil. This self-cleaning process reduces water use drastically.

**Sege Park (parking structure), Malmö**

**Architect:** Lloyd’s Arkitektkontor AB (Lead architect Jonas Lloyd)

**Landscape architect:** LLoyd's Arkitektkontor AB (Lead architect Jonas LLoyd)

**Developer:** Parkering Malmö

**Year completed:** 2022

**Träkupolen**

**When a new centre for district cooling** was to be created near the University of Gothenburg on the west coast of Sweden, the client Akademiska Hus had two requirements: for the building to be both unique and carbon dioxide neutral. What better symbolism than to design it as an igloo made of wood?

It is the first dome building in Sweden made entirely of wood. The construction consists of glulam arches that are joined by a steel ring at the top of the building for stability. The façade is clad with pine wood shavings. The slightly red shade was obtained by treating the material with equal parts linseed oil, turpentine and wood tar mixed with pigments of Falu red colour.

The dome is located on a slope, which has made it possible to create a gradient of silicon-treated pine where passers-by can sit down and relax. It creates a new public space close to the University.

**Träkupolen (wooden dome, district cooling), Medicinareberget, Gothenburg**

**Architect:** Wahlström & Steijner Arkitekter (Lead architect Jürgen Wahlström)

**Developer:** Akademiska Hus

**Year completed:** 2019

**Swedish Wood Award**

**2024 – Nominated**

**Vasaplan**

**Umeå in northern Sweden** needed a new canopy over the bus platform at Vasaplan. It needed to be high enough for the buses to be able to pass under, but with additional lower overhead protection for people. The solution was two cantilevered planes. One higher that protrudes out across the lanes, and one lower under which people can sit or stand in close contact with the wooden structure.

The roof, 160 metres long and 10 metres wide, spans across two blocks. It is divided in the middle by a crossing street. By placing the structure holding the canopy in the centre, the width of the traffic area has been divided into two well-proportioned street spaces which are easy to orientate. The bus traffic to the east temporarily runs as left-hand traffic to allow buses to safely open the doors toward the centre traffic island. The wooden bus station quickly became a new landmark in the Umeå city centre.

**Vasaplan (bus platform), Umeå**

**Architect:** Wingårdhs (Lead architect Gert Wingårdh with Anna Söderberg)

**Landscape architect:** WSP

**Developer:** Umeå municipality

**Year completed:** 2018

**Swedish Wood Award**

**2020 – Nominated**

**Papersurf**

**Papersurf is a powder surfboard** without bindings for snowy mountains. It’s made from PaperShell’s new fossil free and bio-based material that supports the transition from materials like plastics, glass fibre, and metals to more eco-friendly alternatives.

PaperShell, with a design lab in Stockholm and production facilities in Tibro, makes material components for brands like EV manufacturer Polestar and furniture company Arper. All PaperShell components or products generate a carbon reduction of between 90–99 per cent compared to existing materials like plastics, glass fibre and aluminium.

During the fully automated production, several paper sheets are heat pressed with a hemicellulose, a natural constituent of wood and plants, after which the components are milled and stacked.

The result is a homogenous bio-composite that is stronger than plastics, as versatile as glass fibre, and lighter than aluminium. It’s waterproof, heat resistant, and impact resistant. At end-of-life, the material can be sorted as wood or used as biochar to create a carbon-negative circular solution.

**Papersurf, Stockholm/Tibro**

**Designer:** Nine Point Circle/Papersurf/Vincent Skoglund

**Producer:** PaperShell

**Year:** Since 2023

**Lilla Snåland**

**Waste is very rarely waste.** It is often an unused resource. This is something furniture design and manufacture company Stolab took to heart, working with designer Marie-Louise Hellgren, a pioneer in the upcycling movement in Sweden, to develop a new chair from recyclables. On the initiative of the designer, they decided to make use of the offcuts

from the manufacture of Stolab’s chair Lilla Åland, designed in 1942 by Carl Malmsten. They used the material to build new chairs in a new design.

The Lilla Snåland chair was born (the name is a word play with the Swedish name for frugal).

The new chair is a three-legged stool where 14 remnants of solid birch wood from their Lilla Åland chair are glued together to make the seat. The number of these stools that are produce is entirely dependent on how many Lilla Åland chairs are made. Every Lilla Åland seat results in two offcuts.

Solid wood is the common denominator of all Stolab’s products. It is a challenging and inspiring ’living’ material that demands respect and patience. The company only uses wood that has been allowed to grow and develop slowly in an environmentally sound way. Or its leftovers.

**Lilla Snåland, chair**

**Designer:** Marie-Louise Hellgren MFA

**Starting point:** waste material from the production of chair Lilla Åland (Stolab, Designer: Carl Malmsten)

**Producer:** Stolab

**Year:** Since 2016

**Wisdome Stockholm**

**Wisdome Stockholm at the National Museum of Science and Technology** is an immersive science experience arena that makes complex matters more fun and easier to understand. It is also an architectural masterpiece that tests the limits of what is possible when it comes to building with wood.

With an immense span of 48 metres, the curved roof is completely self-supporting without central pillars, using a so-called grid-shell technique, with both bent and twisted beams. The 25 layers of the chequerboard construction comprise 20 kilometres of Laminated Veneer Lumber boards, which have been bent and assembled on-site with a margin for error of less than 1 millimetre.

At the centre of the wooden hall is the large wooden dome, which contains seating for 100 people and cut­ting-edge visualisation technology. The dome is 12 me­tres in height, and 22 metres in diameter. The construc­tion consists of 277 unique wooden triangles that are assembled into hexagonal shapes.

Sustainable construction should include experimental projects, whose benefits are well into the future and are geared towards innovation as well as applicable timber solutions. Wisdome Stockholm was, shortly after its inauguration in 2023, winner of the finest Swedish honour in architecture: the Kasper Salin Prize.

**Wisdome Stockholm**

**Architect:** Elding Oscarson (Lead architect Jonas Elding and Johan Oscarson)

**Landscape architect:** Urbio

**Developer:** National Museum of Science and Technology

**Year completed:** 2023

**Kajakhuset**

**The kayak house is a recycled structure.** Abstract spatial qualities that were once on exhibit in Milano and Venice as a pavilion-like form have been transformed into a versatile room for Kayaks and an overnight space for weary travellers in the archipelago south of Stockholm.

A few 80-year-old pines growing near the site have been used for the façade. The load-bearing structure, once exhibited in Milano and Venice, is stretched out like an accordion to form a well-fitted elongated space between the slope and the beach. The pine logs were sawn into place. The rough-sawn surface mediates between the nature of the place and the interior of the building.

The interior is refined. The finely sawn Douglas pine frames and the solid oak floor interplay with the simplicity of the plywood boards. Where the wood floor has broken apart, tender repairs have enriched the house in a sustainable way.

**Kajakhuset (kayak storage), Lisö, Stockholm archipelago**

**Architect:** In Praise of Shadows (Lead architects Katarina Lundeberg & Fredric Benesch)

**Developer:** Private

**Year completed:** 2014 (first site), 2019 (current site)

**Swedish Wood Award**

**2020 – Nominated**

**Östermalms Saluhall and Östermalmshallen Padel**

**This building is an excellent example of reuse** in architecture and construction.During the renovationand development of the market Östermalms Saluhall, the City of Stockholm decided to build a temporary hall on the adjacent square where trade could continue.

To accommodate all the functions of the previous market hall, the entire area of the square was made available for the building. Wood minimised the need for invasive foundation work. The ambition was to avoid a temporary feeling even while the building had an exposed wooden frame of prefabricated modules that are quick to assemble and later disassemble.

After the historic Östermalms Saluhall reopened in March 2020, the temporary hall was disassembled and moved to Mölnlycke, where the inauguration of Östermalmshallen Padel was held in spring 2022.

The building was reconstructed on a concrete slab, with a support wall at the lower end of the hall adapted to the new site conditions. The new hall reused wall and ceiling frames, polycarbonate sheeting, glass windows and one of two steel-covered entries. Unlike the temporary market hall, the padel hall has been adapted for permanent use, with thermal insulation and an iron vitriol treatment to the façade.

Temporary and reusable architecture makes it possible to prototype new solutions and test how to make urban spaces accessible. The fact that the new owners even reused the market hall’s name is a distinctive statement.

**Östermalms Saluhall (temporary market hall), Stockholmand and Östermalmshallen Padel (padel hall), Mölnlycke**

**Architect:** Tengbom (Lead architect Mark Humphreys)

**Developer:** Stockholms stad, Fastighetskontoret/Wallenstam

**Year completed:** 2016 (first site), 2022 (second site)

**Trasmattan**

**Trasmattan (Swedish for ‘the rag rug’)** is an interactive and temporary play sculpture on the main square in Säffle town. The shape invites visitors to move their bodies, and the sculpture is filled with a variety of activities for all ages.

The project is a collaboration between Säffle municipality, start-up WOUP (Wood Upcycled)

and Outer Space Architects. WOUP utilises residual streams from the wood industry and refine it into products for indoor and outdoor environments. Trasmattan is completely built of CLT offcuts. The material has been reused to form new shapes with new functions.

Sedentary children and young people represent a growing societal problem and is an important starting point for Trasmattan. Outer Space Architects, who designed the installation, have a lot of experience from projects where the health of children and young

people are in focus.

The sculpture is a temporary installation during the summer and autumn of 2020. It can be disassembled into smaller parts and moved to other places where it can continue to spread the joy of play even in winter.

**Trasmattan (play sculpture), Säffle**

**Architect:** Outer Space Architects (Lead architect Mikael Johansson)

**Developer:** Säffle municipality

**Year completed:** 2020 (first site)

**Granland**

**The Granland furniture collection** is not only an exploration of circularity but also a look at design as a means for bringing attention to an environmental emergency.

Due to global warming, the spruce bark beetle has been decimating Sweden’s forests in recent years. In 2021 alone, the half-a-centimetre insects destroyed over 8 million cubic metres of spruce trees. And as temperatures increase, the beetle population is rising at an alarming rate. The future holds a threat to all spruce trees in Sweden and beyond.

Each 3D-printed piece in the Granland collection is made from a composite material containing wood damaged by the spruce bark beetle. The furniture shapes are inspired by the patterns the insect leaves under the surface of the bark.

Biodegradable and in defiance of traditional concepts, this is furniture meant to show an alternative use for damaged timber and raise awareness of a growing threat to forests.

The Granland collection was created by Stockholm-based designer Simon Mattisson, whose work centres around connecting interdisciplinary methods such as the digital and the physical, the natural and the artificial, technology and history.

**Granland furniture collection**

**Designer:** Simon Mattisson

**Producer:** Circlab

**Year:** Since 2022

**Lofthuset i Orbaden**

**A hotel ‘room’ that is also a vista point** for landscapes and skies, a place for silence and getting closer to nature. To make it possible, three rooms have been built on top of each other on an abandoned ski slope: the nature room closest to the ground, the living accommodation (and only heated room) in the middle and the vista point on top.

The choice of construction method – glulam poles and pre-built spruce trusses – was decided partly by the difficult-to-access site and the steep terrain that required partly pre-built elements, partly site-built. To minimise the building’s footprint and leave the surrounding nature as undisturbed as possible, the foundation rests on poles.

The interior of the house, made of birch plywood and ash, is minimalistic and raw, intending to clear the room from unnecessary noise and at the same time invite light and space. The prefabricated frame is merged with the site-built carpentry interior. Loadbearing elements and other building parts are also used as original furniture.

**Lofthuset i Orbaden (hotel), Hälsingland**

**Architect:** Hanna Michelson

**Developer:** Bergaliv AB

**Year completed:** 2017

**Swedish Wood Award**

**2020 – Nominated**

**Villa Meltem**

**Villa Meltem is in the Salthamn coastal area** on Gotland in the Baltic Sea. The area is carefully developed with cultivation, restaurant, hotel and accommodation. Villa Meltem is built as a private residence, but also has activities in the yoga house on the roof.

The villa is a creation of wood and stone, inserted in the forest near the sea with nature that comes right up to the house. The traditional room definitions are replaced by different temperate zones that make it possible to heat sections separately. By giving outdoor and indoor rooms equal importance, the living space can be reduced, energy can be saved, and nature can be brought even closer.

Villa Meltem has well-developed garden rooms that extend the day and the season. The wooden construction is visible inside and enhances the experience of living among the trees.

The building consists of different layers: moveable wooden grids towards the sea that split the wind, a walking zone that transitions into a garden room, and inside the specially built glass walls, with wool screens that provide an extra insulating layer against heat and cold.

**Villa Meltem (private residence and yoga studio), Salthamn, Gotland**

**Architect:** m.arkitektur (Lead architect Martina Eriksson)

**Landscape architect:** m.arkitektur (Lead architect Martina Eriksson)

**Developer:** Meltem Duzakin

**Year completed:** 2023

**Swedish Wood Award**

**2024 – Nominated**

**Kronanbacken**

**An undeveloped plot** with a fantastic location at the forest edge on a slope. Kronanbacken in Luleå in northern Sweden had long been considered a location too challenging to develop. Thanks to site adaptation measures and high ambitions regarding sustainability, the developers gained access to this prime real estate.

Wood is the primary material in both the construction, the exterior, and the interior. The resulting chain houses follow the slope. The forest is constantly present via windows that frame the surroundings and lead in the light. The stepped house bodies connect with the outdoor environment. The proximity to nature and the south-facing slope was governing throughout the process.

The houses are designed to enable both community and privacy. The kitchen and living room are centrally located, while the bedrooms are in each corner of the house. Needs may change, and a flexible room with its own entrance enables adaptation over time – perhaps from living room to office, or why not a rentable space.

**Kronanbacken (residential area), Luleå**

**Architect:** Nordmark&Nordmark arkitekter

**Developer:** Eljest AB

**Year completed:** 2019

**Ateljé i Södersvik**

**A house that is a studio,** a space for experimentation and exploration in living and working, all in the same room. The house consists of a single large room with a loft, where architectural qualities such as space, lighting, and acoustics come together to bring the surrounding landscape even closer.

The house is a workshop. It is also a place to investigate how to build in wood, with inspiration from the house’s own construction and in the various constructions created in the studio.

A large industrial gate, which occupies almost the entire western gable, provides a fantastic opportunity to open the room to the surrounding landscape. The relationship between the open and the closed is well balanced. Untreated spruce and pine with robust surfaces and solid character dominates the interior.

Through a high-mounted window strip under the eaves to the north, a generous window with built-in storage to the east, and high vertical openings to the south, a dynamic light flow is created all through the day. Wood has been used in every part of the building, from frame to furniture. The construction was erected using a simple energy-efficient method: block and tackle.

**Ateljé i Södersvik (studio), Norrtälje, Stockholm**

**Architect:** Södersvik Arkitekturproduktion(Lead architects Anders Johansson and Anja Thedenius)

**Developer:** Private

**Year completed:** 2018

**Swedish Wood Award**

**2020 – Winner**

**Späckhuggaren**

**‘Späckhuggaren’ (Swedish for orca)** is a residential house in a rural spot on Sweden’s west coast. The modest Cubist wooden building, painted in the classic Swedish dye Falu red, is both functional and comfortable. Its smart floor plan makes it possible to live a functioning family life in a minimal area.

Wood was the natural choice of material. The house has suspended ceilings, some with exposed beams, as well as site-built furniture. Walls and stairs are made of wood, while other surfaces and the entire kitchen is built with a dark grey wood fibre board.

The new building has inherited parts of the design from warehouses and similar functional buildings in the vicinity. The homeowner requested an open social house on two floors, wanting a house that opens both to the external and internal, and that blends in perfectly with the natural surroundings.

**Späckhuggaren (private house), Kärna, Västra Götaland**

**Architect:** Bornstein Lyckefors (Lead architects Andreas Lyckefors, Johan Olsson and Per Bornstein)

**Developer:** Private

**Year completed:** 2016 (main house), 2019 (extension/guest house)

**Swedish Wood Award**

**2020 – Nominated**

**Pine stool**

**The Pine stool by designer Jennie Adén** is made from a single section of a pine log. It is an interplay between the design and the conditions of nature. The stool is as close to a tree stump in the forest as you can get, with minimal processing to maintain the shape.

The shape is inspired by the stable and robust pine tree. The trees’ aging with ensuing unpredictable cracks and annual rings lends the stools a sculptural, natural, and tactile feeling.

Adén has said she wants to highlight what materials and opportunities there are in a small area. The stool is a further development of her final work at Beckmans College of Design, where she created products from raw materials from a limited geographical area. The process includes the entire design process, from refining raw materials to designing and manufacturing products.

**Pine stool**

**Designer:** Jennie Adén

**Producer:** Limited series by Jennie Adén with Ola Hansson, carpenter

**Year:** 2019

**Trikåfabriken**

**In Stockholm’s old industrial district** Hammarby Sjöstad lies the Trikåfabriken (Swedish for The Jersey Factory) building, an office property that exemplifies how contemporary architecture can connect the past with the present, and at the same time add a new annual ring to the city.

The entire old industrial estate is slated for new development, and Trikåfabriken sets out to give new buildings an inspirational atmosphere. Trikåfabriken and neighbouring properties have a typical industrial character and therefore add something unique and appealing that is important to preserve in the midst of all new things.

Four old factory buildings and cultural landmarks have been converted to form a new hub and active centre in this ‘new’ area of the Swedish capital. The timber-on-top technique allows for the preservation of old buildings. To extend them by adding floors on top also allows for faster erection on site and an easier adaptation of materials. The new work spaces result in a comfortable and healthy office environment for many.

**Trikåfabriken (offices), Hammarby Sjöstad, Stockholm**

**Architect:** Tengbom (Lead architect Matthew Eastwood)

**Developer:** Fabege Centrumfastigheter AB

**Year completed:** 2019

**Kvarteret Korsningen**

**Instead of assigning a land reservation** to a real estate company, construction company or project developer, in 2016 the municipality of Örebro chose to give it to an architectural office. The result was Kvarteret Korsningen, a new landmark building with a high-quality architectural design. The climate-neutral office building is used as a local police headquarters.

Wood as a building material has a prominent role both for those who stay in the house and for those who look at it from the outside. The building has a visible wooden frame and wooden beams in all premises above ground. The façades are mostly covered with glass, with some parts having an insulated wall inside.

To frame and break down the mirrored surfaces of the façades, the architects have added wooden diagonals that create a pattern that clearly reflects the building’s interior structure also towards the streets.

The project is certified Zero CO2. In addition to the frame being built in wood instead of steel and concrete, climate neutrality is achieved by the solar panels on the property’s roof. The solar panels not only supply the building, but also provide excess renewable energy.

**Kvarteret Korsningen (police office), Örebro**

**Architect:** Utopia Arkitekter (Lead architect Mattias Litström)

**Landscape architect:** WSP

**Developer:** Castellum/Utopia Arkitekter

**Year completed:** 2022

**Magasin X**

**Magasin X is Sweden’s largest office building** with wooden construction. The façade consists for the most part of Norwegian slate, which was found to be the most climate-smart choice – mainly because of the low energy level required when extracting the material and its 100 per cent reusability. Slate also requires less maintenance, making it suitable for an outdoor environment.

The frame of the house – with columns, beams and stabilising crosses made of glulam – is clearly shown without cladding. On the entrance level, with its visible wall-sized panels of three-layer spruce board, as well as in the atrium, the wooden feel is enhanced by the suspended ceiling of wooden grids, blue-glazed wooden walls, and the free-hanging stairwell made of cross-laminated wood.

Exposed exterior wood has been limited to the areas easily accessible for maintenance, on the ground floor and the recessed top floor. Otherwise, the façade is designed with solar cells and slate, which in its colour variation interacts well with the wood.

The wooden frame has reduced the climate footprint by 80 per cent compared to the previously designed concrete frame. The property has green roofs, solar cells on the roof and façade, battery storage, advanced control solutions, and geo-energy storage for both heating and cooling.

**Magasin X (office building), Uppsala**

**Architect:** White Arkitekter (Lead architect Anders Tväråna)

**Landscape architect:** White Arkitekter (Lead architect Stefan Rummel)

**Developer:** Vasakronan via Jonas Wahlström

**Year completed:** 2022

**Lidl Visby**

**Sweden’s first zero-CO2 building** is a grocery store that has been developed as a pilot project for the Sweden Green Building Council’s new certification for climate-neutral buildings. The certification has been developed in line with enabling Sweden to

achieve its climate goals.

The goal of the certification is to have a zero emission of carbon dioxide during the building’s lifetime. This is achieved by using environmentally friendly building materials, reducing energy consumption during the construction process, and streamlining future energy use.

In grocery stores, energy consumption is high, so re-using waste heat is crucial. Limiting the building volume and optimising the design also lowers material consumption and energy use. This requires adaptations of façades, glass surfaces, insulations, sun shadings, energy systems and much more.

The shop has energy-efficient lighting, a solar cell system, and greenery on the roof – in addition to ecozones for insects and birds as well as charging stations for electric cars and bicycles. As a bonus, the design results in a building with a unique identity.

**Lidl Visby (supermarket), Visby**

**Architect:** LINK arkitektur (Lead architect Andreas Lebisch)

**Landscape architect:** VAP (VA-Projekt AB)

**Developer:** LIDL Sweden

**Year completed:** 2020

**Kullabergs Vingård**

**The combined winery and machine hall** is a new independent building adjacent to the existing farm from the second half of the 19th century. The original farm and its location at Kullaberg have been a source of inspiration for the new building. Residential buildings and the eastern farm house annexe have been a yardstick for both the scale and material choice.

The material is wood throughout, partly combined with brick. Vertical and horizontal divisions of the façades into smooth panels and ribs run like a common thread through the entire building.

The wooden façade and wooden frame also have environmental qualities, a mirroring of the ambition that pervades the wine production through the selection of grapes, green beds and soil health.

Inside, the frame and walls are made of wood, the floor is made of concrete, and the inner ceiling is made of moulded plywood boards. Together, these provide a pleasant, functional and flexible work environment. The construction principle with three-joint frames in solid wood also gives the advantage that the business can use the rooms at their full height.

**Kullabergs Vingård (winery), Nyhamnsläge**

**Architect:** Berglund Arkitekter AB (Lead architect Paulina Berglund)

**Landscape architect:** Berglund Arkitekter AB

**Developer:** Arildtuvan AB

**Year completed:** 2022

**Swedish Wood Award**

**2024 – Nominated**

**BAUX**

**Acoustic company BAUX delivers sustainable** and functional sound-absorbing products. Their acoustic panel is an environment-friendly, recyclable material made from wood wool, cement and water. The moistureresistant material evens out air humidity and stores heat to emit when the air temperature falls. It is also fire-resistant, and emissions are low.

The open material structure reduces reflections of sound and makes the panels an excellent sound absorber. The material dampens noise and contributes to restful acoustics.

By modularising and shrinking the proportions of the tile, it gives architects creative flexibility within a space. In parallel to the panels, BAUX has also developed a new material called Acoustic Pulp, panels which are completely bio-based and biodegradable. They combine the performance properties of sound absorption, safety and durability with sustainability and modern aesthetics.

The result is a sustainable and chemical-free acoustical environment for residential buildings, industrial premises, and public spaces. It’s nothing short of an acoustical revolution suitable for any environment with a potentially high noise level.

**BAUX acoustic panels**

**Designer:** Form us with Love Design Collective and BAUX (Jonas Petterson, John Löfgren, Petrus Palmér and Johan Ronnestam, Fredrik Franzon)

**Producer:** BAUX

**Year:** Since 2013

**Botanikern**

**A newly built building in an Uppsala** residential neighbourhood literally breathes wood, with a CLT frame and a wooden façade that over the years will have a beautiful grey patina.

The natural material is further emphasised by all the greenery. On the rooftop, in the courtyard and even in the façade, space has been prepared for plants. Winding plants climb along the façade, and the courtyard offers plenty of well-lit public space.

With views of the cathedral and the castle in the centre of town, the 200 square metre roof terrace is the crown jewel of the building. The rich plant life creates the feeling of a botanical garden, complete with its own beekeeping. With an outdoor kitchen and open areas, there is also plenty of space for social gatherings.

The outside of the house has a whittled feel. The feeling of the wooden façades and nature outside follows into the stairwell with walls clad in hardwood and teak. Once inside the flats, the tenants are greeted by generous glass sections that create light and openness.

**Botanikern (housing complex), Rosendal, Uppsala**

**Architect:** Axeloth (Lead architects Maria Axelsson and Andreas Lönnroth) with Interior Architects House A,B,C: Axeloth; Interior Architects House D: Note Design Studio (kitchen in images)

**Landscape architect:** Fojab

**Developer:** Genova Property group

**Year completed:** 2019

**Tolv hus**

**Tolv hus (twelve houses in Swedish) is a block with townhouses** with gridded brick façades and an exposed cross-laminated timber structure. The Malmö neighbourhood grew out of old farming areas. Today the area is characterised by its greenery and openness as well as the old industrial buildings made from red brick.

The townhouses perfectly illustrate the benefits of a hybrid structure – here represented by a brick exterior to fit in with the area, and wood for the main structure and interior.

The red brickwork with oversized mortar joints covers a cross-laminated timber structure. The interior has the wood structure exposed, joining concrete floors, details of galvanised steel, and doors and windows made out of pine.

The composition of the façades are the same on the front and back of the houses, with six openings of the same width across three levels, aligning vertically and horizontally. The functions of the openings vary: window, garage-, and terrace door.

The generous width of the individual houses allows for a sequence of spaces around a central bathroom made from larger clay blocks. The main living areas, partially with a double floor height, open up toward a garden, framed by trellises and climbing ivy.

**Tolv hus (town houses), Sorgenfri, Malmö**

**Architect:** Förstberg Ling (Lead architects Björn Förstberg and Mikael Ling)

**Developer:** Förstberg Ling

**Year completed:** 2022

**Swedish Wood Award**

**2024 – Nominated**

**Kilströmskaj**

**In a quay area in Karlskrona in the south of Sweden,** 50 flats in a six-storey house and two four-storeyhouses are being built entirely out of wood, witha CLT structure. The buildings stand out throughdaring angles and protruding glassed-in balconies.

To make a perfect living area, the project also includes development of the nearby public environments with a new square, a quay, and a small boat marina.

The architecture borrows characteristics from nearby landmarks and considers the city’s marine history and silhouettes.

The buildings take inspiration from other larger residential buildings made by the same architect, such as Strandparken in Stockholm, which has become a landmark in Swedish wooden architecture.

**Kilströmskaj (housing complex), Karlskrona**

**Architect:** Wingårdhs (Lead architect Gert Wingårdh with Joakim Lyth)

**Developer:** Svensk Bostadsutveckling AB

**Year completed:** 2020

**Swedish Wood Award**

**2024 – Nominated**

**Ljura**

**A flat complex in timber** next to a park area in Norrköping, a city 160 kilometres south of Stockholm. The project draws inspiration from the 1950s residential buildings that characterise the local area: open courtyards, a cohesive choice of materials, simple design and

attention to details.

Families and family life are in focus, from proximity to public transport and shopping to the quiet park area in direct connection. The new block is divided into two building volumes, linked by wooden access balconies, making the most of the site’s tricky conditions and creating a distinctive look. Together, the access balconies and the bridges form a square

with great views of the courtyard.

At ground level the courtyard is open, connecting its green spaces with the surrounding parkland. The park almost becomes a part of the structure, one with the buildings and the courtyard. All entrances face the courtyard, which is the social core of the project.

**Ljura (housing), Norrköping**

**Architect:** Marge Arkitekter (Lead architect Erik Hökby)

**Landscape architect:** Land Arkitektur

**Developer:** Conlega

**Year completed:** 2019

**Vällingby Allé**

**A new residential neighbourhood** along a street in a Stockholm suburb with existing homes from the 1950s. The challenge is obvious: how to fit in – while fitting as many families as possible?

The answer was 27 chain houses placed with the gables facing the arched road in alternating converging and diverging lines. Mono-pitched roofs and angleand height variations between houses translate into exciting shapes. The colours are inspired by the surrounding 1950s buildings.

The houses – with six rooms and a kitchen spread over two floors – are based on industrial buildings with factory-made wood components produced off-site. The tactility and warmth of the wood is maintained. The wood frame also allows for individual placement of windows, based on each room’s ability to maximise light and open to the best views.

There’s room left for pedestrians and cyclists. The open green areas, the focus on windows and light, and the wooden material choice all help blur the line between outside and inside.

**Vällingby Allé (residential area), Stockholm**

**Architect:** Joliark (Lead architects Per Johansson and Annika Högsander)

**Landscape architect:** Urbio

**Developer:** Åke Sundvall Byggnads AB

**Year completed:** 2017

**Mylhta**

**Wood is not just represented in the large** and obvious. Designer Lisa Hilland’s series Mylhta is a good example of Swedish wood design suitable for the home environment.

Mylhta is a new range of sustainable furniture and accessories. The range is inspired by Scandinavian nature and combines natural materials with quality craftsmanship and modern production techniques. The name comes from the traditional local name of the Arctic Cloudberry, a natural treat in the north of Sweden.

All items are produced in environmentally friendly materials, including leather from Swedish reindeer, wood from sustainable managed Swedish forest, and different recycled materials. Many products feature the natural annual rings of a tree in a beautiful, braided pattern. And in the designs, they often imitate natural patterns found in nature.

**Mylhta, series of objects and furniture for interior use**

**Designer:** Lisa Hilland

**Producer:** Mylhta Design

**Year:** Since 2019