



## Architecture in the Faroe Islands - Modern Boat Houses

Architecture & Design- Aalborg University - Master thesis by Paula á Stongum - Spring 2014



# Preface

This report represents the development and result of a master thesis at the Department of Architecture, Design and Media Technology at Aalborg University.

The academic scope of the project task is described in the Study Guide MSc04-ARK for the spring of 2014. The Study Guide states that the student:

*'Must be able to anticipate and solve problems and make a synthesis in the design, which takes care of the aesthetics, spatial and social aspects, user's needs, functionality as well as the technical performance of the building'*  
(Study Guide, 2014)

In extension the student must also be able to incorporate passive strategies, daylight strategies and calculate the building energy performance, in order to ensure a good indoor climate and a sustainable energy consumption amongst other things.

In relation to the chosen theme the student must also demonstrate a balanced knowledge and skills in tectonics and sustainability and demonstrate the ability to design a sustainable building with both architectural and technical qualities.

The studyguide furthermore requires the students to use and include in this project all the skills, competencies and knowledge learned in the previous nine semesters of this education. Every semester has provided with different themes and every assignment has educated about different tools and methods of designing. All of which is to be solved in an integrated design process with a particular focus on tectonics and sustainability.



# ARCHITECTURE IN THE FAROE ISLANDS - Modern Boat Houses

## TITLE PAGE

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## ABSTRACT

The objective of this project is to design new spaces of accommodation for tourists that have come to experience the wild and unspoiled nature of the Faroe Islands.

The main design parameters derive from a cultural point of view inspired by the Faroese nature and research of existing cultural architecture that provide guidelines in the design process. There will be a consideration for the local weather and hence a consideration for the requirements and demands for suitable use of material and construction.

A great source of inspiration in this project are the historical faroese boat houses called Neyst. These boat houses can be found at the shores of nearly every village in all of the Faroe Islands. They have a high cultural value for the faroese people and surely quite unintended they have come to form a significant part of the architectural image of the Faroe Islands.

From a closer investigation of these boat houses the desire is to learn tools and methods with focus on tectonic and sustainability in order to create a space of accommodation that integrates with the atmosphere of the unspoiled islands and is incorporated with qualities that can enhance the experience of the architectural history, the wild nature and the culture of the Faroese people.

## Personal Motivation

In 2007 a comprehensive survey by the National Geographic Traveler magazine voted the eighteen small islands located in the middle of the North Atlantic Ocean as the most “authentic, unspoiled, and likely to remain so”. The panel of experts representing the magazine listed the Faroe Islands to be number 1 out of 111 islands that were surveyed. The article’s mention of the Faroe Islands:

*“Lovely unspoiled islands—a delight to the traveler. Remote and cool, and thus safe from overcrowding, the autonomous archipelago northwest of the Shetlands earns high marks from panelists for preservation of nature, historic architecture, and local pride. Spectacular waterfalls and harbors.” (web 01)*

Today tourism is a growing industry but it is only recently the government and people of the Faroe Islands have discovered the potential of tourism and have decided to raise the priority to create suitable and comfortable environments for tourists while visiting the islands. The topic is therefore fresh, new and very timely in the Faroe Islands.

My own personal experience of the environment for tourists has shown me that there is room for improvements in various areas in the tourist industry in the Faroe Islands. I have worked in the local supermarket during the summers and have experienced on several occasions tourists who have been unfortunate to get a feeling of the Faroese weather’s harsh side have stumbled in to the store asking for a cup of hot coffee and the nearest place I could refer them to was 15 km away which included their chance of shelter in a public function such as a café.

The projects of the previous semesters in the bachelor and masters of Architecture & Design have all been in a large architectural scale with only one exception where we were assigned to design artificial lighting for the Utzon Center in Aalborg. In other semester projects I have been part of groups that have created design solutions for a church in Hatlehol Norway, Sports School in Nørresundby, a theater, bus terminal, an urban area and a College in a medina and finally a housing complex in Aalborg.

There is a wide gap between designing artificial lighting and the other proj-

ects I have been part of and in this project I see an opportunity to try a scale that is inbetween, which will allow me to design and reach the small scale of detailing as a means to create sustainable and tectonic architecture.

All of these aspects have in different ways lead me to the idea of revitalizing the Faroese boathouses. My personal interest and admiration for the boathouses has always been present ever since childhood where I used to play around the boathouses in my hometown with my sister and the other children in Eiði. I remember these houses with a sense of mystery and secrets, and they always radiated a feeling of something ancient and highly valuable. Also a strong connection to the nature of the Faroe Islands, where the boathouses almost seem as though they have grown directly out of the grounds.

I have a great interest in Nordic architecture and believe it has a close relation to the term ‘tectonics’. In this project I will strive to achieve a design solution that is simple, harmonious and thoughtful.

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## INTRODUCTION

The subjects included in the introduction are the first steps into fulfilling this design project. The expectations and methodology are clarified at the very beginning of the process in order to create a better vision for the project.

The immediate context of this particular project is found by learning from the Faroese tourist association (Visit Faroe Islands), from my own experience of the Faroese people and the Land of Faroe Islands and from the project theme 'Tectonics' and finally closing the introduction with an initial problem statement as the point of departure for the program.



# Methodology

This project will be developed in an integrated design process as Mary Ann Knudstrup formulated it. The integrated design process means that the development of this project is to occur with relation to all parameters at the same time, architectural and technical etc. The project will progress in an iterative process that consists of five phases: problem, analysis, sketching, synthesis and presentation. The first two phases are more theoretical, number three and four are practical and the last phase presents the final result of the project. [Knudstrup, 2005]

Compared to previous projects during my time at Architecture & Design this scale of project is new to me. However the tools and methods learned from previous projects are highly useful and the design parameters in the architectural scale will revolve around the functional demands, spatial beauty, proportion, material and atmosphere etc. In relation to the technical scale it is structure, construction, energy calculation, passive methods for minimizing the energy consumption etc.

In order to reach all these issues in this project several methods will come into play:

By hand:

- Drawing
- Painting
- Tracing paper
- Model making

Digital illustration:

- Photoshop
- Illustrator
- Indesign

Digital Modelling:

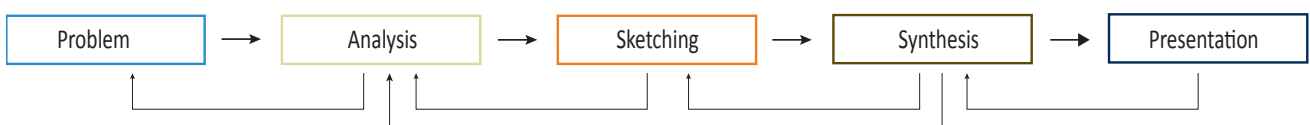
- Autocad
- Archicad
- Sketchup

Litterature studies:

- References

Phenomenological studies:

- Study trip
- Measuring
- Registering



## Visit Faroe Islands

Tourism is a growing industry. In the past Faroe Islands was not considered a tourist destination and neither had the facilities for tourism.

It was when the airline and the ferry line entered the Faroe Islands that tourists started to notice the islands.

The island were often visited shortly as the ferry often only had an intermediate stop over in its travel from Denmark to Iceland. So with the intention to visit Iceland the tourists also got a little experience of the Faroe Islands.

Today the Faroe Islands is still just a stop on the way to Iceland, but more and more have discovered the qualities of the islands and chose the Faroes as the prime destination.

As previously mentioned the islands were not considered a tourist destination. But today the islands are highly appreciated as a destination of adventure and people travel to this place to experience a different culture and extreme weather conditions in an unspoiled nature.

The foreign tourists are not the only ones who have discovered the potential of the islands. The Faroese people and the Faroese Government have a

great interest in creating a well organized environment for the visiting tourists. The Faroese tourist association Visit Faroe Islands has been granted a doubled state aid in 2013 compared to 2012. In the future tourism statistics will be better documented with the help of the statistic office in Faroe Islands which means to improve and uphold good standards for tourism.

The Faroese Tourist Association have changed their official name into Visit faroe islands and are in the process of creating a new image for the clear strategy for tourism industry in relation to branding, to create the best possible environment in the industry and to improve the industry on a sustainable basis.

Current statistics state that approximately 90-100.000 tourists visit the Faroes yearly. Around half of these tourists only vist for a few hours, and the remaining tourists are "normal" visitors, that in average stay for 2,2 nights.

80% of the tourists stay in the hotels and hostels and the remaining stay in rented houses and camping areas. (Visit Faroe Islands 2012)

The director of the Faroese travelling association, Gurið Højgaard, claims that there is a great difference in the standards of the different types of accommodation.

The hotels and the hostels of the largest cities have high standards. However in the villages the guesthouse in Gjogv called Gjáargarður alone can be measured with the same standards. The villages offer both guesthouses, summerhouses, bed&breakfast, but Gurið explains that the standard are simply too low. So actually there is no medium standard, but only low and high standards, which is reflected by the distribution of the tourists' choices of accommodation.

So even if the tourists would like to stay in the smaller villages the options are not attractive enough. The tourists are travelling to the Faroe Islands to experience a different culture and nature and therefore there should be an accommodation of a character where they can experience this to the fullest. Revitalizing the faroese boat houses into a new type of accommodation could be the solution that integrates the villages with a sustainable tourism.



the Faroe Islands  
Unspoiled, Unexplored, Unbelievable

# Project Context

The tourist attractions of the Faroe Islands can be everything from architecture, nature, cultural features such as food, chain dance, music, museums etc.

Approximately 40% of the Faroese population lives in the capitol area and the remaining population is spread out in all of the islands but one island, lítlu Dímun.

All of these islands have different attractions that are well worth experiencing. For example the vestmannabjørkini in northern part of streymoy, bæssdalafossur in Vágoy, the Nordic House in Tórshavn.

Most of the villages in the Faroe Island have facilities such as supermarket,

school, football fields. Proximity to a supermarket is an particularly important priority in relation to the idea of modern boathouses in order to have good standards for the tourists.

To conclude the modern boathouse is a realistic and attractive solution for a new type of accomodation. The tourist attractions are spread all around the country, and so are the boathouses. The boathouses are mainly located at the base of nearly every village with a good proximity to a supermarket and other facilities.

In order to experience the Faroe Islands fully the tourists will have to travel around the islands. Fortunatly the infrastructure in the Faroe Island is

very good and still evolving. Mountain tunnels have connected remote villages to the main land and under sea tunnels have linked islands together. The best way to experience the islands is by own or rented car. In this way the tourist can decide when and where to stop, the amount of time at each stop and maybe most importantly you can reach the remote places that the public bus does not. This makes it very easy for tourists to visit the attractions and facilities of the Faroe Islands and thereby also the boathouses.



(ill:02) The village Gásadalur is an iconic image of the Faroese nature.



(ill:03) Faroese chain dance in national costume.



(ill:04) The majority of the villages in the Faroe Island have a church building that most often is a very visible and outstanding building.



(ill:05) The image shows sheeps in the Faroe Islands nature.



(ill:06) Music festival in Gøta called G!



(ill:07) The place called Tinganest is the political center of the Faroe Islands and houses the Faroese Government's administration.

# Tectonic Approach

Tectonics is a difficult word to explain and a simple answer to the definition of tectonics is hard to find. Professors and architects etc. continue to try to enlighten the subject and how to work with tectonics.

My definition of tectonics is in constant development as I continue to learn more about the art of architecture. I tend to use Louis I. Kahn as a source of inspiration and I think of the phrase:

*“Realization is Realization in Form, which means a nature. You realize that something has a certain nature. A school has a certain nature, and in making a school the consultation and approval of nature are absolutely necessary. In such a consultation you can discover the Order of water, the Order of wind, the Order of light, the Order of certain materials. If you think of brick, and you’re consulting the Orders, you consider the nature of brick. You say to brick, “What do you want, brick?” (web 04)*

I imagine the question repeated to every element, material and detail of the design I intend to create and if the reply is well answered then I am pleased and satisfied.

The important issue when consider-

ing the tectonics is to be aware and conscious of every choice taken in the design process and know its relation to the design.

The result of a tectonic design should be understandable and appreciated by the general people as well as the architects (consciously or unconsciously). Tectonic design is an honest architecture that tells the story of how it came to be and perhaps even why.

In this project I will strive to use tectonics to preserve the spirit and cultural heritage that resides in the construction of the boathouses.

Furthermore I will implement new construction elements that can modernize and strengthen the structural principles of the boathouses with a tectonic honesty.

- Give the boathouses a poetic dimension that enhances the atmosphere of the interior and the exterior in respect of the current values of the boathouses.



(ill:08) Aerial foto of Klaksvik

## PROGRAM

The program starts out with an analysis of the context of the project namely the targets and the overall climate in the Faroe Islands, followed by a study of inspirational sources, foreign and domestic that are relevant for this project.

A study of the existing traditional boathouses will lead to a specific site, which will be analyzed further in terms of mapping, climate, near context etc. Finally the vision for this project will be described and will be the point of departure for the design process.

# Target

The main target for the new type of accomodation are the type of people that want to skip the sunbathing holidays for a change and experience a unique adventure of nature. The future strategy of Visit Faroe Islands is to double the amount of tourists by the year of 2020 and lengthen their stay as well (Visit Faroe Islands).

The image below hints a strategy to attract the younger generation, which can be considered difficult as they often prefer big city life, sunbathing and shopping to architecture, culture and nature. Even so the young generation has a variety of different interrests and surtainly some interest groups will find the Faroe Islands a highly attractive destination.

On a global level many nature enthusiasts, culterally invested and bird loving people would love to visit the islands and these people come of all ages.

The target group is therfore people of all ages who come to the Faroe Islands to be active and adventourus.

The branding strategy used by Visit Faroe Islands gives a hint of what kind of tourists they want to attract and

thereby gives a knowledge of the tourists interests which can be useful as a tool to design the boathouses with the intention to raise their particular interests.

When viewing how Visit Faroe Islands tries to capture the interests it is evident that the tourists are dreaming of a vacation that gives simplicity to their lives, the ability to live in the moment in close relation to the rules of the nature. This leads to the conclusion that the tourists also would welcome an accommodation that is simple and encourages the simple life where there is time to read a book or go for a hike. This types of tourist is glad to have its functional needs fulfilled on a minimum level, where only the true necessities are available, which excludes the tv, the washing machine, computers etc.

Target interests	
adventures	architecture
tradition	culture
uniqueness	nature
simplicity	outdoor activities
beauty	fresh air





# Climate Condition

## Summer and Fall.

The summer weather does not reach particularly high temperatures. The highest measured temperature was taken at the airport on the 17th of July 2003 and measured 26,3 °C. Normally the high temperatures do not exceed 20 °C. Wind from the Atlantic Ocean is constantly flowing in between the islands and this affects the peoples perception of the temperatures as a cold gust of wind, which is nearly a constant weather condition of the Faroe Islands, makes the air feel colder than it is. Therefore Faroese Islanders often have to find areas sheltered from the wind in order to feel the heat from the sun. During the summer the best weather is normally when the wind is still and the Faroese people are often so eager to jump into the light summer clothes that they are premature, but they do it anyway since the hot summerdays are limited.

Fog often appears during the summer and cover the islands in white masses. The atmosphere raised by fogs can have very different characters. Sometimes they are annoying thieves of the sun and a disturbing factor to the traffic and other times they change the landscapes into magnificent sceneries that can only be admired.

During Fall the landscape slowly turns into a shade of dark green mixed with yellow and brown colors that replace the green grass of the summer and the islands feel slightly darker and heavier.

## Winter and Spring.

The winter has many different expressions. In average the islands are covered in snow a few times every winter. However the snow is seldom long lasting as the rain soon transforms the beautiful white snow into a soft wet snow that turns the road into a grey brown mass of soil, dirt and snow.

The rain is a more constant factor of the winter that during most of the winter pushes the snow to the mountain tops. The rain is an even more constant factor of the early spring, where the sun can almost disappear completely behind the grey clouds for weeks and even months. Often long enough for the Faroese people to sometimes experience a great inner joy when the sun suddenly reappears. At this time the grass turns greener, flowers begin to bloom and in particular the first sights of little lambs and the sound of the Faroese national bird, Tjaldrið, are a heartfelt indication of the oncoming summer.

## Topography.

The Faroe Islands consists of 18 mountainous islands that are located in the middle of the North Atlantic Ocean. The landscape is rocky and uneven with many steep cliffs that fall straight into the roaring sea.

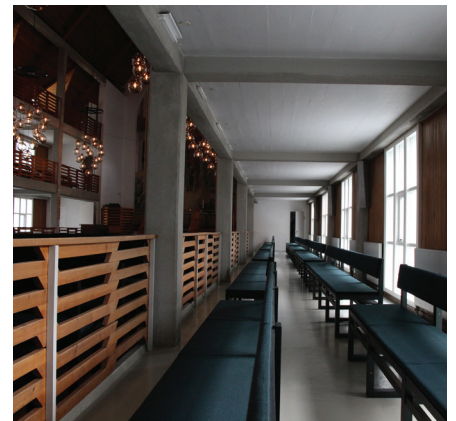
The limited areas of flatland challenge the possibilities of agriculture and relentlessly leaves the hills and mountains with a wild and exotic appearance, that on the other hand gives great conditions for sheep.



Ill. 12) Sunny weather in Tjørnuvík

# Inspiration

In the following a few sources of inspiration are shortly described in order to show some of the main features of the Faroese architecture that can be implemented in the design solution.



NORÐURLANDAHÚSÍÐ  
Ola Steen

CHRISTIANSKIRKJAN  
Peter Koch

The North Atlantic House is a building that hosts all kinds of cultural events; concerts, theater shows, exhibitions, school excursions, work related courses etc.

The design is unique and performed in honor of the Faroese nature by for example the implementation of the traditional grass roof. The interior is created with wood cladding and wooden furniture. Stone floor is another material used that refers to the stone of the Faroe Islands.

The church was built to honor the King of Denmark. The material used in this piece of architecture is a mixture of a wooden roof structure and concrete balcony slabs and columns, which resembles the materials used to construct the traditional boathouses. The upper image shows an element that is suspended from the ceiling. The element is a life-sized rowing boat, which is very typical in the Faroese churches. In old days the anxious families prayed in the churches for their husbands and fathers to return safely from their trip in the great wide ocean. This indicates the great role the boats and boathouses previously had for the Faroese people.



## HOYVÍKSHÚSINI

These houses are located in the outskirts of the capital city Tórshavn. The houses were built as an architectural experiment where the individual owners of the houses had the opportunity to create their own personal design which resulted in a lively and diverse neighborhood. The exterior expression achieves a diversity by the different painted wooden cladding of the houses, which in general is quite typical in the Faroe Islands where no type of color seems to be spared. It is also evident in the multiple colors of the boathouses that lay side by side.

## OLD FAROESE HOUSES

In the old days much of the wood that was used in the buildings in the Faroe Islands came drifting from the sea. The harsh climate of the Faroe Islands complicates the growth of any type of wood, which naturally meant that when the Faroese architecture started to be implemented by wood paneling in the interior wall was a sign of wealth and fortune. In the finer old houses the entire interior was made of wood including the floors, walls, ceiling and the furniture.

# References

The following references are considered relevant for different unique reasons that relate to either interior and exterior architectural ideas or means of production etc.

The potential of these references will be measured in relation to this project and may be implemented in the design solution if seemingly suitable.

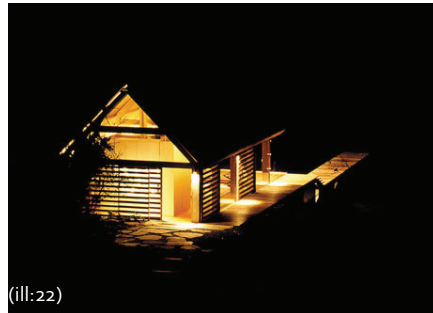


SVENDBORG ARCHITECTS  
Studio Posehuset

MAPA ARCHITECTS  
MiniMob

The architects have transformed an old stable building into a studio. Accommodating the desire to preserve the old building a new element has been added within the walls that now are the only remains of the old building. The façade of the new element has a fine clean finish, which stands in great contrast to the old plastered walls while maintaining a common architectural language by using same colors and roof inclination as the existing neighboring farmhouses.

The architects have designed an alternative type of dwelling that is innovative and sustainable. The dwelling is prefabricated in a steel frame system, which is capable of a transformation that lets the dwellers create a space that fulfills their personal needs. The modules can be used for different purposes; as a refuge for weekends, a showroom or even as a hotel by combining the modules etc. The entire production of the module is done by prefabrication and then the module can be transported by truck to its destination or else disassembled into smaller pieces for the transportation to its destination when it can be reassembled again.



TYIN TEGNESTUE  
Boat house

Similar to the Faroese boathouses the Norwegian boathouses no longer have the same important role in the everyday life as in the older days when the buildings were used to store the boats and fishing gear that got food on the table. Therefore many of them are being transformed into recreational summerhouses.

An old boathouse in poor condition was located at this site, and the architects chose to reuse its shape, placement and material in their new design. The building was built on site and rests directly on the uneven terrain, which is evident inside the building as well.

D.P.  
Think Tank

The boathouse rests on a river and functions as a recreational retreat. In great contrast to the solid roof structure the loadbearing beams and columns have an exceptionally elegant and light expression.

It is completed with great care of proportions and harmonious details that altogether create a calm and peaceful space.

When night falls light shines through from the interior and the building stands out as a safe haven.

JOHANNES NORLANDER  
House Morran

The interior is dominated by natural pine where plywood is used for both cladding and construction.

The singular use of this wood material creates a light atmosphere to the spaces that is extended by the simplicity of the interior furniture and decorations.

Another quality is the visible roof structure of large plywood panels that adds to the experience of the space, which includes the custom made furniture that express very honest craftsmanship.

## Different sites, different conditions

The boathouses in the Faroe Islands have a number of similar features that are recurring. The dimensions of the boathouses quite naturally have always been determined by the size of the boat it should provide housing for. Therefore the building dimensions are very similar in all different villages. A few boathouses stand out of this category if for example the building is made to house two boats or a single larger boat, but in general the dimensions only vary in the small scale.

Another recurring feature is the placement of the boathouse near to the sea, which again is quite natural. And yet there are different conditions in the different villages. Some boathouses lie on rock formations that have a direct connection to the ocean with a few meters apart. Other boathouses lie behind a manmade harbor that over time has lengthened the distance between the boathouses and the ocean. Natural sand forms the grounds for yet other boathouses, where the boats simply can be dragged across the sand and into the boathouse. Rocky formations and difficult terrain near the coastline have motivated some villages to create steep harbor landings that lead many meters up through the landscape where boathouses are placed.

Typically villages have originally settled close to the ocean and often next to a river, at the bay of a walleye, in general with the idea to be sheltered from the natural elements as well as possible. The boathouse then been laying at the

bay of the villages, which means that the orientation of the boathouses most often simply is with the inclination towards the ocean. In other words this means that the boathouses lie directed towards the ocean with no regard to the four corners of the world, but rather with regard to creating the best connection to the ocean.

A similar feature in the boathouses throughout the Faroe Islands is the building method and materials. Most boathouses are built in concrete which are partly covered with timber cladding for aesthetic reasons. The roof is a timber structure typically covered with a corrugated steel roof. In order to get a better insight of the dimension and orientation of different boathouses and what different typologies they lie in, a study has been made of 7 villages of different scales varying from populations of 5000 to 500 people. (See tabel 1 on the next page and tabel 2-6 in the appendix).

A number of boathouses have been selected for the study based on their conditions. The idea is to, in a similar way as the TYIN studio, revive the culture of the boathouses, which can be done most sustainably by reviving the sites where the boathouses have fallen down or vanished completely. A pattern is evident from the study that suggests that the width of the boathouse varies between 2,3–7 meters and the length varies between 5-12 meters.

The result forms a good foundation for

development of a design solution that matches the requirements of the targets, location, climate etc.



Table 1 - Klaksvík

The boathouses in Klaksvík are primarily oriented towards the east, north-east and south-east. The typology is uneven with rocks dominating the shoreline and occasional banks of sand.



KLAKSVÍK

	Site 1	Site 2	Site 3
Length [m]	7.3	7	8.15
Width [m]	3.7	5.1	3.7
Area [m <sup>2</sup> ]	27.0	35.7	30.15

## Location

Since the project is based on an idea that is meant to develop to the next village and the next many different locations were taken into consideration. The boathouses of every village have small differences for example orientation and distance to the sea. Some boathouses lie directly on sand, while others lie on stone masses or a man-made dock.

The choice of location was then based on different methods that helped sorting the selection; images, maps, the boathouses' relation to the the respective villages and the various conditions of the boathouses. The choice fell upon the boathouses located in the second largest city of Faroe Islands called Klaksvik. The qualities of this

location is both good infrastructure, proximity to supermarket, variety of local attractions and local architecture. Furthermore the landscape is conveniently sliding downhill in a way that shelters the boathouses from the traffic noise, the northern wind. The city of Klaksvik and the boathouses have orientations in opposite directions, Klaksvik to the bay towards northwest and the boathouses towards the bay at south east. The landscape is also in a natural way hiding the boathouses from the city and the city from the boathouses and thereby a peaceful area with a strong relation to nature is available with an attractive closeness to the city as well.





## About Klaksvik

### Infrastructure.

Until the 29th of April in 2006 Klaksvik was connected to the mainland by a ferry from Leirvik in the island of Eysturoy, that sailed across in 30-45 minutes. Today an undersea tunnel has enabled travel by car in 10 minutes from Leirvik and Klaksvik.

The main road out of Klaksvik is neighbor to the boathouses, but fortunately the visual and traffic noise is hidden in the landscape by nature's hand. A busstop is located on the main road not far from the boathouses which creates good possibilities to use public transportation.

### Facilities.

Klaksvik is the second largest city with a population of approximately 5000 people. The city offers a variety of different facilities that can satisfy a wide range of interests such as shopping, restaurants, swimming, museums, soccerfield, sportshala and public playgrounds etc. The main road to and from Klaksvik separates the largest supermarket and the boathouses, which means that the guests only need to cross the road in order to buy groceries. Nearby the supermarket the guests can also buy from the popular local bakery or shop in the furniture store.

### Attractions.

Klaksvik is located at the center of the island called Borðoy. This island along with five neighboring islands is named Norðoyggjar, the North Islands. The mountains of the North Islands are particularly steep and among the highest mountains in the Faroe Islands. Most of the other villages of North Islands are smaller villages, that previously were very remote, but are today connected to Klaksvik and the rest of the mainland by bridges and small tunnels with singular roads that have to be shared by the two-way traffic. The drive to these places is also an experience that enhances the feeling of moving away from the globalized world and into peace and solitude.



## Chosen Sites

Many of the boathouses in Boroyðavík are in a poor condition where the paint is half way vanished from the facades. The effect of the harsh weaher conditions is visible on the building envelopes.

Three sites have been chosen to form the basis of the designing process, while maintaining a focus on the idea of designing a general solution that can be placed anywhere in Faroe Islands.

The sites have been chosen based on their material conditions. All three sites are empty with visible signs and remains of collapsed boathouses.





Mækjuvík

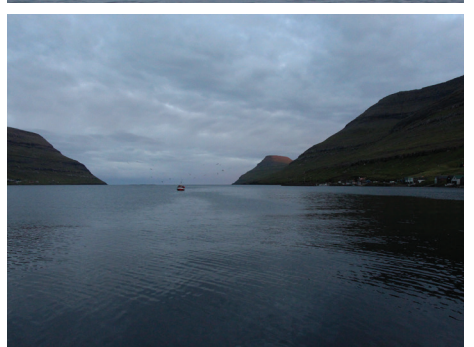
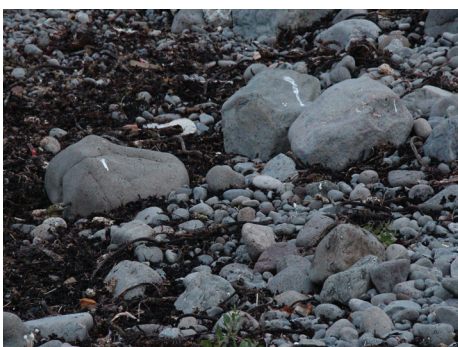
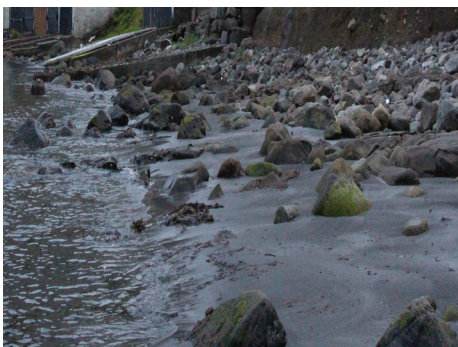
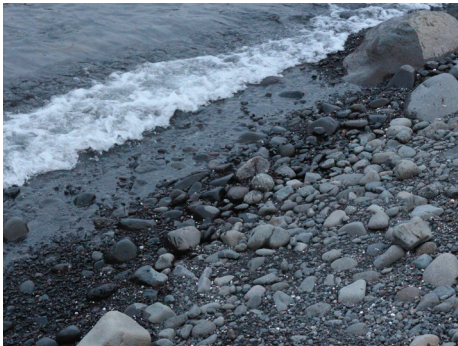
Boroyðavík

á Flesjum

## Site context

The general conditions for a diverse growth in the Faroe Islands is sparse, which often leaves the islands bare. However some green plant have found a way to survive in the harsh climate even along the shoreline. The images shows different types of green growth that softens the hard look of the nature. In Boroyðavík the rocks mix with sand which make the grounds uneven and difficult to walk around.

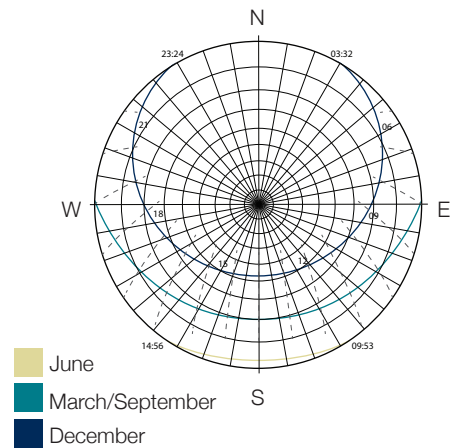




# Site Conditions

The climate in Klaksvik is greatly influenced by the mountains surrounding the city. In relation to the boathouses the most common wind direction will either be from inland in the west or from the sea in the east.  
(web 05)

Sun Chart Klaksvik



Climate Chart Klaksvik

	Jan	Feb	Mar	Apr	May	Jun	Jul	Aug	Sep	Oct	Nov	Dec
Clearness, 0-1	0,25	0,34	0,38	0,42	0,45	0,42	0,40	0,42	0,40	0,40	0,40	0,40
Temperature, °C	5.59	5.06	5.00	5.36	6.72	8.47	10.24	10.73	9.75	9.75	9.75	9.75
Wind speed, m/s	11.31	11.17	11.04	9.20	7.58	6.78	6.91	7.22	8.89	8.89	8.89	8.89
Precipitation total, mm	165	119	143	98	75	72	87	95	153	153	153	153
Wet days, d	25.2	20.1	23.7	19.3	16.8	16.9	19.2	19.5	23.2	23.2	23.2	23.2

# Room Program

The hotel rooms of Hotel Føroyar are used as a reference to illustrate a guests standard spatial need in relation to an entry, bedroom and a bathroom. The additional service functions kitchen/dining, living and storage are then dimensioned accordingly.

The average dimension of boathouses suggests and encourages a guesthouse that is simple and completed with the essential equipments, which is ideal when the prime intention for the visit is to go on adventures and experience what all of the Faroes has to offer.

The content of the roomprogram below is an indication of the spatial qualities and explains factors that ensure a

good indoor climate.

The diagram to the left illustrates the guesthouse sizes that are considered relevant for the guests. The intention is to make the boathouses available for a wide range of tourist types; the ones that travel alone or twosome, the family that wants to experience a different adventurous holiday, or the large group of nature enthusiasts that want so share a unique experience etc.

Guesthouse sizes
2 - Person accomodation
4 - Person accomodation
6 - Person accomodation

The Basic Model

	Entrance	Storage	Bathroom/toilet	Kitchen	Living/dining	Terrace
Net area	3 m <sup>2</sup>	2 m <sup>2</sup>	4 m <sup>2</sup>	6-8 m <sup>2</sup>	10-15 m <sup>2</sup>	4-10 m <sup>2</sup>
Height	medium	normal	normal	high	high	-
Daylight	2%	-	2%	5%	5%	-
Temperature	Summer 23-26 °C - Winter 20-24 °C					
Airflow	10-15 l/s	-	10-15 l/s	20 l/s	20 l/s	-





# VISION

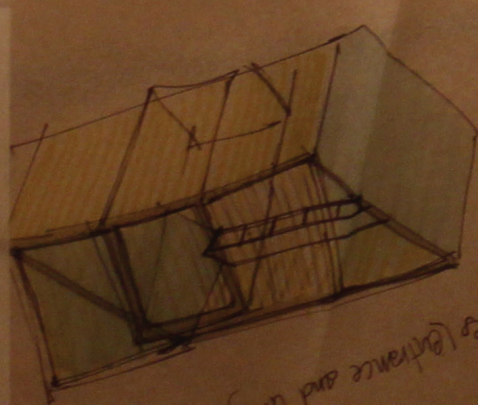
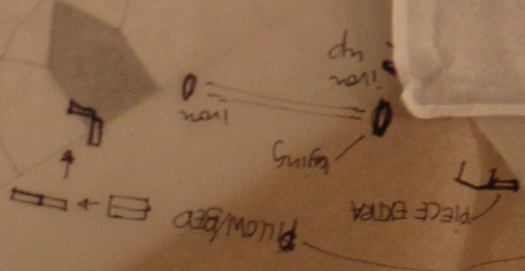
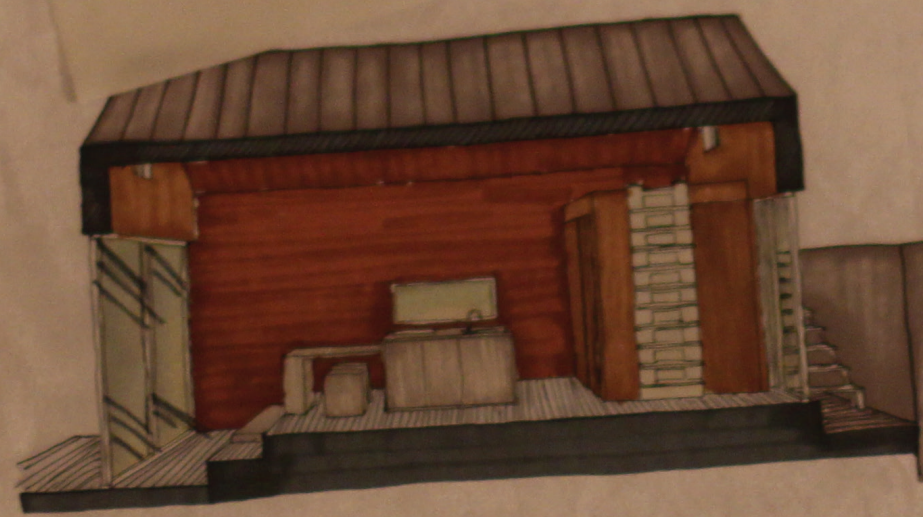
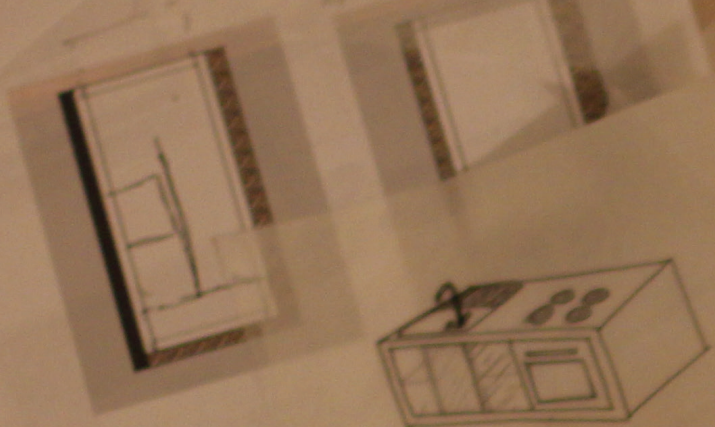
The objective is to design a new type of accommodation for tourists that visit the Faroe Islands and the vision is that the result of the project will present a method of modernisation of run-down boathouses that can be implemented to other empty boathouses in any village of the Faroe Islands.

The design is desired to be completed with a main consideration of sustainable tourism that respects the spirit and tradition of the historical boathouses.

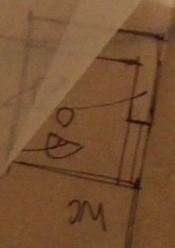
The construction and the interior are the focal points that will insure an accommodation of high architectural

quality with a strong connection to the Faroese culture and nature.

The design solution of the exterior will honor the iconic expression already evident in the Faroese boathouses and integrate the historical and the new.



height difference that defines spaces (entrance and living)  
Outdoor furniture without hindering  
view from inside (living room)  
Outdoor furniture  
under beds



Outdoor furniture  
under beds

# PROCESS

The following chapter is divided into three phases. The first phase describes the initial thoughts and sketches with keywords and drawings. Phase 2 will explain the result of the considerations made in the phase 1, which has shaped three different design solutions. In the third phase the chosen design solution will be further developed in relation to additional considerations that continue to emerge throughout the process.

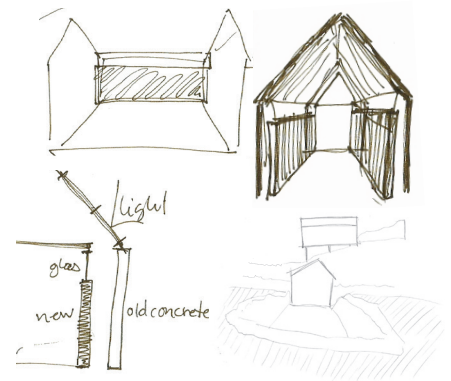


# Phase 1 - Initial Sketching

The program has provided information about the context of the project. The context has been analyzed within many different scales concerning the climate, user targets, a phenomenological experience of the site, measurement of building dimensions of existing boat houses etc. The information has initiated many considerations and ideas of how to reach an end result. Several methods have been used in order to generate or refine ideas. Tracing paper, Sketch Up and Archicad have been used to transform the ideas into spatial sizes. Some of the key concerns will be described in the following.

## Old and New.

The three chosen sites have existing stonewalls that potentially can be used to give an authentic atmosphere to the space of accommodation by the use of visual connections through glazing. The design solution could positively work its way around the walls in order to create a closer relation by for example having the heated space reserved for a inner core of the building eliminating the issues of insulation in an outer core, thereby enabling the exposure of the stonewalls.



## Exterior Expression.

At the start of the process many different solutions have been tested. An example shows a building with openings on the side, which will complicate the possibility of attached boathouses as traditionally seen in many places in the Faroe Islands.

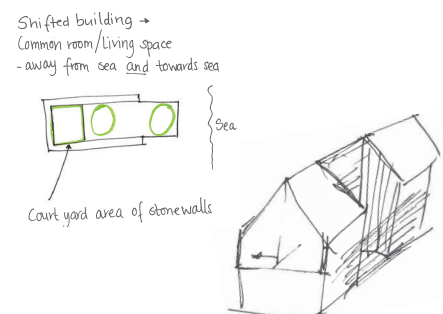
The thought is to uphold the idea of sustainable tourism and therefore the exterior expression of the design solution must have a similarity that complements the existing traditional boathouses.



## Changing Weather.

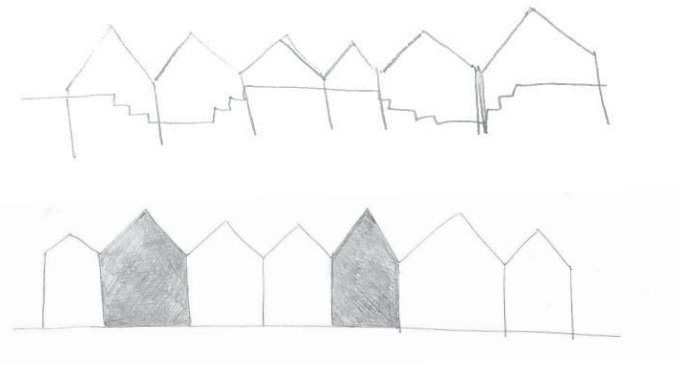
The weather in the Faroe Islands can change multiple times during the course of a day. Therefore the idea to create multiple outdoor staying areas in different directions is attractive.

The possibility of creating an inner courtyard could provide great daylight to the middle of the building as well as a space sheltered from the wind.



## Common or Private.

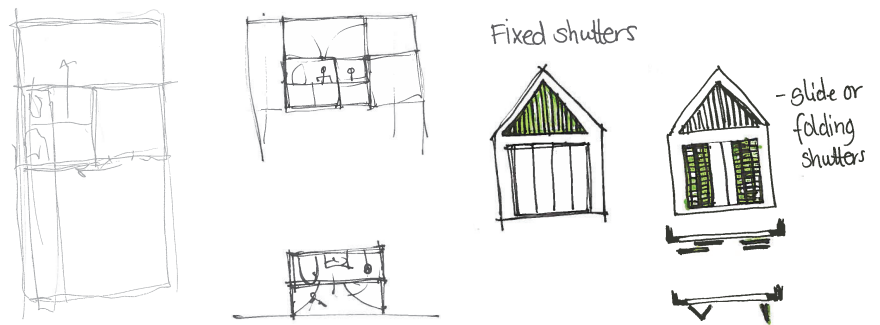
The design solution can be approached in different directions. It can be with a focus on a common ground, where individual tourists can either rent a sleeping space with common areas or the individual tourists could have their own private boathouse in addition to a common boathouse where they can meet up with other travellers, or thirdly the social aspect can be reserved within the private travelling company with no common areas with other travellers.



## Flexibility.

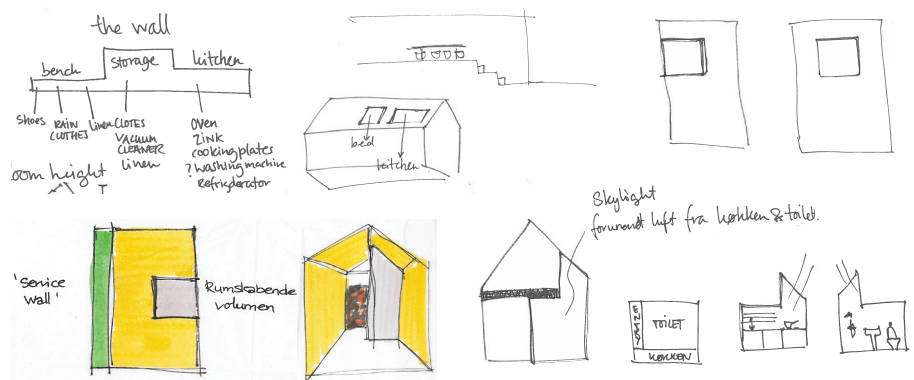
The density of the space encourages design ideas that simplify and save space in order to create a better flow inside the boathouse. By implementing slide doors the space can become more effective as the hinged door requires more space to function.

An idea has been tested where the bathroom is placed within a space similar to a closet, where the open closet doors can function as temporary walls that connect to the wall opposite the closet.



## Interior ideas.

The intention is to use simple methods to create architectural quality in the design. For example by a visual connection to the authentic existing stone walls, or by implementing skylight, using steps to create different spatial effects, or designing a custom made furniture with details that reveal a specific thought that has an intended impact on the interior atmosphere.



## Phase 2 - Shaping

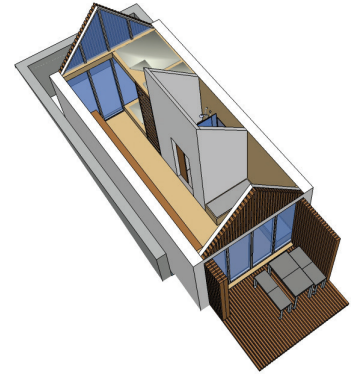
### Proposal A.

The idea is to place the bathroom volume in the middle of the building volume, and let it divide the remaining space into two equal spaces.

The living space is placed towards the great view of the sea and the space is very open. The opposite space is multifunctional as a dining area during daytime and a sleeping space during nighttime. Its orientation towards the existing stonewalls and the inner terrace makes it a more introvert space.

Both ends of the building are extended with a terrace, which is considered a quality, due to the constantly changing weather conditions of the Faroe Islands, as it will mostly leave one of the outdoor spaces sheltered from wind.

A functional storage furniture is placed along the entire wall opposite the bathroom and it includes different functions; sitting, storage, kitchen etc. The furniture reconnects the two spaces into one space.

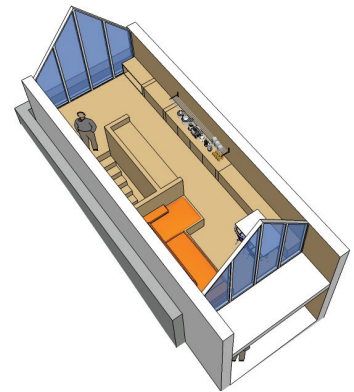


### Proposal B.

The functions are divided in two floors. The daytime functions (kitchen, dining and living space) are located on the upper floor, where a better view is gained from the height. The sleeping area is placed on the lower floor together with the bathroom. This proposal specifically divides the spaces into private spaces and common spaces and it does not encourage multi-functionality or flexibility. The solution is therefore appropriate for travellers sharing

a common space, but maintaining a private space for sleeping and storing belongings.

The access to the building is possible from the seaside on the lower floor and from the landside into the common area. The two floors are connected with a traditional staircase.



### Proposal C.

The symmetry of this proposal is very clear and the layout encourages a connection to the sea.

You face the sea when cooking or washing dishes in the kitchen. Everybody at the dining table can look to their side and see the sea. The living area is generated by simple steps in the floor and faces directly to ocean view with no obstacle to the view other than the window glass.

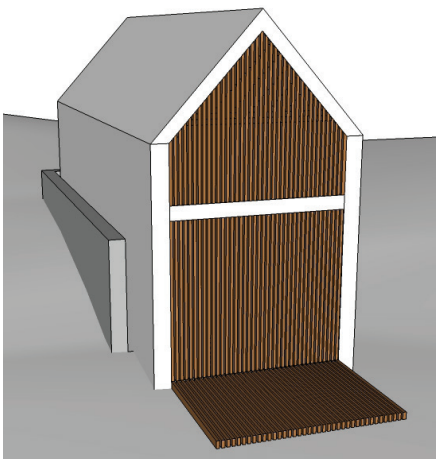
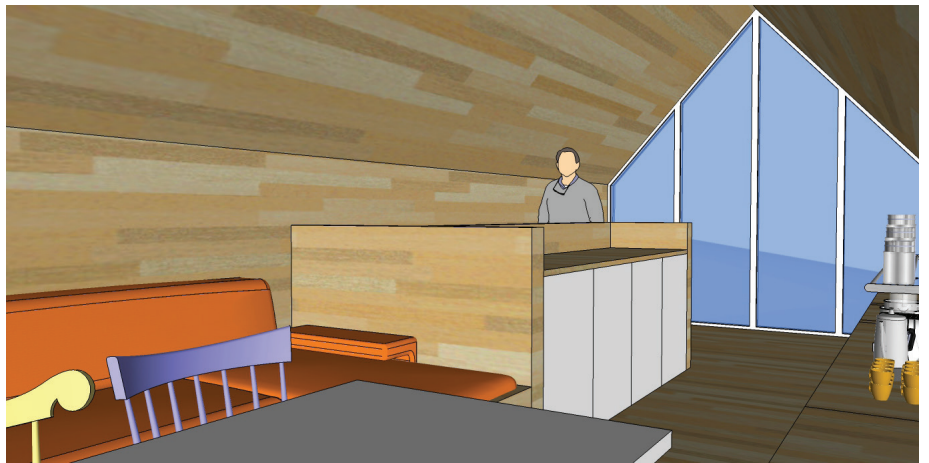
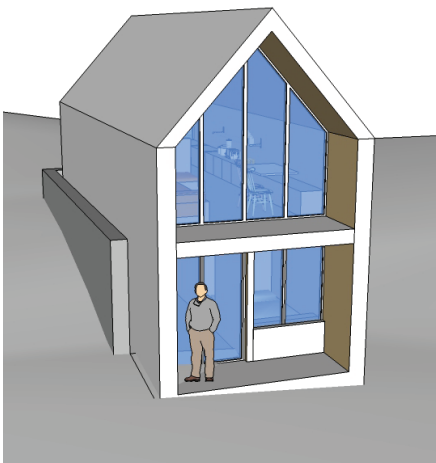
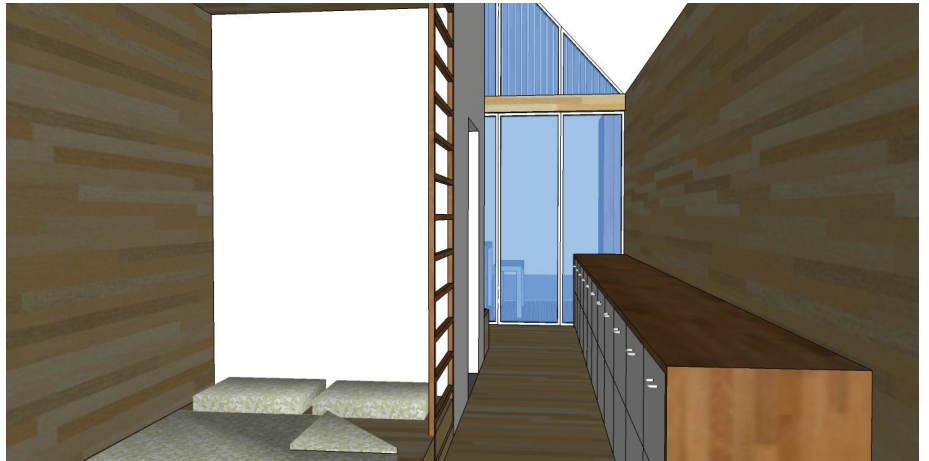
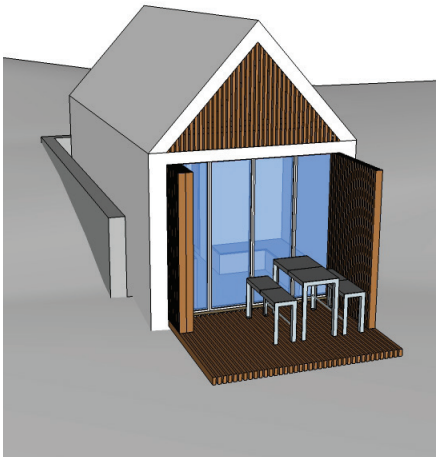
A sleeping space and bathroom are

located behind the kitchen and the small spatial scale, closed off from the view to the sea, gives a more private character to them.

A loft provides an additional space that can be used for sleeping or reading a book, playing cards etc.

The simplicity of this solution is a great spatial quality that allows the majority of the space to be useful during the daytime, which is highly valuable in the dense space.





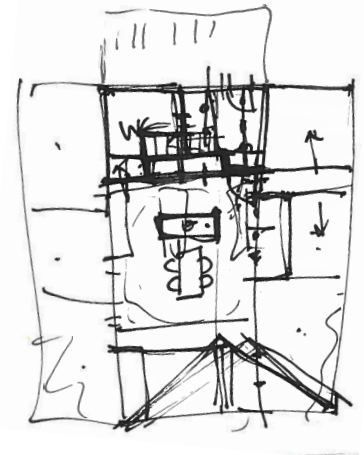
## Phase 3 - Development

The three different proposals presented in Phase 2 - shaping contain different qualities. The disadvantage of the first proposal A is the architectural idea to create a close connection to the existing stone walls, which limits the possibility of a flexible solution that allows the design to be placed in any village in the Faroe Islands. Keeping a close relation to the existing walls is too site specific. In relation to proposal B the organization of the house is not satisfactory as the design is moving in a direction where each boathouse is for private parties. Therefore the desire is to create a more space effective solution for daytime activities, which is solved better in proposal C. Compared to proposal A the last proposal is considered a better solution in terms of dividing the indoor and outdoor staying area in two directions or not. Proposal C focuses only towards the view of the ocean, which must be considered one of the strongest features in this project design.

In the following the architectural idea of proposal C will be further developed and challenged in relation to different aspects concerning the floor plan, and the exterior and the interior of the building.

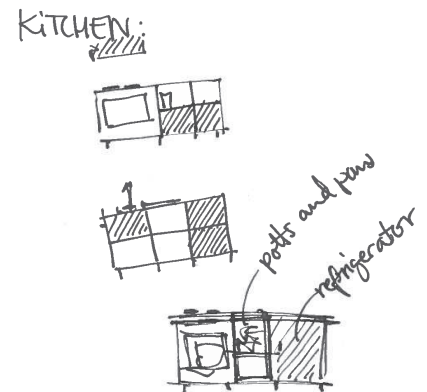
### Floor plans.

The floorplan from proposal C has a clear symmetry throughout the length of the building. The idea of symmetry has been challenged by questioning the necessity of an actual mirrored symmetry in order to achieve harmonious space. Small changes in the floor plan have been made to create space for an entrance opposite the seaside. This action has generated an architectural idea for the interior furniture to have a clear appearance of being placed within the large space of the boathouse.



### Interior.

Similar to the idea in the House Moran (page 21) custom made plywood furniture is considered a solution that can create a light atmosphere, which furthermore expresses a touch of elegance when the details of the furniture is performed with care and thought. The use of wood is in extension a cultural connection to the old days when wood had a symbolic meaning of wealth and prosperity.

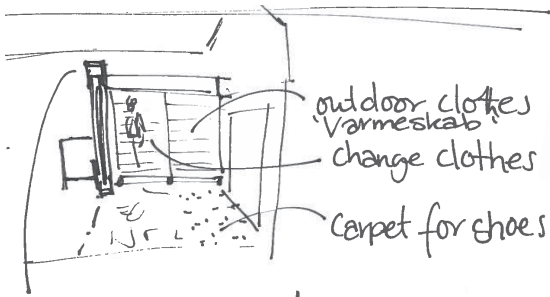
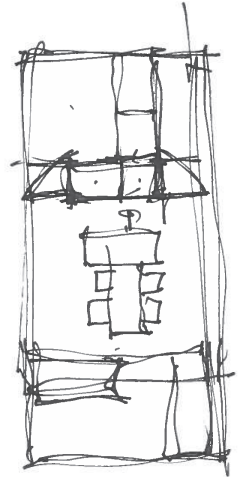
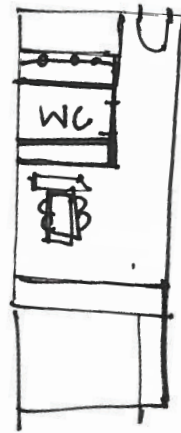
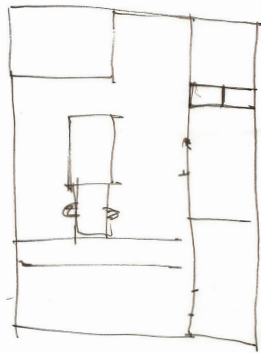
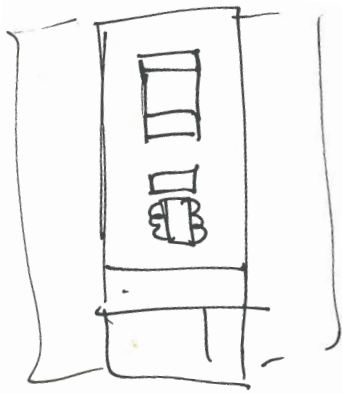


### Exterior.

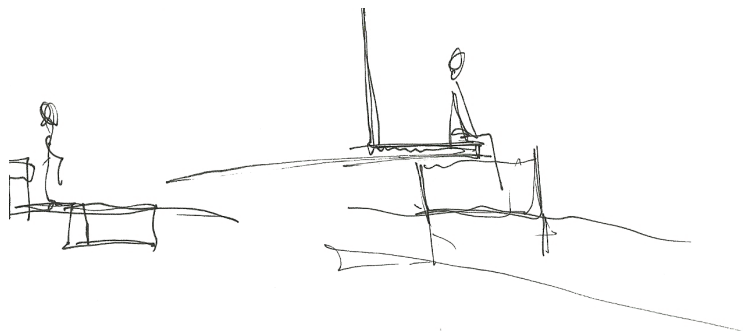
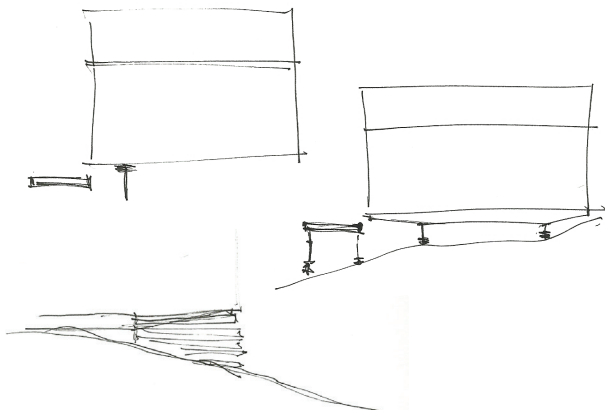
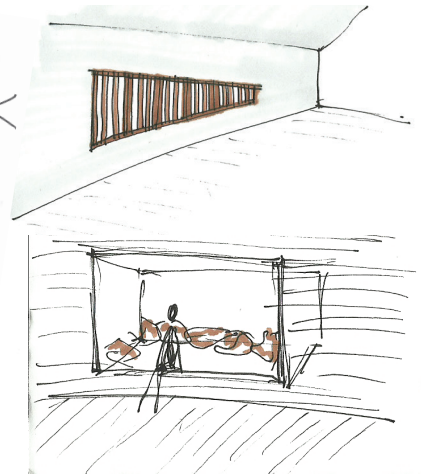
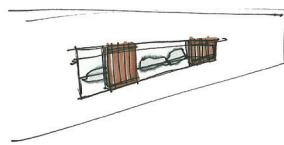
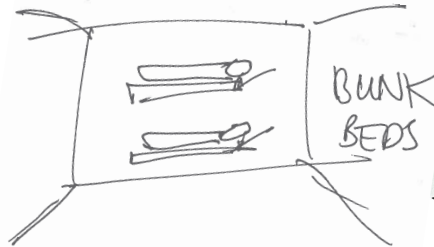
The similar shape and dimension as the traditional boathouses is reused in the design solution in order to honor the iconic architectural expression of rows of boathouses. However the new boathouses will still have a distinctive character by the use of alternate materials and by the open glass facade and terrace towards the ocean.

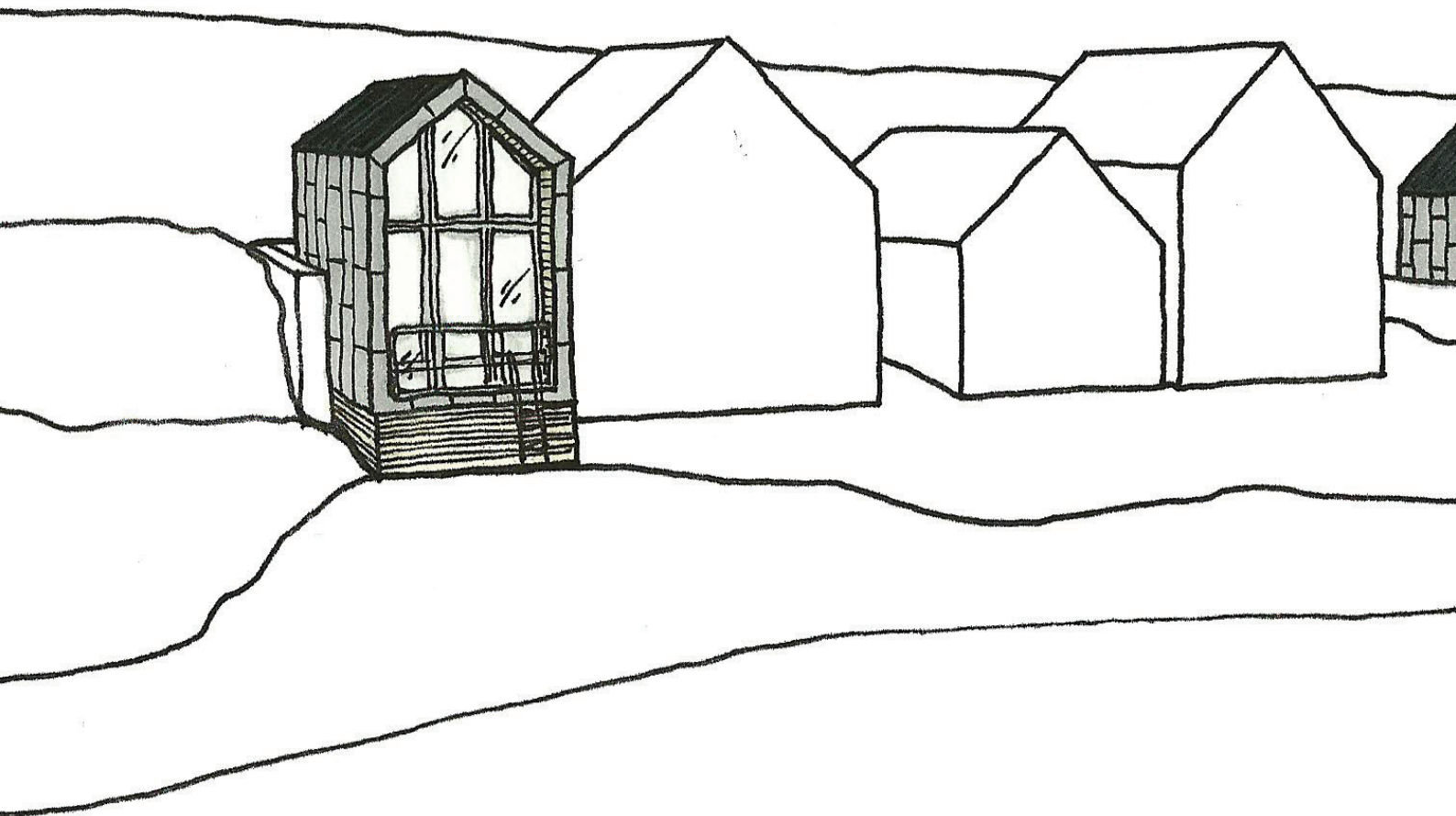






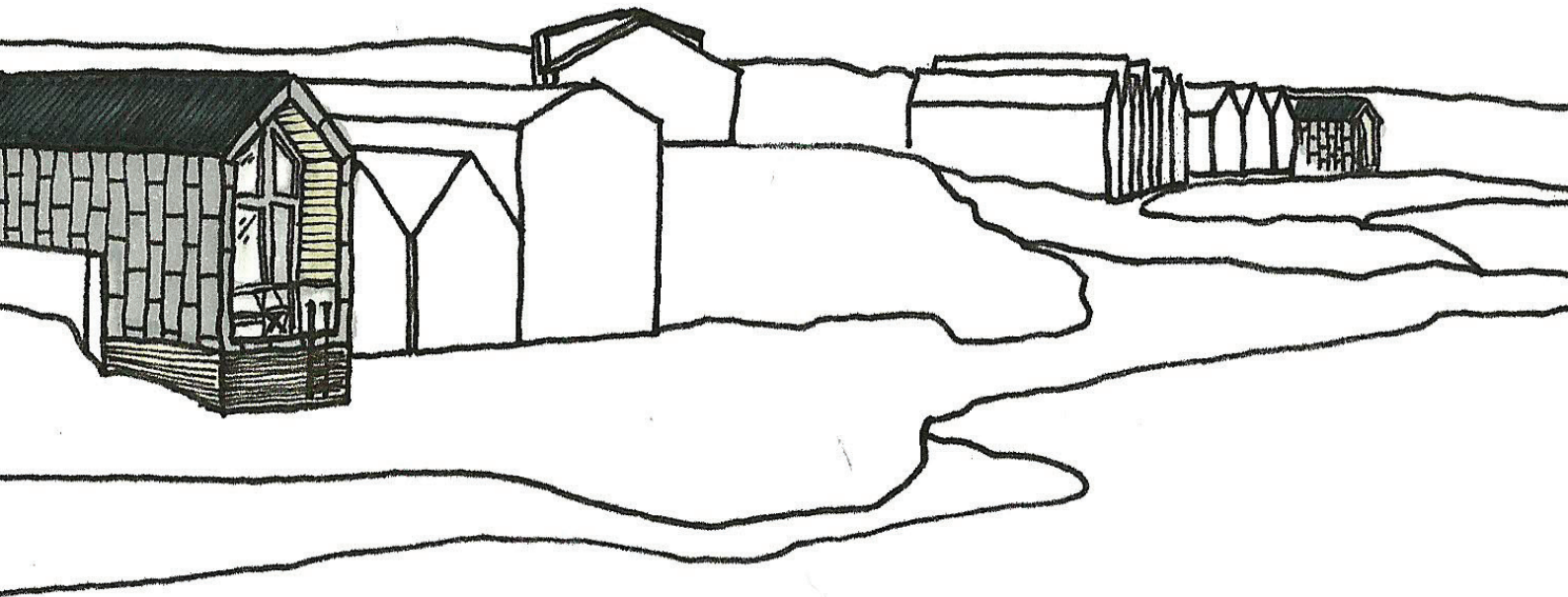
higher railing wood.





# PRESENTATION

In the following the result of this project will be presented through a masterplan, elevations, sections and floorplans. The method behind the visualisations is Sketch up modeling with a finish by handdrawings that highlight specific elements of the design.



# Masterplan

From a distance the new modern boathouses blend into their surroundings with great conviction whether from the air or by land or sea.

The final design has preserved a similar shape and dimension to the traditional boathouses, which corresponds to the idea of creating a solution that

encourages sustainable tourism. The manner of which is achieved by offering a new type of accommodation right at the bay of the different villages of the Faroe Islands, where the tourists will live closely to both the nature of the sea and landscape, meanwhile experiencing the culture of the village

people from the first row so to speak. From a closer distance the exterior material details and architectural qualities of the new boathouses will reveal themselves and expose their alternate and innovative function as a accommodation for tourists.



## Exterior

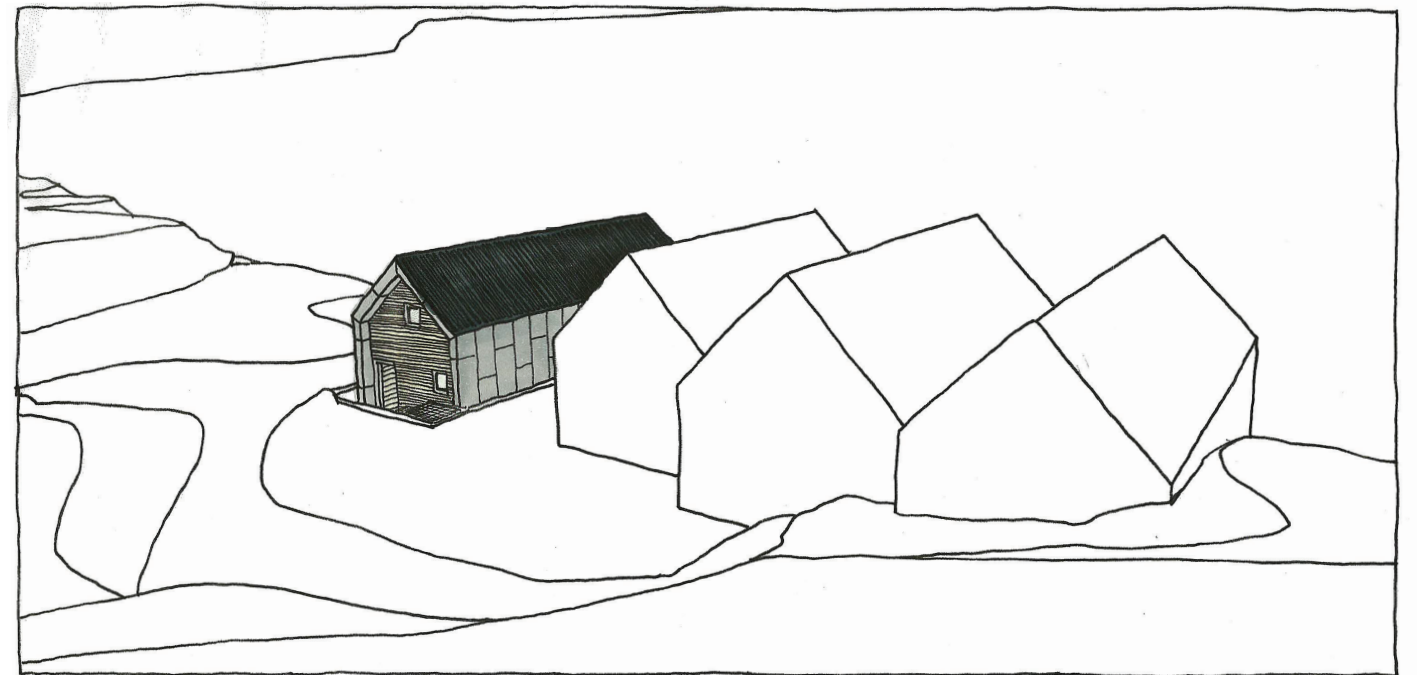
The basic shape and concept of the exterior expression has been to create a modern boathouse that in shape and size blends in with the existing traditional boathouses.

The façade with the main entrance of the boathouse is located at the far end of the building away from the sea,

and it has a closed and humble character partly because the area in front of it is the most public area with less attractive views compared to the seaside. This private facade enhances the openness of opposite seaside façade that is majorly covered with large transparent openings. The building is

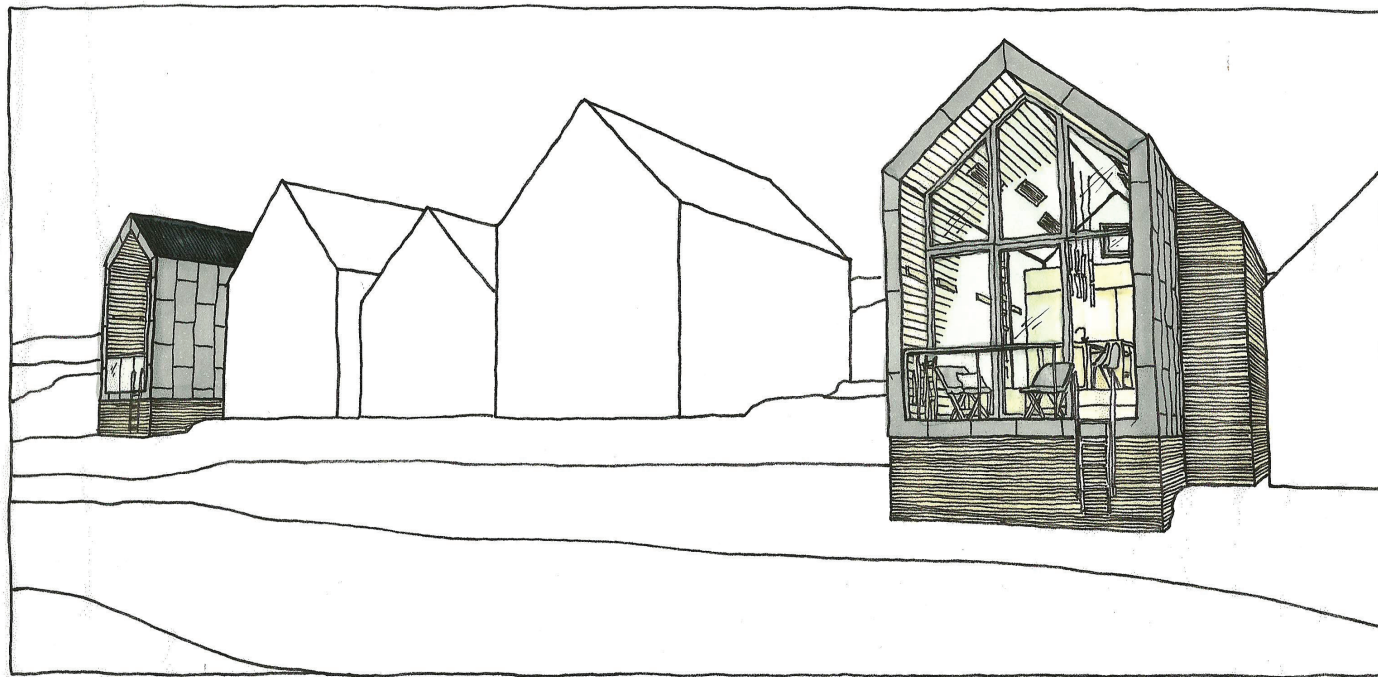
raised from the ground, which creates a distance of open seaside facade from the area and view in front of it. The height difference provides privacy for the guests of the boathouse, while at the same time lets the area in front stay available and common for the village residents.

Masterplan 1:1000



The boundaries of the exterior design are intentionally kept strict in order to create a clear understanding of what belongs to the boathouse and what is public. The idea can be compared to the mobile caravans where the difference between private and public is very clear. It is an important concern

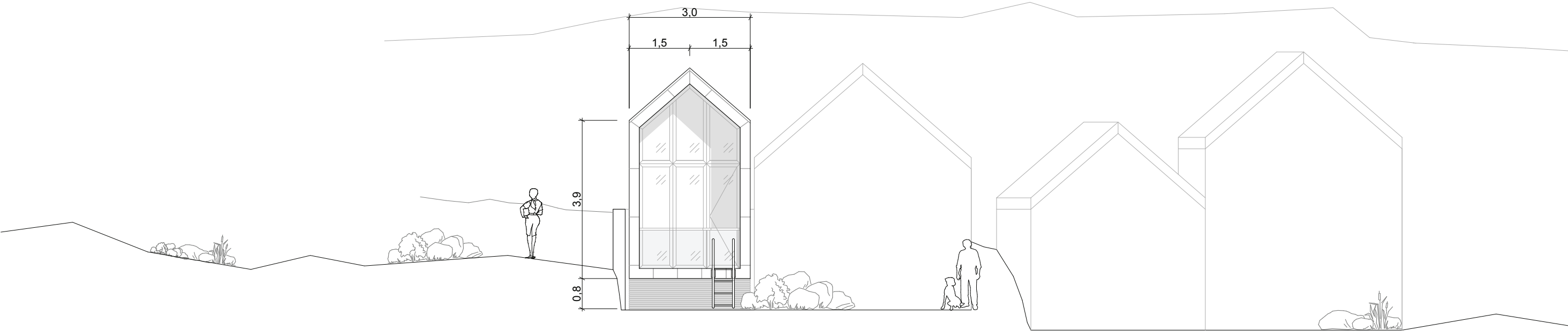
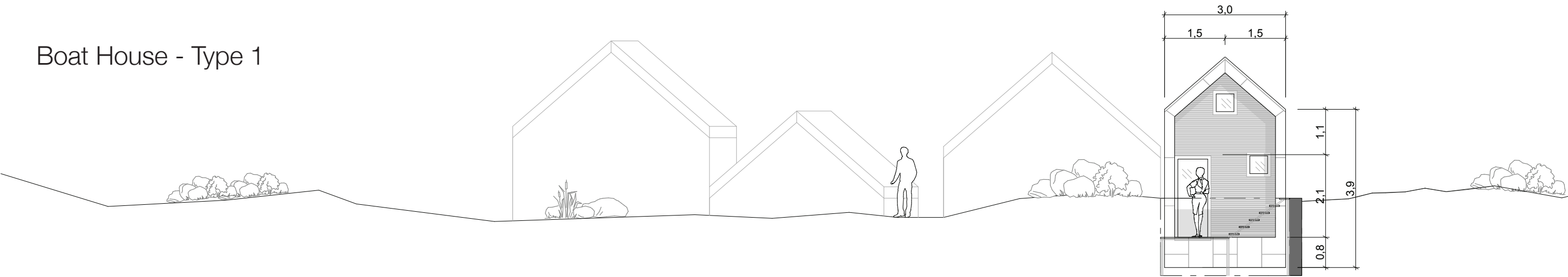
that has a significant relevance when considering sustainable tourism, which also means that the existing culture in the villages must be respected.



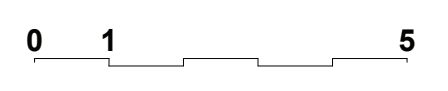
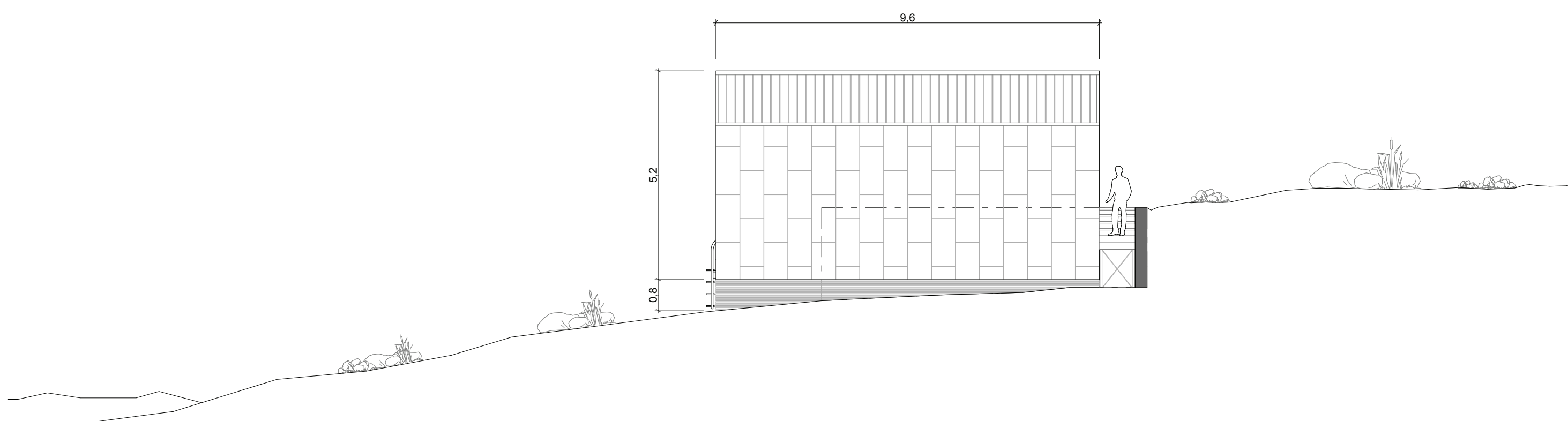
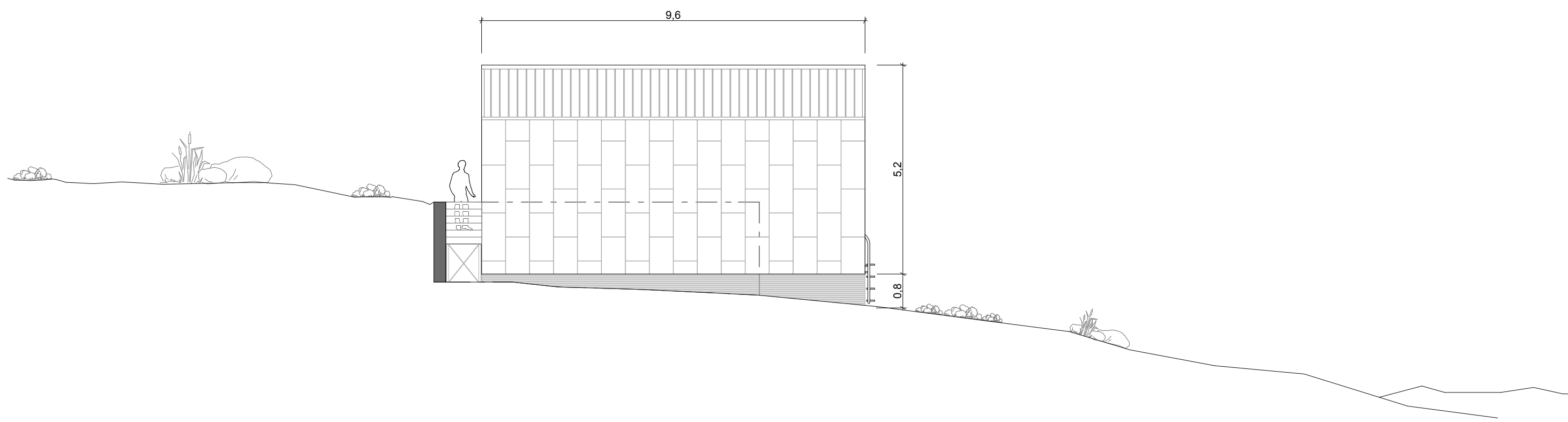
Elevations 1:100

Boat House - Type 1

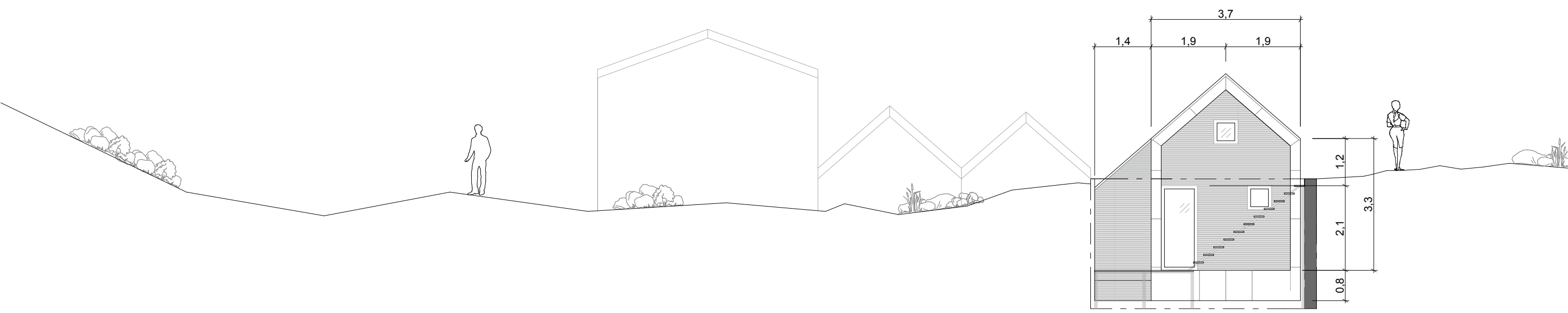
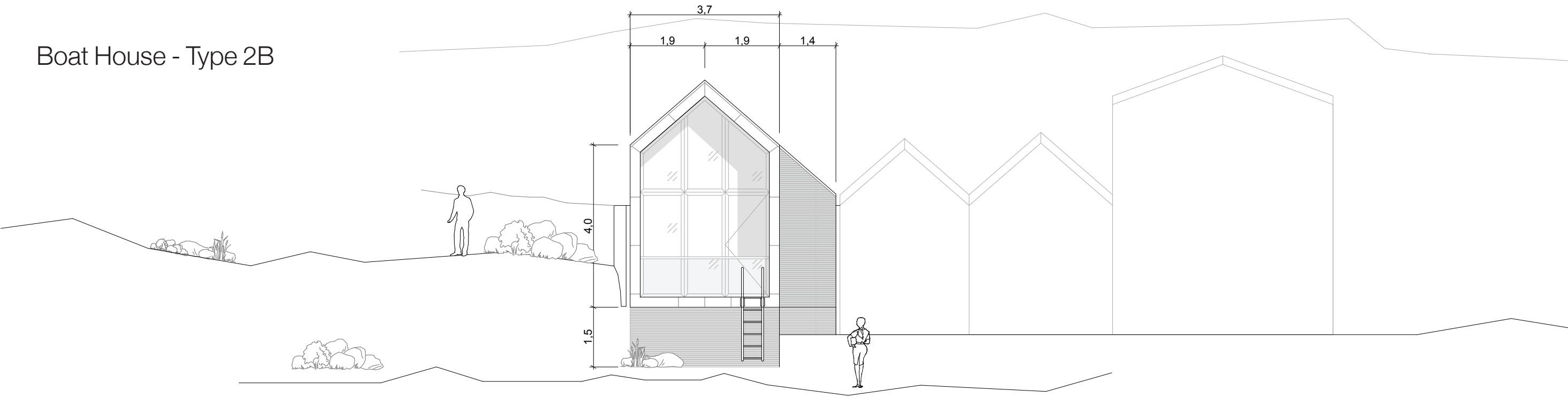
Boat House - Type 1

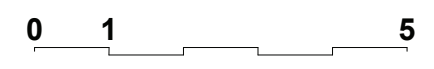
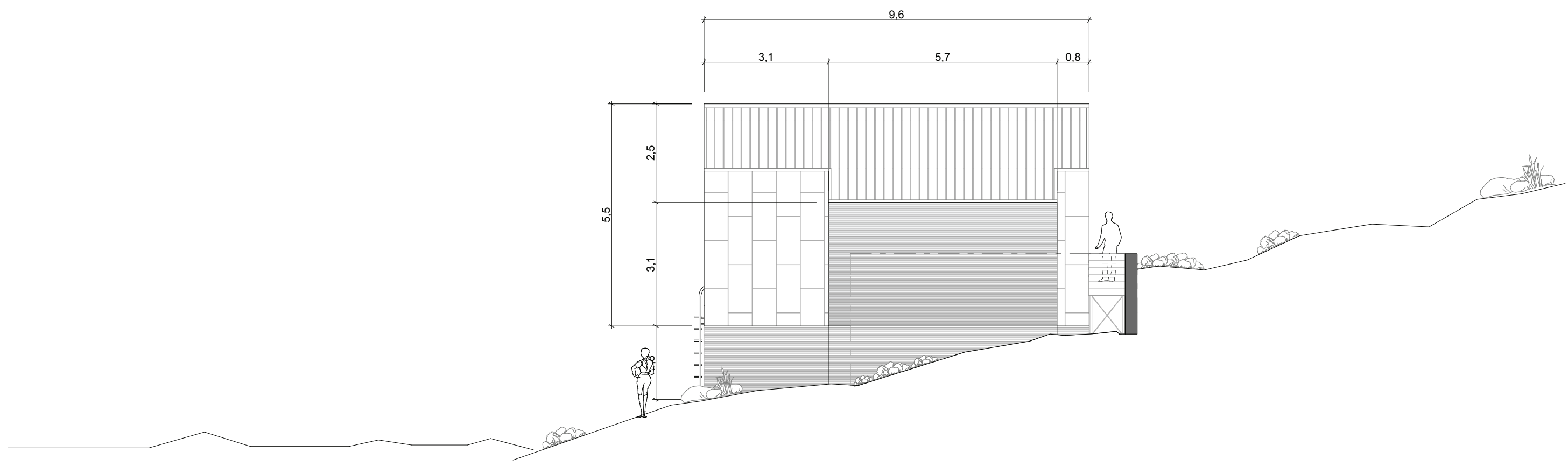
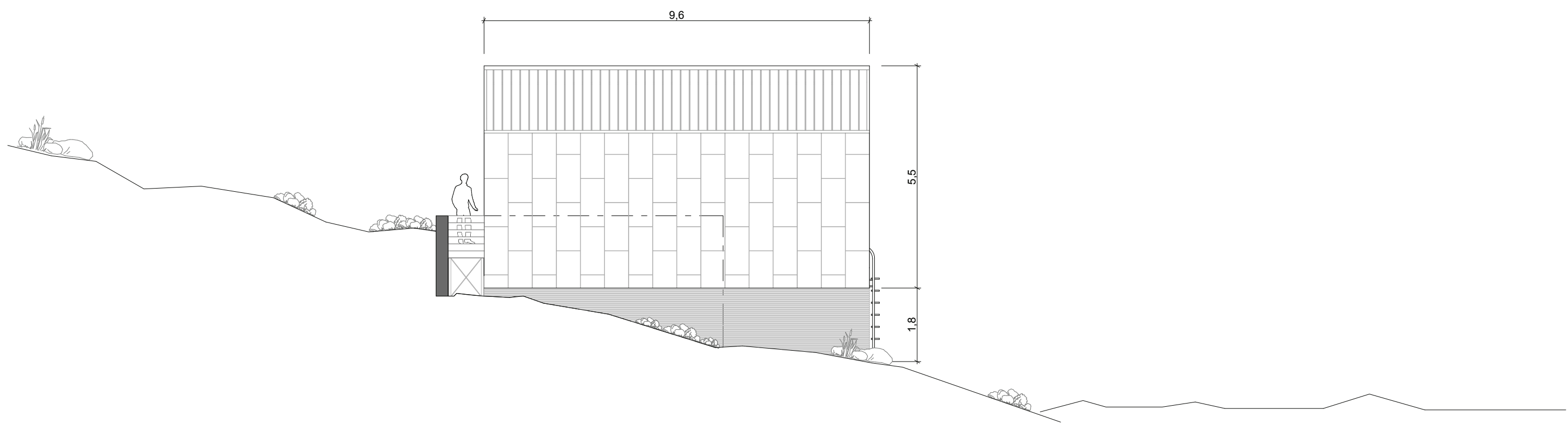






Boat House - Type 2B



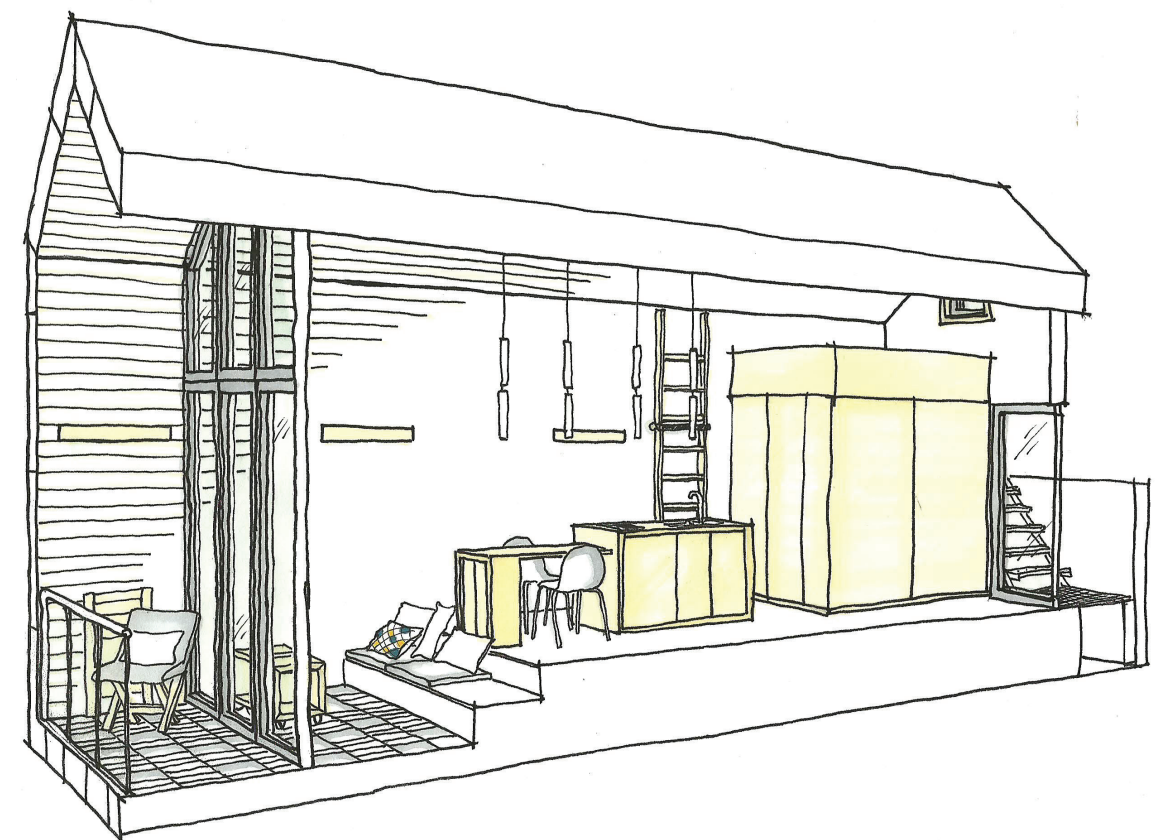


## Spaces

One of the main qualities of the interior space in this design solution is the effective use of space. The focus has been directed towards the goal of creating a useful space that at the same time expresses a high architectural quality. The goal is accomplished by keeping the space open, which gives

the impression of a wholesome spatiality within the walls of the boathouse and furthermore a clear understanding of the building as a whole. The design of the boathouse has solved the different functional needs in a simple manner. The majority of the interior space is used as the main

staying area where the guests can cook a delicious meal, dine and relax comfortably. The simple implementation of a few steps downward leading towards the ocean has a powerful effect on the spatial experience of the space as it adds liveliness to the overall space and with this simple measure



Elevations 1:100

Boat House - Type 2B

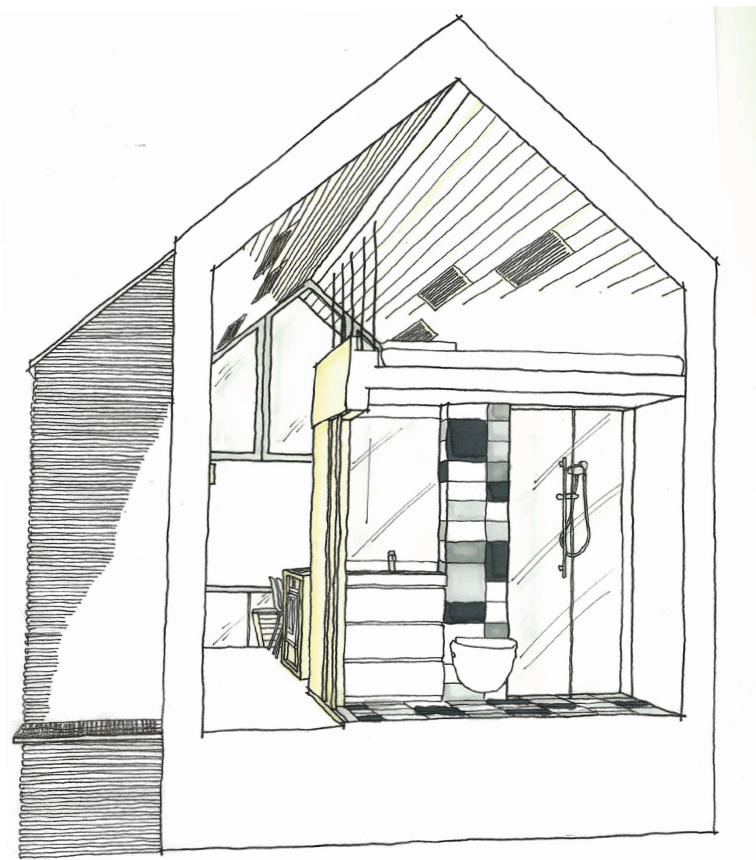
divides the space into two functions namely a kitchen - dining space and a living space.

The guests now only require a place to sleep and a bathroom to fulfill their basic needs. In contrast to permanent dwellings there is no particular need for a traditional room to sleep in but

merely a bed. This has led to a design solution that solely takes regard to the belongings of the guests and the space needed for sleep.

The image on the right hand side shows how the space above the bathroom is utilized as a sleeping area, which in the height gains an appropri-

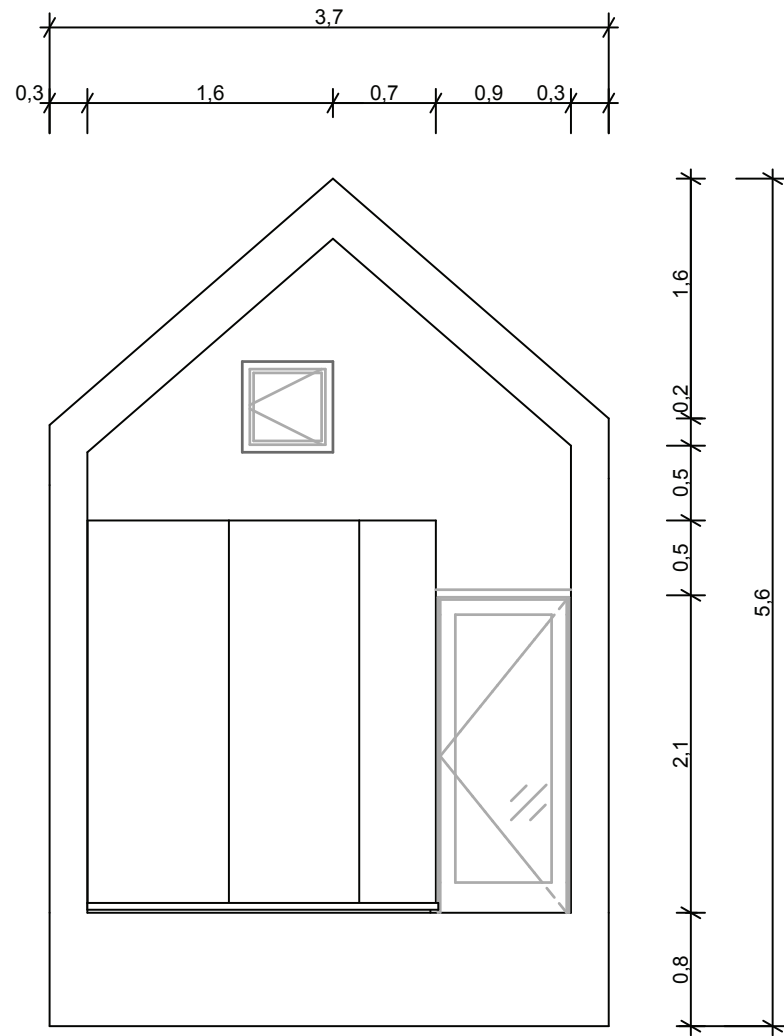
ate more intimate scale similar to the bed boxes that gives these spaces a character that is more private.



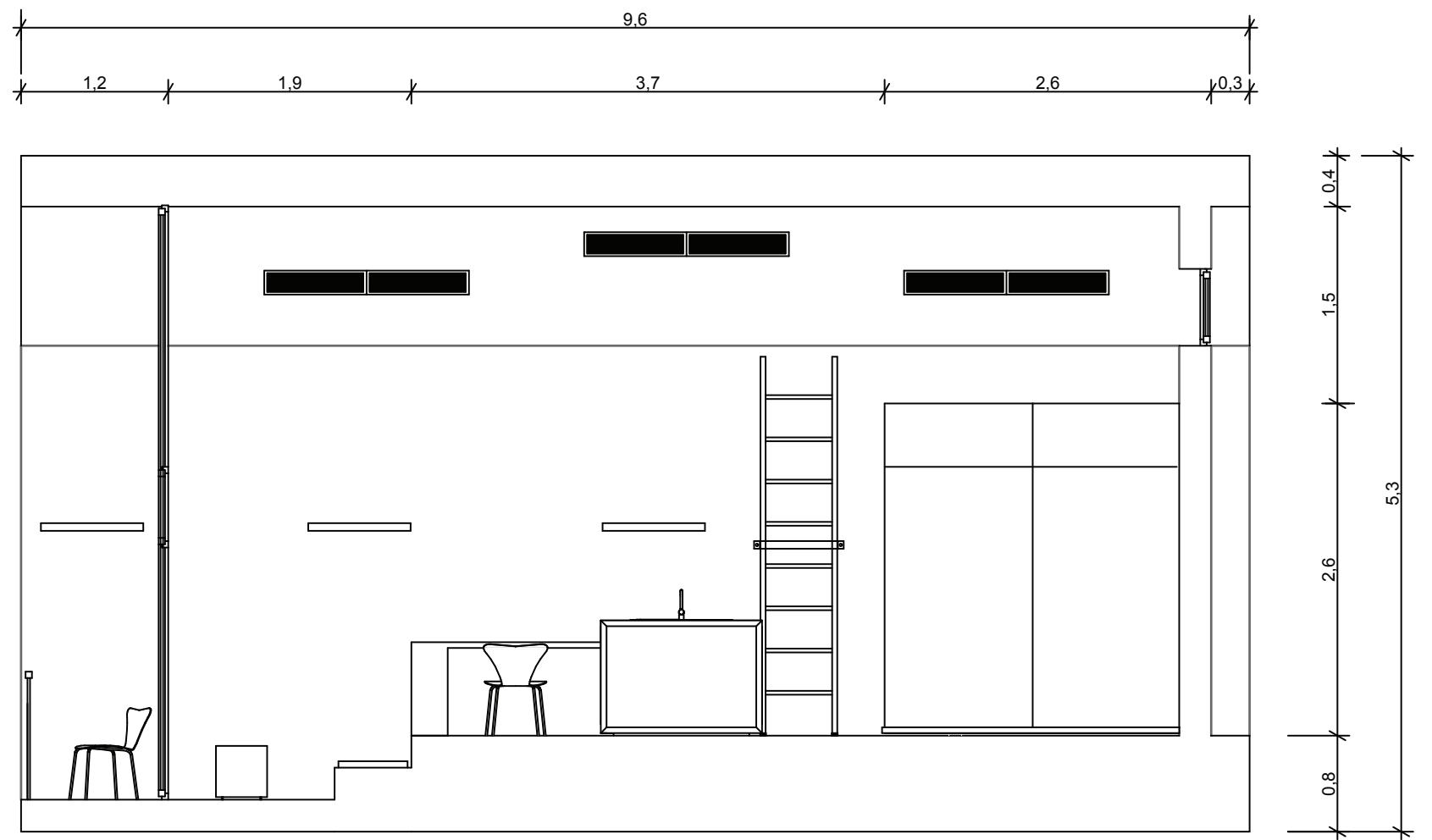
## Sections 1:50

Section A-A and Section B-B

# Boat House - Type 1

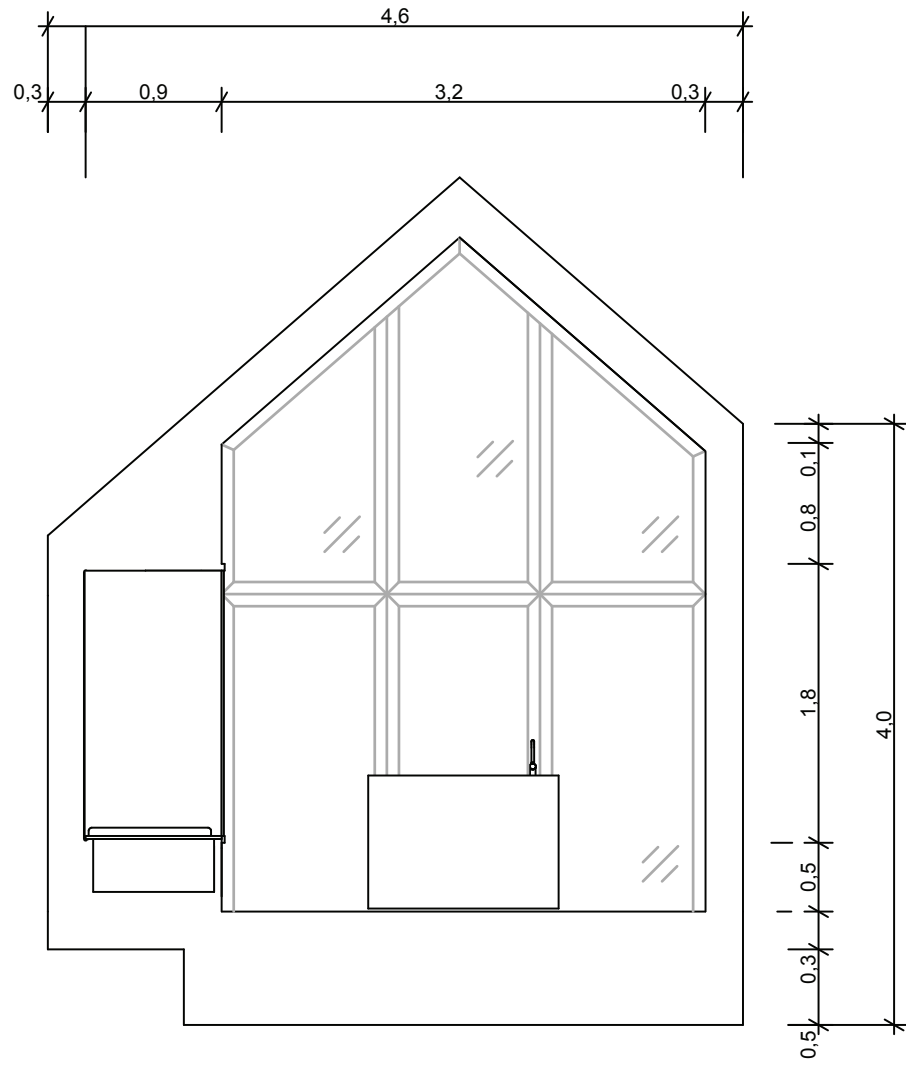


Section A-A

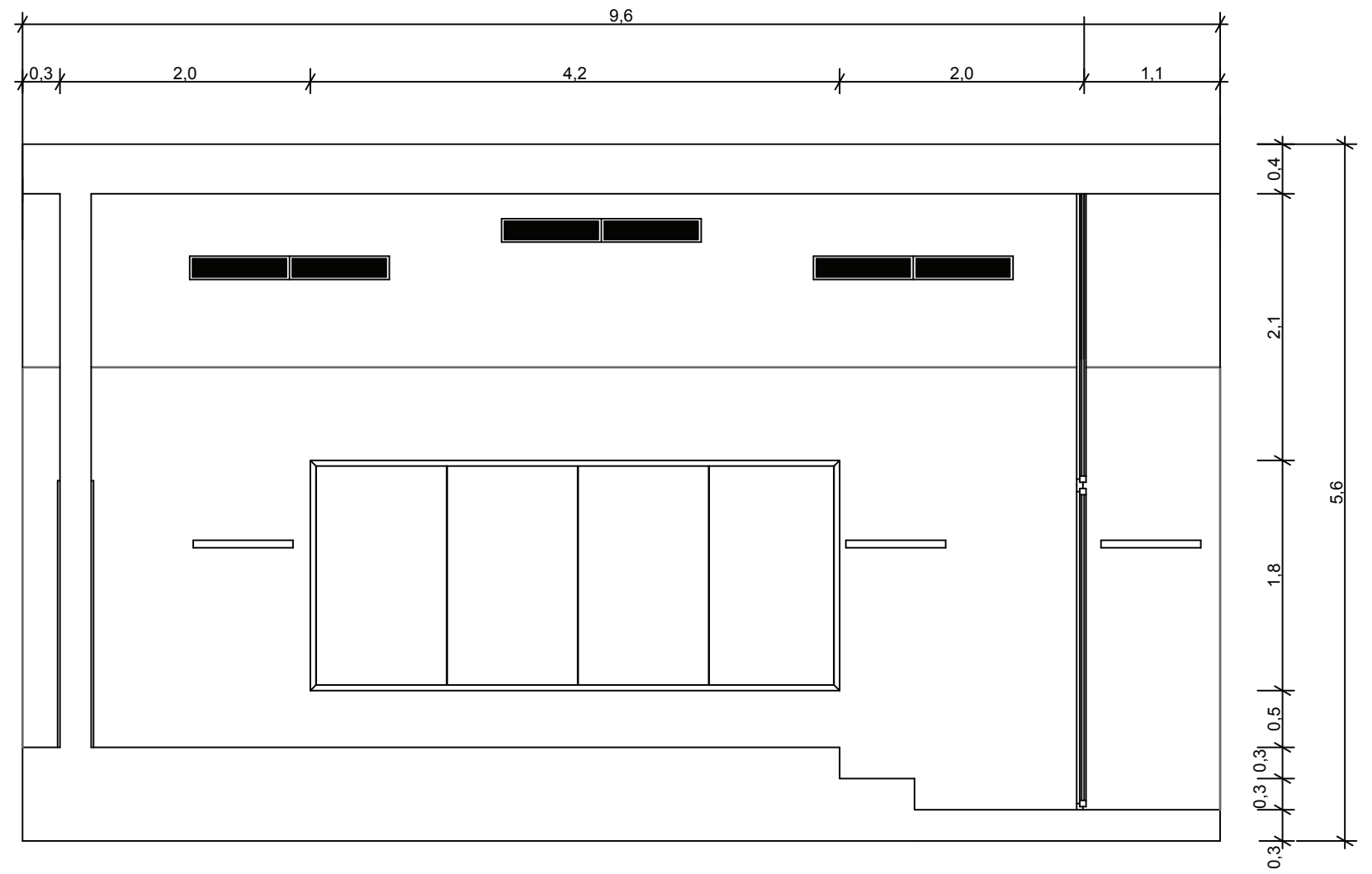


Section B-B

# Boat House - Type 2A



Section C-C



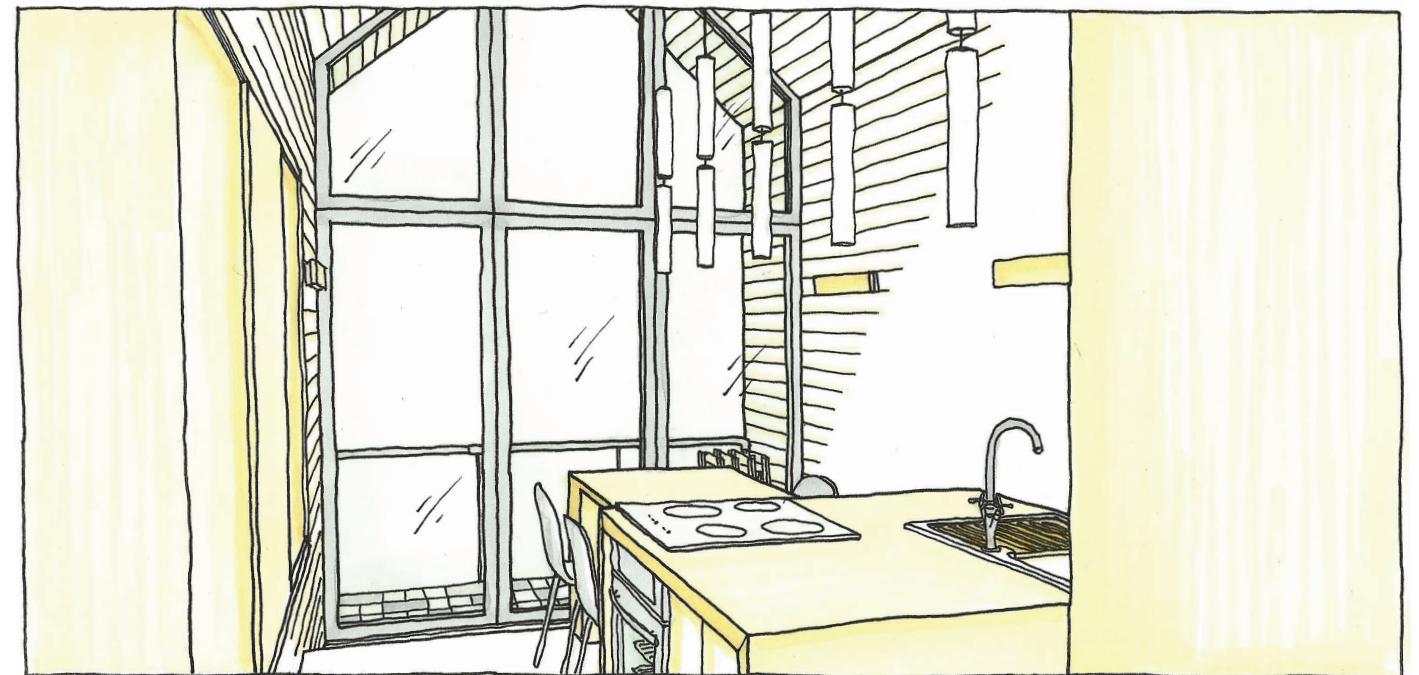
Section D-D

## Interior

The view of the ocean is considered one of the absolute main qualities of the new boathouse. The objective has therefore been to create a floor plan layout that is oriented towards this view. The image below illustrates the effect of these measures as the entrance already provides an unhindered view to large windows and folding doors that gives a great firsthand impression of the view.

The horizontal wooden wall panels are intended as a means to further enhance the attention towards the sea. The bottom image on the right hand side shows a clear interior that is in a contrast to the experience of the interior towards the seaside. There are two openings; the entrance door and a small window that provides daylight and fresh air to the sleeping loft; a large flexible furniture that hides the

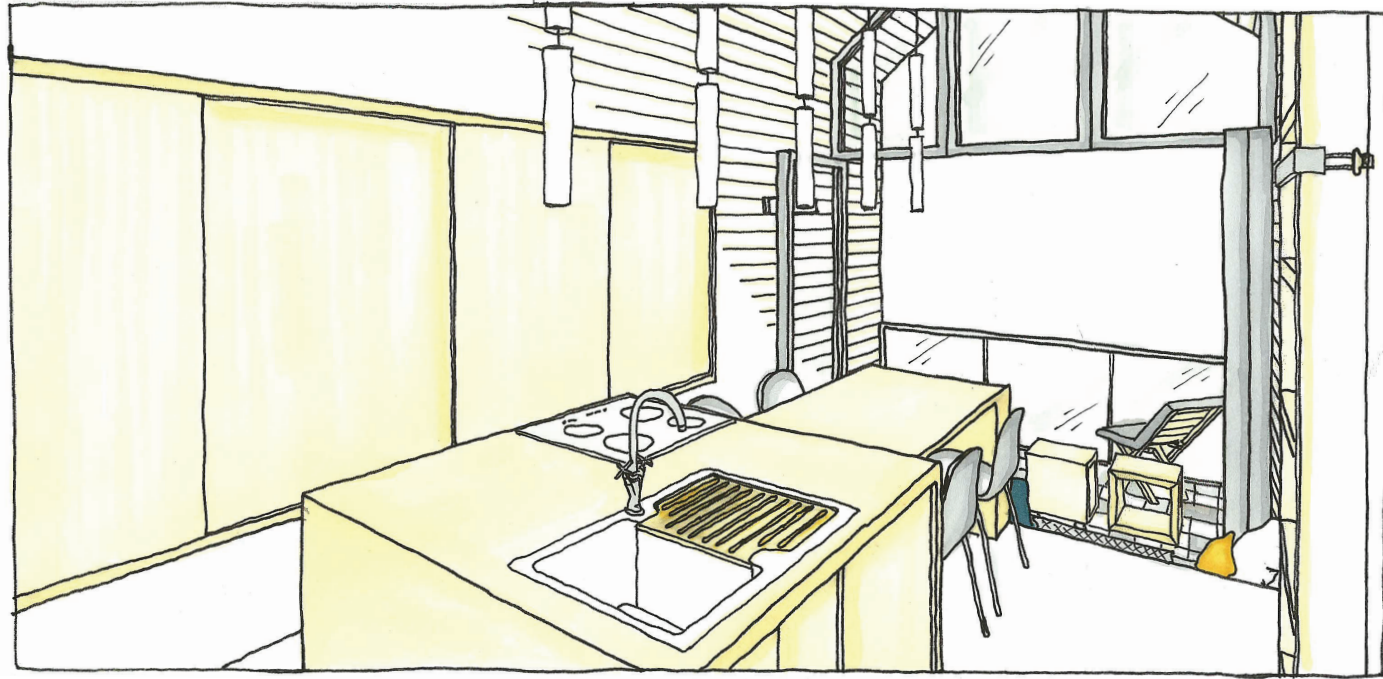
bathroom, storage in a simple design solution. This end of the building has a much more private atmosphere which gives an attractive balance between private and openness in the buildings whole.



Sections 1:50

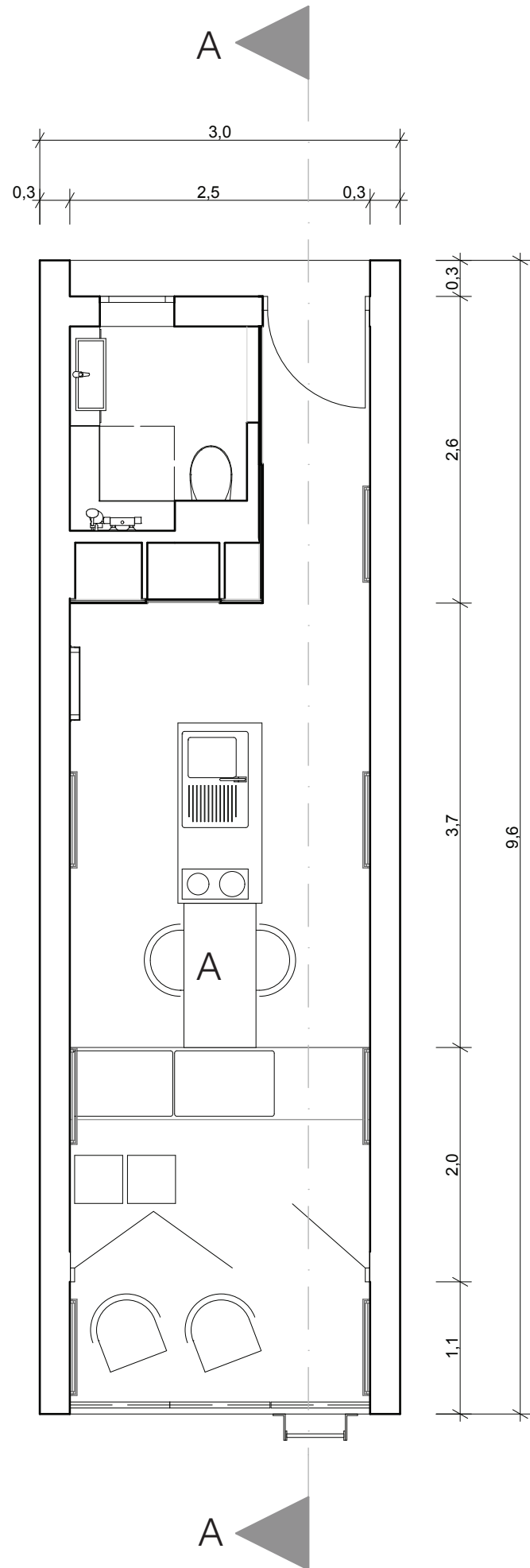
Section C-C and Section D-D





Floor plans 1:50

Type 1 and Type 2

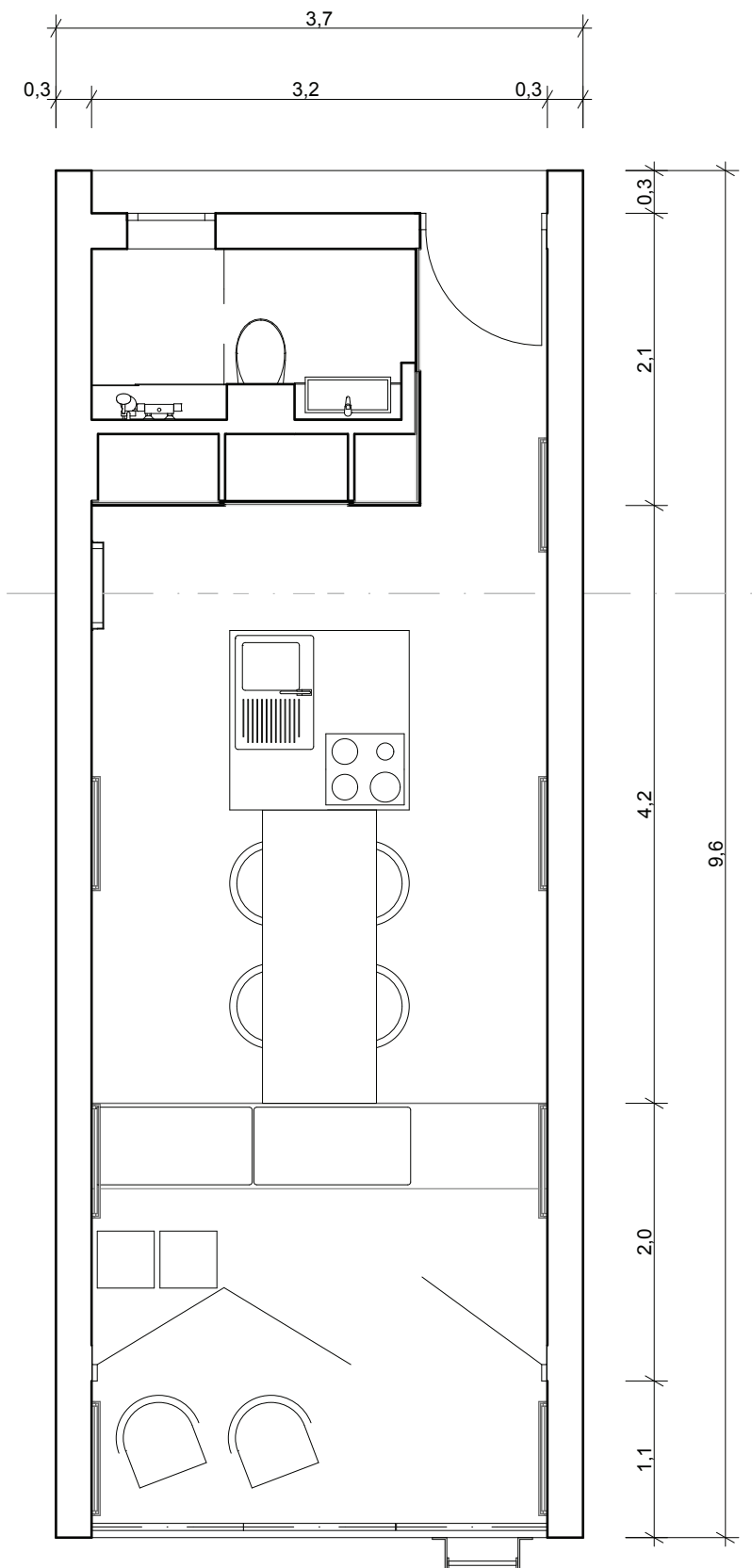


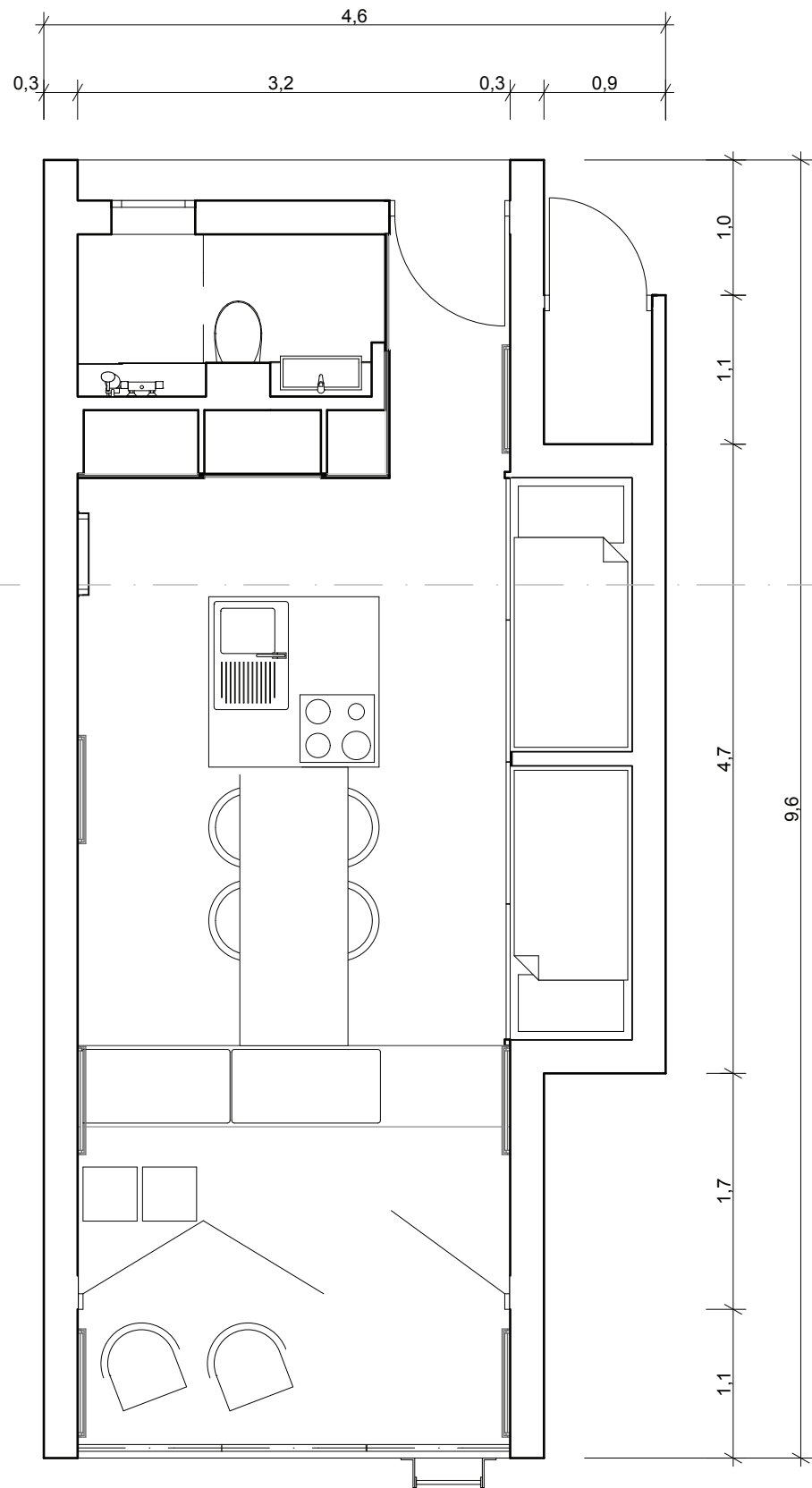
◀ Type 1

- Area:
- Bathroom - 2.4 m<sup>2</sup>
  - Kitchen and dining - 11.8 m<sup>2</sup>
  - Living space - 4.6 m<sup>2</sup>
  - Terrace - 2.8 m<sup>2</sup>
  - Net area - 18.65 m<sup>2</sup>
  - Gross area - 28.8 m<sup>2</sup>

Type 2 ▶

- Area:
- Bathroom - 2.5 m<sup>2</sup>
  - Kitchen and dining - 15.5 m<sup>2</sup>
  - Living space - 5.9 m<sup>2</sup>
  - Terrace - 3.5 m<sup>2</sup>
  - Net area - 23.9 m<sup>2</sup>
  - Gross area - 35.5 m<sup>2</sup>



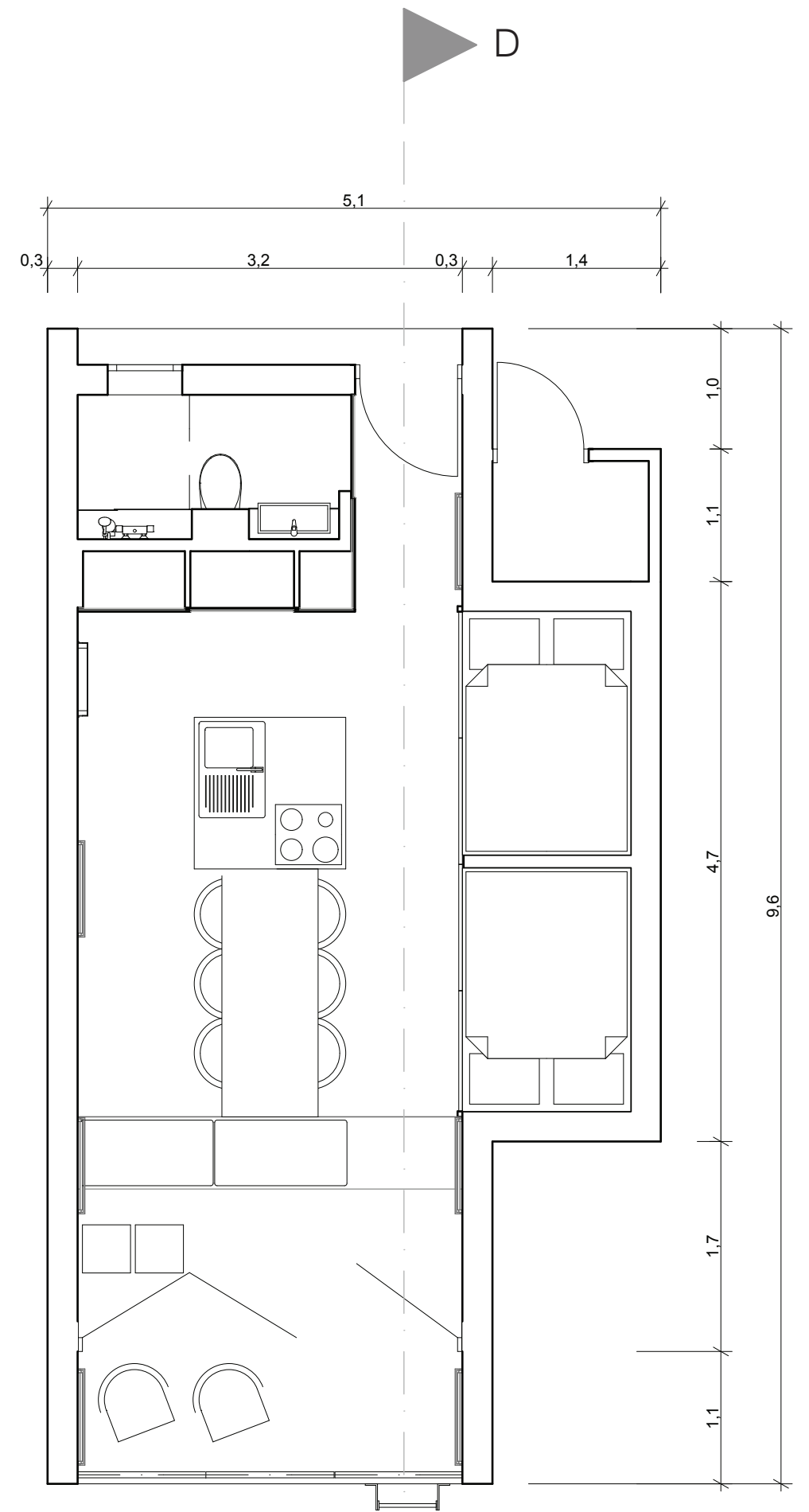


◀ Type 2A

- Area:
- Bathroom - 2.4 m<sup>2</sup>
  - Kitchen and dining - 11.8 m<sup>2</sup>
  - Bed boxes - 3.7 m<sup>2</sup>
  - Living space - 4.6 m<sup>2</sup>
  - Terrace - 2.8 m<sup>2</sup>
  - Net area - 27.6 m<sup>2</sup>
  - Gross area - 40.2 m<sup>2</sup>

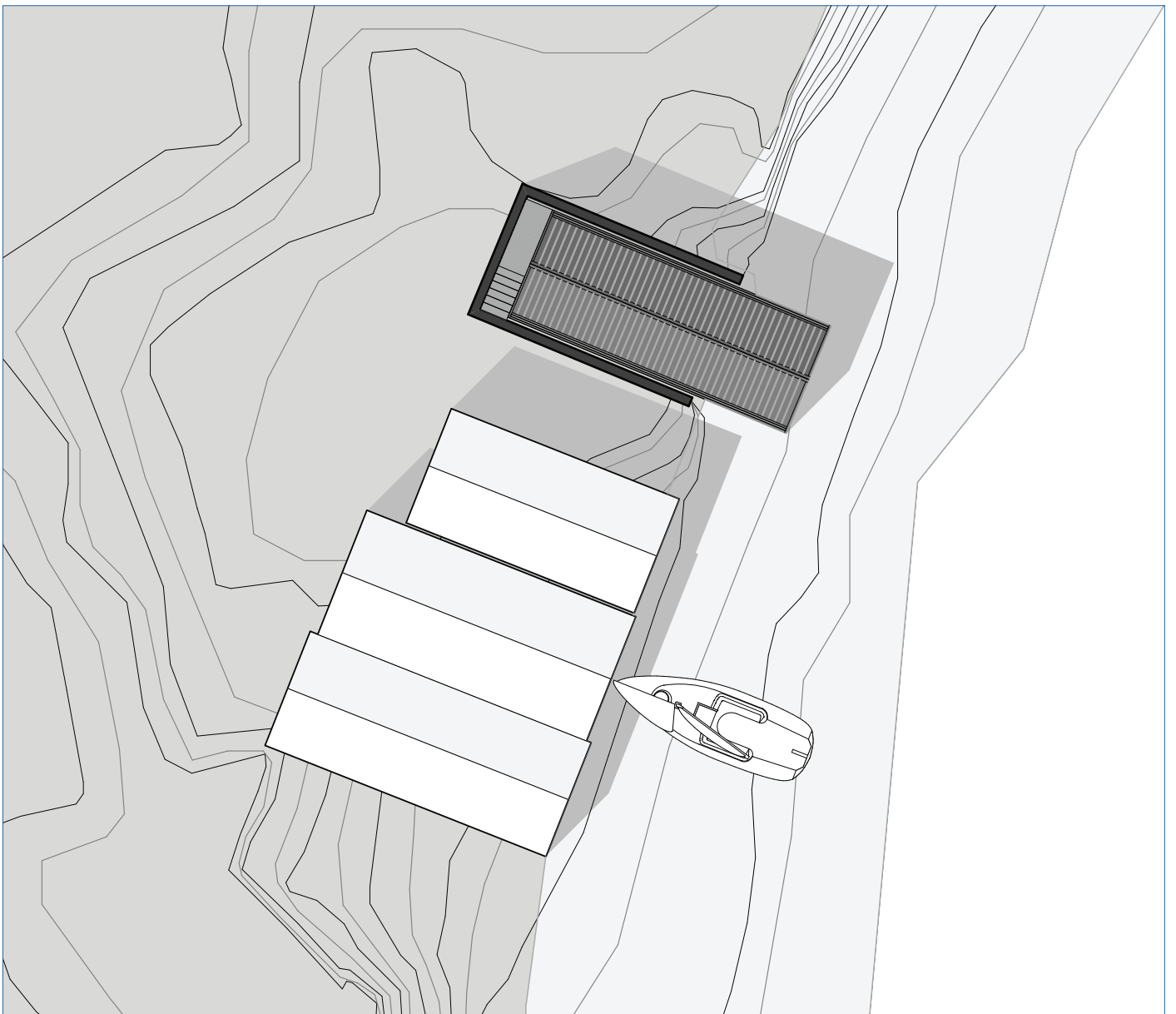
Type 2B ▶

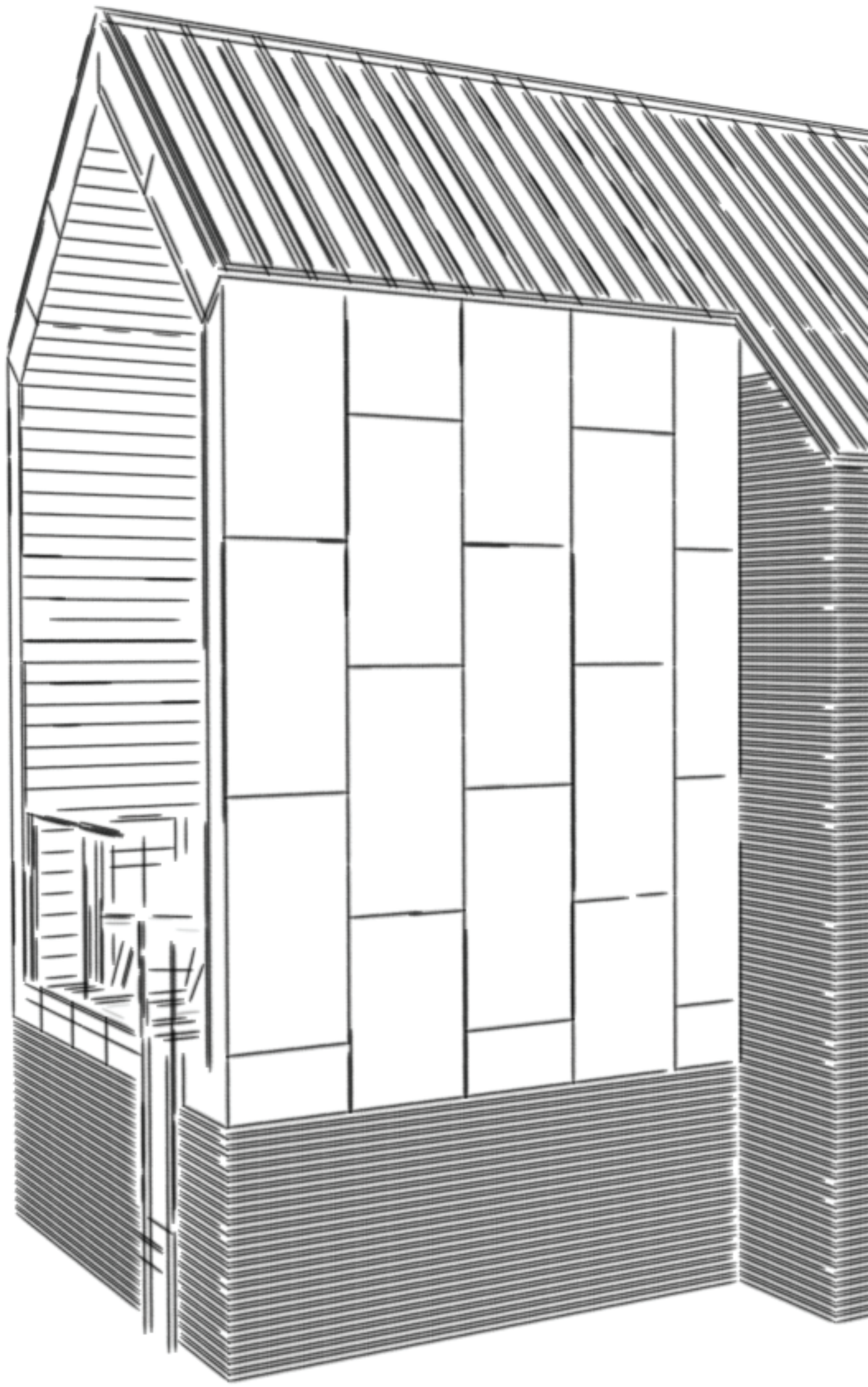
- Area:
- Bathroom - 2.4 m<sup>2</sup>
  - Kitchen and dining - 11.8 m<sup>2</sup>
  - Bed boxes - 5.9 m<sup>2</sup>
  - Living space - 4.6 m<sup>2</sup>
  - Terrace - 2.8 m<sup>2</sup>
  - Net area - 29.7 m<sup>2</sup>
  - Gross area - 43.6 m<sup>2</sup>



## Floor plans 1:50

Type 2A and Type 2B





# DETAILING

The following describes various details of the exterior and interior of the final design solution. In addition some technical details will also be described in the appendix.

The focus behind the finishes of detailing can be described with a number of keywords for example a deliberate choice to use few materials that are repeated in the design in different ways. Similar to how the majority of the fixed furniture is made of plywood and how ash covers the walls, ceiling and floor etc. The repetition and strived primitive and simple expression of the design is a means to achieve a harmonious space with tectonic quality.

# Prefabrication

The idea is to create prefabricated boathouses that can be transported directly from the production hall to the site. There are multiple advantages for prefabricated boathouses and a few will be explained in the following.

The different sites that are deemed suitable for placing a boathouse may likely have uneven terrain and existing walls that often are crooked. By producing prefabricated houses that takes this factor into consideration it enables a design solution that is suitable for many locations and not to one specific site.

The climate on the Faroe Islands is often rough with strong winds and large amounts of precipitation. Having the

production in a dry and non-windy hall eliminates possible delays when the weather is bad as well as the destruction of building materials in the building process can be reduced significantly.

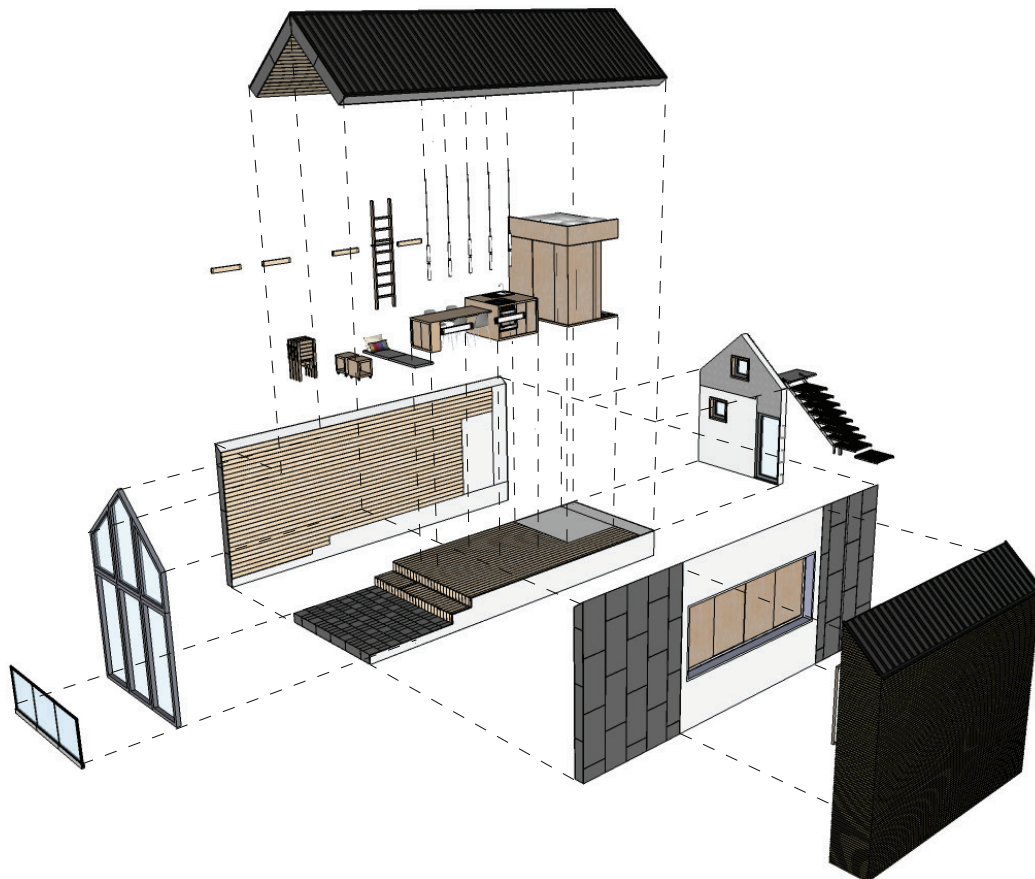
The prefabricated houses are flexible and can be removed relatively easily. It enables a temporary placement of boathouses that can later be removed, for example in favor of the use for traditional boathouses again, and placed in a different site. It is also possible to move the prefabricated boathouses in between places according to popularity for tourists.

There is a symbolic effect as well as a respect for the Faroese people, their culture and nature when producing

prefabricated boathouses. The buildings will have a minimal impact on the sites where they are being placed.

The foregoing advantages will ensure a sustainable project where the tourist will be living in very local areas of the Faroese Islands, which will give the tourists an authentic and wholesome experience of the Faroese nature, culture and architecture.

The option of moving the prefabricated houses around can potentially make this type of accommodation a cheap alternative to the hotels and hostels that can be utilized in the smaller villages all around the Islands.



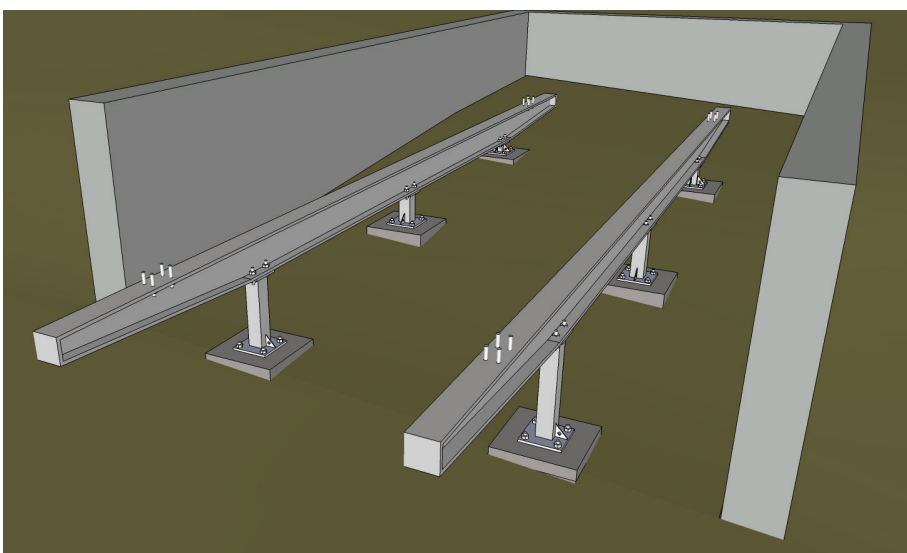
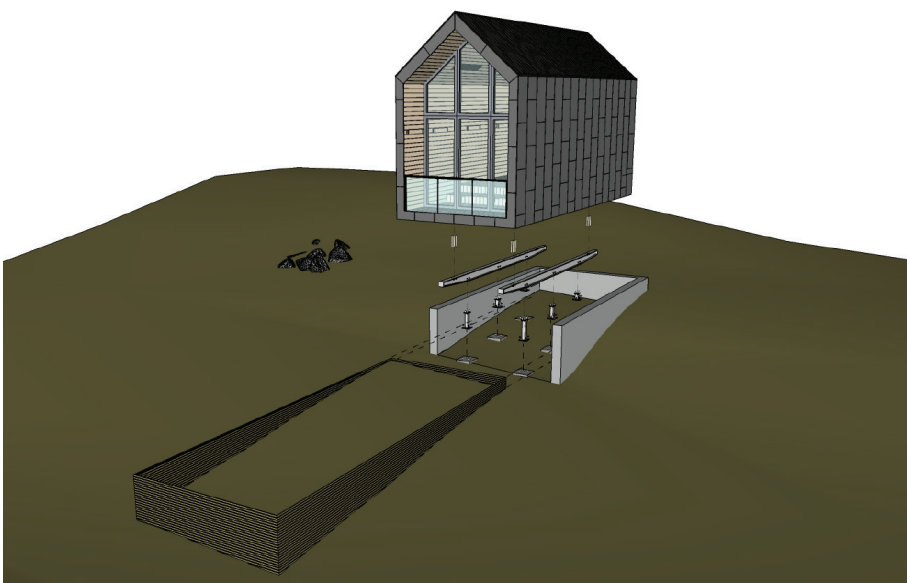


# Placement

The manner of the placement of the boathouses will be explained in the following on a simple level. The method described is similar to the project called POB 62 by Counsun Architects (see ill. 29-30). The module of POB 62 is exclusively made of wood and rests on a steel structure. To start the foundation for the new boathouses six excavations will be made into the ground, where point foundations with thread-

ed rods will be molded. Steel columns are then bolted to these foundations. The height of the columns can vary and depends on the terrain in order for all the columns reach the same altitude for placing the boathouse on an even plane. IPE 250 beams can now be attached to the steel columns with the use of bolts. The beams are then connected to the building by attaching the beams with four points of the

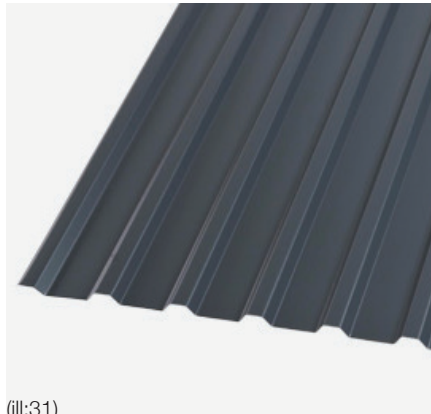
buildings' steel frame construction. Finally the idea is to define the area under the construction with lamellas forming a crawl space that is partially hidden. The lamellas attach the house to the ground, which gives an effect to exterior expression that makes the design correspond and harmonize with the surrounding boathouses.



# Materials

The exterior and interior materials choices will be explained in the following.

Overall the material concept has been to choose darker exterior materials that blends in with and resists the hard weather in Faroe Islands and to choose lighter and more inviting materials in the interior, which can contribute to a calmer and more relaxing atmosphere.



(ill:31)

## Roof.

Black trapeze steel sheets are chosen for the roof for a number of reasons. The steel roof will help integrate the modern boathouse with the surrounding traditional boathouses that also use a similar type of roof material. A steel roof has a low weight, which is beneficial according to the idea of pre-fabrication.

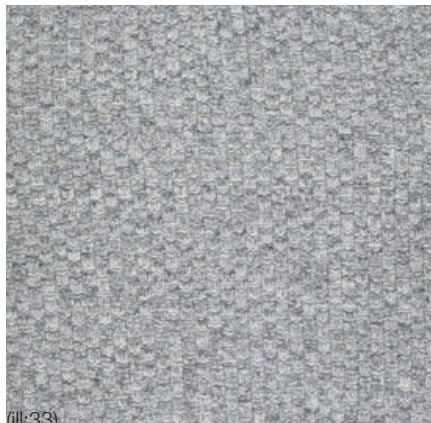
Furthermore the steel sheets are expensive and have a long functional and aesthetic lifespan.



(ill:32)

## Acoustic Panels.

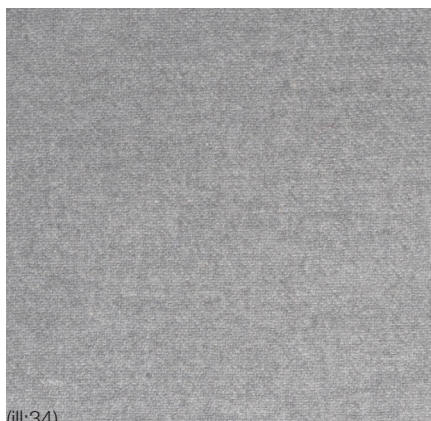
Timber acoustic panels have been chosen as an addition to the ceiling cladding. Perforated timber panels can be produced so they match the chosen ceiling cladding and thereby avoid disturbing the direction in the horizontal wooden panels of the ceiling and walls.



(ill:33)

## Grey Wool Wall textile.

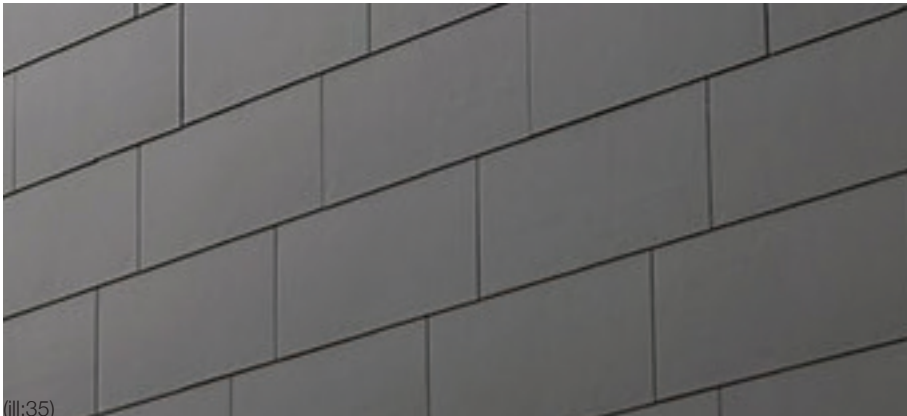
The end façade wall above the plywood box is covered in a light grey wool textile. The material has good acoustic qualities and generates a calm atmosphere in the sleeping loft. Also, the wool wall has no direction, which allows the direction of the ceiling and wall panels towards the large opening and the sea stand out.



(ill:34)

## Grey Wool furniture textile.

A wool textile is implemented on the interior furniture like the dining chairs and the pillows in the living space. The textile can easily be taken off and washed. The soft textile is a contrast to the wooden cladding and together the materials make the overall design solution even more comfortable. The thought behind the implementation of wool textile is also to create an awareness of the cultural role wool has in the Faroe Islands.



(ill:35)

#### Cembrit Plan MINI.

Fiber cement sheets have been chosen for the exterior facades. The color chosen for the sheets is dark grey, which creates a significant contrast to the light wooden cladding on the inside.

The sheets are maintenance-free, easy to mount and have a long functional and aesthetic life even under harsh weather conditions.



(ill:36)

#### Centor Integrated Doors.

The boathouse has a large opening towards the sea and a small window and the entrance door in the opposite end. The idea is to use a product by Centor for all the openings. The product is made in grey aluminum panels with integrated shade screens. The shade can on one hand provide privacy and the other function as additional insulation as it keeps respectively the heat or the cold outside when needed.



(ill:37)

#### Terra Tones Mosa Collection.

The tiles are chosen because of their similarity to the rocks that can be found near the shores all around the Faroe Islands (page 31). The dark tiles look like wet stones, and the light tiles look like dry stones. The colors of the tiles in the bathroom floor are mixed. In the living room and terrace light singular colored tiles are chosen for the entire floor. The tiles are durable and easy to maintain and waterproof which is considered a great advantage.



(ill:38)

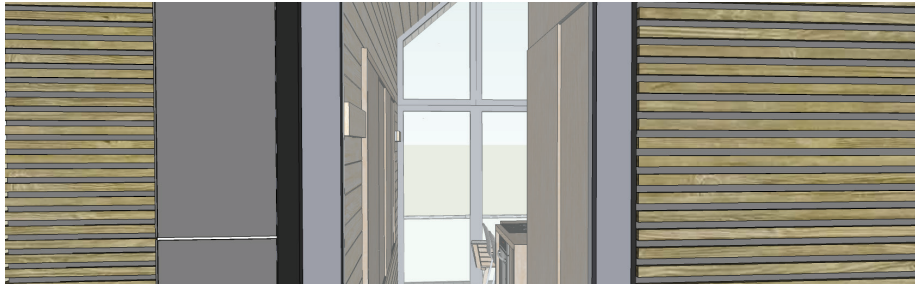


(ill:39)

#### Rielf Ramstad Architects.

Massive planks of ash are chosen for the wall and ceiling cladding. The planks must be treated with white lacquer in order to give the surface a light color nuance. The massive flooring ensures that the floor can have a sanding and subsequent treatment. The material used for the interior furniture in the boathouse is mostly made of waterproof light plywood sheets with white lacquer.

## Entrance

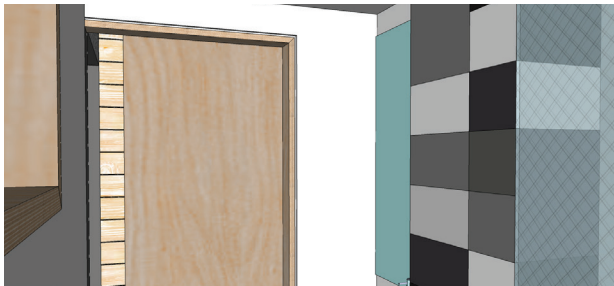


The immediate space when entering the boathouse is a narrow compact entrance. A wall-mounted lamp is placed to the left-hand side that lights up the entrance. The front door is largely made of glass, which makes the entrance appear more open and provides a good daylight factor.



The flexible plywood box has a corner closet that can open on two sides with light plywood slide doors. The slide doors effectively save space, which enables the narrowness of the entrance. The closet has shelves and a jacket rack for the overcoats, hats and scarves that are often required in the Faroese weather conditions even during the summer period. The shelves in the bottom of the closet are fitted with absorbent textiles that are highly appropriate for the shoes and boots that are likely to get wet during hikes and the likes.

## Bathroom



The bathroom door is a light plywood slide door with a doorframe that is completed with a detail in plywood. The idea with the detail is to use small gaps to signify that the exterior of the box is plywood while the inside of the box in contrast has light white surfaces and elegant tiles.

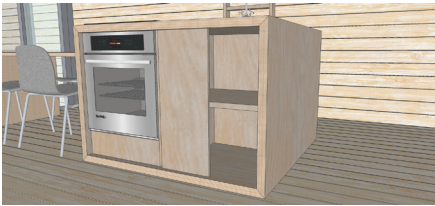


The layout of the bathrooms in type 2, 2A and 2B is organized with all the functions along the length of the room with a washbasin nearest to the door, a wall-mounted toilet in the middle and finally a shower area.



The bathroom in the boathouse type 1 has the same organisational concept as the other types. A washbasin is placed opposite the door, which creates an immediate contact with the door opening. A wall-mounted toilet is placed in the corner next to the opening as the most private place in the bathroom. The shower area is placed between the washbasin and the toilet. Whenever the shower area is not in use the glass door can be closed off towards the shower faucet, which creates a larger and a more spatial bathroom.

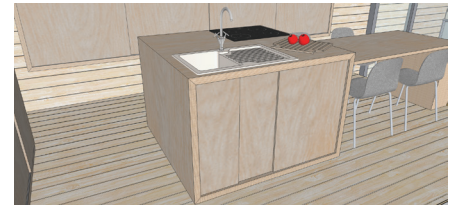
## Kitchen and Dining space



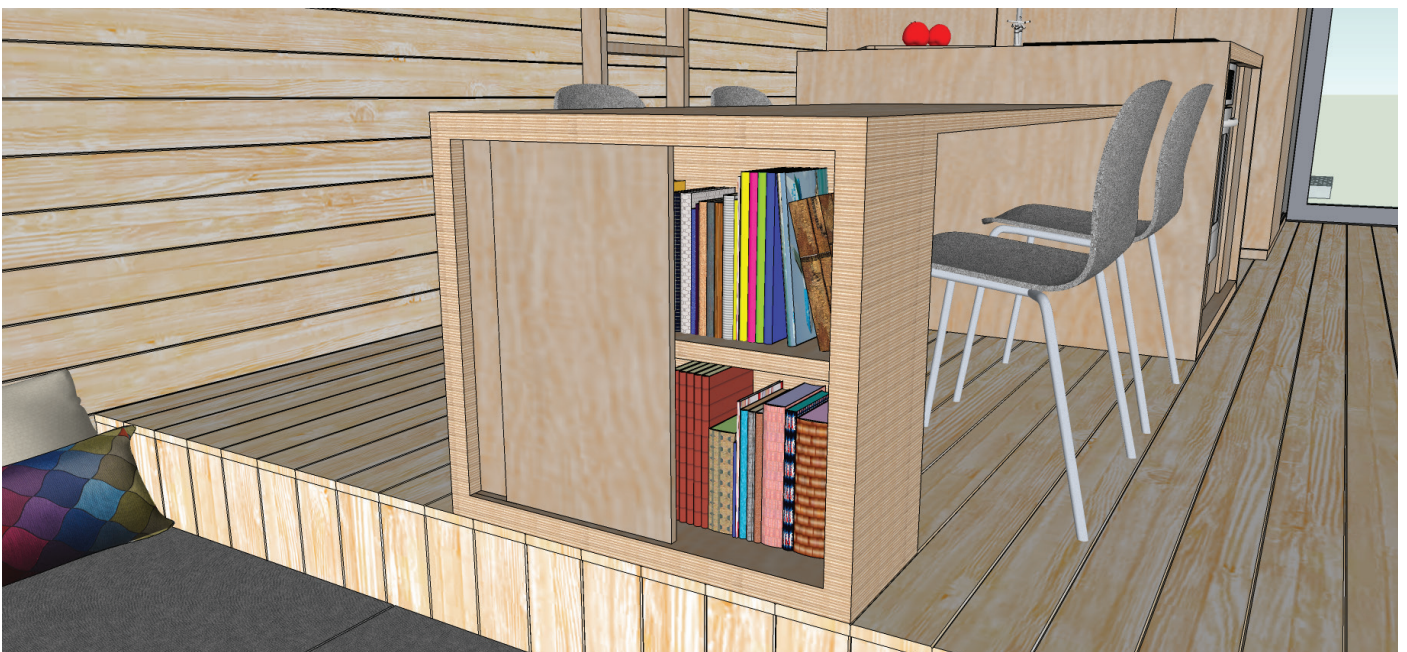
The oven and cooking area is placed close to the dining table, which enables the hotplates to be used as table mats when dining if needed. There is room for storing pots, pans etc. on the right-hand side of the oven.



A closet in the flexible plywood box is reserved for storage of cookware and food and other household products. The closet can also be used for instance vacuum cleaner, cleaning mops etc.

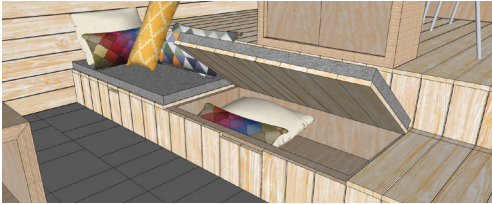


The kitchen island is equipped with a sink with an attached aluminum area for the dishes. A wooden tray with the same shape as the aluminum area can be used when for example cutting vegetables and there is a need to expand the table area. A combined refrigerator and freezer is located on the right-hand side of the kitchen island. Underneath the sink is used for storing detergent, dish brush etc.



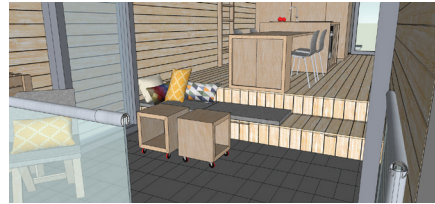
One end of the dining table is placed in direct contact with and rests on the kitchen island. On the other end a distance between the downward steps and the chairs at the dining table is desirable to prevent accidents, which is accomplished by implementing an integrated shelf at the end of the table. This shelf can positively be used to store books and papers about the culture and nature in the Faroe Islands. These books are beneficially easily accessible from the living space.

## Living and Outdoor space

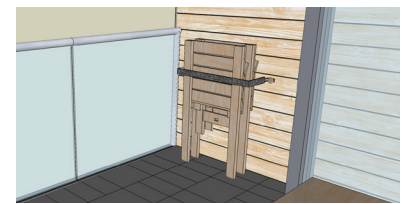


Storage for pillows and blankets is created underneath the steps. The storage will also have room for nice fitted covers that can be used for the wooden folding chairs in colder weather.

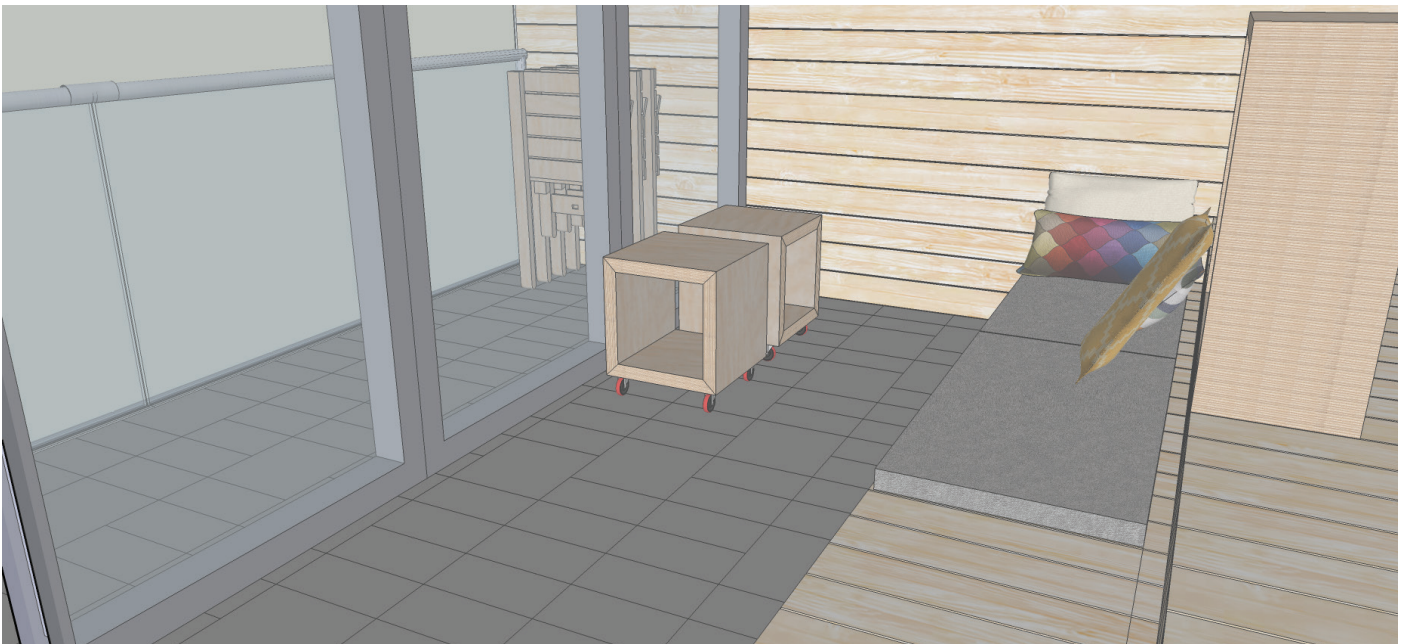
The step is divided into three storage spaces. The handles are solved with a gap in the vertical wooden panels in the middle of each storage space. The lids are comfortably held up by a spring system.



The folding doors between the living space and the terrace can be opened entirely, which allows the terrace and the living space to flow more together into one space.



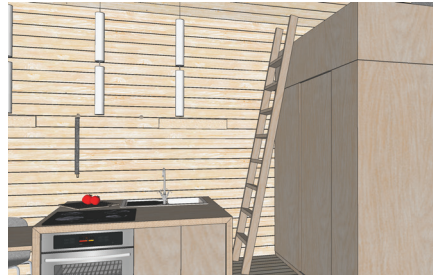
The terrace has a glass railing, which ensure as much view as possible to the nature outside. The railing is divided in three glass panels where the leftmost part can be opened where a fixed ladder connects the boathouse to the area along the seashore. A space is reserved for the folding chairs on the right-hand side of the terrace when not in use.



The steps in the living area can be transformed into a couch by placing comfortable pillows directly on the steps. The stair is 600 mm wide and 300 mm high when including the pillow height. Adding pillows to the back the sofa creates a relaxed intimate space with its low height.

The boxes in front of the sofa are flexible elements that can be used as tables, seating elements and furthermore the space in the box can be used as storage of for instance newspapers.

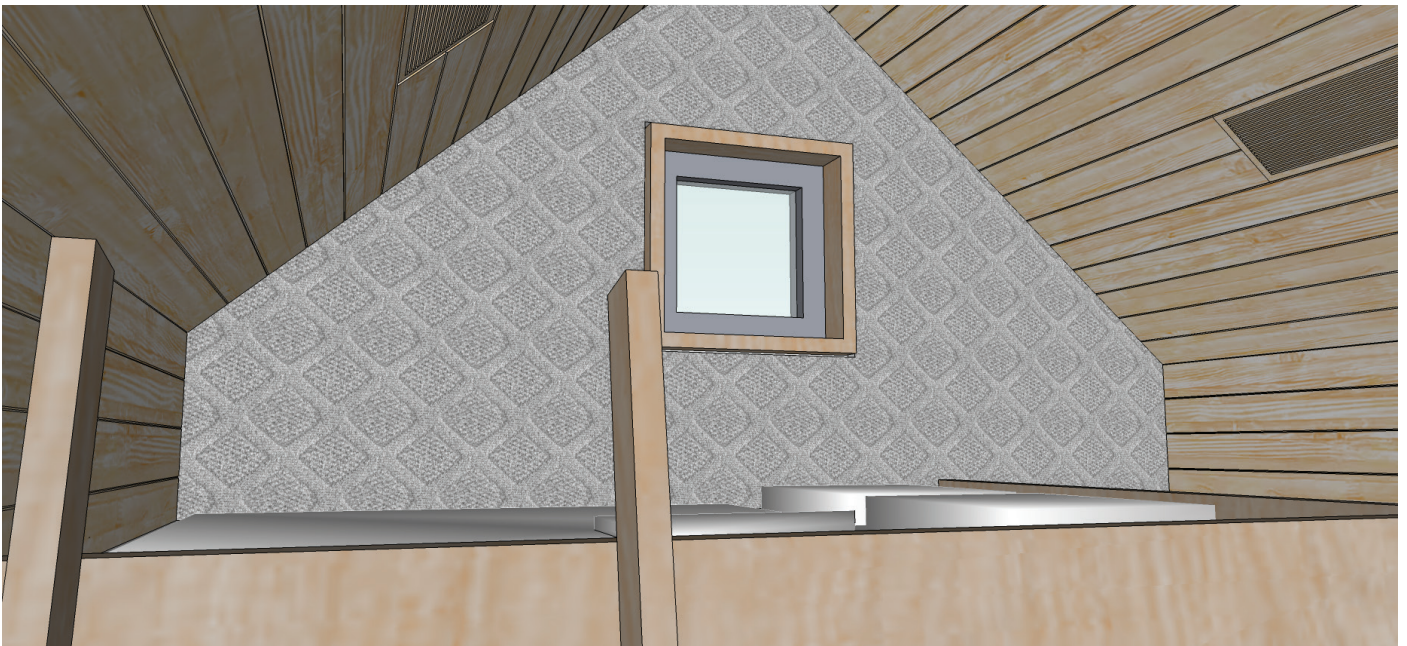
## Sleeping Loft



The ladder for the sleeping loft is placed along the wall when not in use. It is held in place by a wool strip that connects the hooks that are attached to the wall on either side of the ladder.

The ladder is simple and light and must be moved manually. The ladder is equipped with two hooks that can rest firmly on the top of the box and the bottom of the ladder has a rubber element and is angled, which also give the ladder a better grip on the floor.

The large plywood box contains storage for the clothes and belongings of the guests using the sleeping loft. The shelf in the bottom has a height of 400 mm and a depth of 600 mm and is suitable for most suitcases.

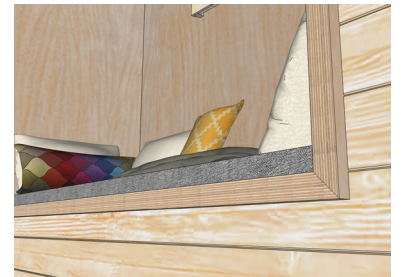
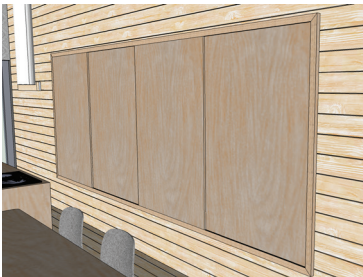


The bed in the sleeping loft is 2000 x 1400 mm, which is the standard for double beds. There is a 150 mm plywood panel on the sides of the bed that face the room, which makes the sleeping loft more spacious with the addition of a 150 mm high plywood safety railing.

A 600x600 mm window is placed at the end façade, which provides for daylight and fresh air for the sleeping loft. The wall is made in light grey wool textile, which awakes a calm and soft atmosphere in the sleeping loft.



## Bed Boxes



A bed box is attached in the boathouse types 2A and 2B to create additional sleeping space. The plywood sliding doors in the box can be completely closed off as shown.

The bed box is fitted with room for storing luggage, pillows and duvets underneath the beds similar to the storage under the steps in the living space. The idea is to have duvets and covers stored during daytime where the boxes can be used as living spaces with pillows and blankets. And during night time it can be switched around. The handle where you open the storage room is an opening in front of the madras. The lids are held up by a spring system just as with the steps.

The bed box that “grows” out from the wall is in plywood. The multiple layers of plywood are visible in the frame all way around the box. The expression of the box is desired to be a continuous frame, which is solved with joints that meet in 45-degree angles. The layer visibility in the plywood, the type of joint and the width of the edge recurs in the kitchen island and the plywood box.



The sliding doors can also be pushed over to one of the spaces providing for an open extra living space.

## Artificial Lighting



Elongated horizontal lamps are placed along the wall, where the intention is to let it blend in with the horizontal wooden panels of the wall. These lamps are placed at eye level and will light the room up with indirect light that lights up the wall. The lamps are placed on the wall by the terrace, in the living space, in the kitchen area, the bed boxes and in the entrance.



The bed boxes have the possibility to be closed of, which enables the light in the bed box to be turned on without disturbing other sleeping guests or conversely for the light to be turned on in the main space and meanwhile have the possibility to take a nap in the bed box in the dark.



Above the kitchen island and the dining table lamps are placed. These lamps are thin cylinder shapes that light the kitchen island and the dining table up in direct points. The lamps are held very thin so that they disturb the view as little as possible.



Hiding the mess!



## Conclusion

The result of this project represents my personal architectural interest in tectonics and sustainability, which has been the main theme of this project. I chose a project outline in Faroe Islands, because the harsh landscape, buildings and life on the remote island is of great interest to me.

To conclude I want to share my opinion of how the aspects of tectonics, sustainable tourism and the Faroese culture, nature and architecture are evident and successful in the final design solution.

First the tectonics is evident in the effective use of space where every corner of the boathouse has an intention and a purpose. All unnecessary elements have been stripped away and the main idea of the design is easily readable simply by looking at the building. The function of the design is easy to understand and has a meaningful and harmonious material balance that relates to purpose of the function.

Basically the project outline encourages sustainable tourism by implementing tourist accommodations into a new modern boathouse that compliments and blends in with the traditional boathouses. Sustainable tourism is about preserving the exiting cultural environment, which is solved positively by avoiding any outstanding tourist environment that disturbs the natural environment. Instead the tourists are

welcomed right into the center of the villages completely on the terms of the existing environment.

The nature, culture and architecture of the Faroe Islands are intertwined in many different ways. The exterior expression of the new boathouses honors the architectural language in the Faroe Islands. The wooden interior honors the cultural history where wood is a symbol of prosperity. The nature is one of the main reason for even thinking of this project outline. The material choices are to great extent based on the relation to the outside nature.

# Reflection

When I reflect upon the result of this project it is clear that the focus in this project has been the aesthetics. It has been a deliberate choice for me and in this project I have reached much further down into the small scale of detailing compared to previous project. With more time the technical aspects could have been equally investigated to ensure a design that also is documented technically.

The process of these past months has been hectic. A way I could have made the process easier would have been to have a clearer and more concrete vision from the beginning. A clear vision would have helped me focus on the big picture of this project.

It would be very interesting to investigate further the possibilities of prefabrication and study examples that show how the houses can be transported, how large a prefabricated module can be. What techniques can be used to place the modules on site?

In relation to this specific project it would be even more relevant to gain an understanding of the possibilities of transporting the boathouses from a production hall on to the various sites. Maybe a better solution would be to transport them by boat. Another method of prefabrication could be to disassemble the boathouse into large elements that simplifies the transportation to the site where it could be re-assembled in the course of one day.

## List of Litterature

Study guide MSc04-ARK spring 2014, page 8-9

Knudstrup, Mary-Ann, 2005, *Arkitektur som Integreret Design*

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Web 02-03: <http://www.faroeislands.fo/Default.aspx?ID=13593>

Web 04: <http://kimbellproject.wordpress.com/2011/03/07/the-brick/>

Web 05: <http://www.gaisma.com/en/location/klaksvik.html>

## List of Illustrations

- III.01 <http://www.visitfaroeislands.com/>
- III.02 <http://www.avto.goodfon.su/other-technics/wallpaper-faroe-islands-denmark.html>
- III.03 <http://fotatradk.com/new/2013/06/30/eitt-sindur-um-foroyska-dansin-og-sidvenjur/>
- III.04 <http://faroeislands.dk/pages/HaldarsvikIndex.htm>
- III.05 <http://www.norden.org/en/the-nordic-region/the-nordic-countries-the-faroe-islands-greenland-and-aaland/facts-about-the-faroe-islands>
- III.06 [https://www.gotickets.com/concert/wmzq\\_fest.php](https://www.gotickets.com/concert/wmzq_fest.php)
- III.07 <http://www.familyadventureproject.org/2012/10/grass-roof-faroes/>
- III.08 <http://www.faroeislands.com/>
- III.09 <http://www.all-iceland.co.uk/>
- III.10 <https://www.flickr.com/photos/jydnis/6720256015/>
- III.11 <http://www.faroeislands.com/>
- III.12 <http://www.travelmarket.dk/rejsetilbud/faeroeerne/fo-c/>
- III.13 <http://listinblog.blogspot.dk/2012/05/learning-from-las-vegas-inni-gtu.html>
- III.14 Det færøske hus, side 153
- III.15 <http://www.kortal.fo>
- III.16 Det færøske hus, side 105
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