tutors:

architecture and research:
mark pimlott

building technology:
engbert van der zaag
nýpurhýrna a house for the culture of breiðafjörður bay

http://www.nyp.is/nypurhyma/nyp.html
0 project objective
The project concerns the retrofitting of an old farm into a new cultural centre dedicated to the promotion of local culture and production. This should inspire new social and economical initiatives and aims to be a place where living, production and cultural practices are integrated, an example that can be repeated in other similar situations in the country.
1 introduction and context
(historical, cultural and physical)
location
65.19n and 22.08w iceland
dalabyggð province, skarðströnd by breiðafjörður
(2421m2, 715 inhab.)
nýpurland (ca. 300ha)
the area is disperse in terms of urbanity but traditionally people travel far for cultural activity and social events, image from dalir og hólar art festival
farm density on the skarðströnd coast
1.1 history and typology
Dette fandt sted i Herrens Seng og ved Herrens Selvfinansiering.
1.2 cultural and physical landscape and spaces
2. existing building and programme
Nýp on Skarðsströnd is situated by Breiðafjörður Bay opposite Reykhóllum in the county Dalasýsla. Nýp land has been used for sheep grazing since the settlement. The concrete house at Nýp was built in 1936. The farming was stopped in the seventies. The house was abandoned shortly after and was deserted for around 40 years and was badly damaged. In 2001 the new owners started the renovation which is still ongoing.

images; nýp on skarðströnd, nýpurhýrma association, current event space
At Nýp a center for the arts and academics is being developed. Already there are facilities for smaller events such as concerts, conferences and lectures as well as the facilities for workshops within the arts, design and crafts. Over the last 10 years events have gradually increased in size and frequency and the ambitions for the house have subsequence grown. The ambitions of Nýpurhynna is to continue to encourage diverse projects connected to the culture and nature of Breiðafjörður so that these will inspire new initiatives and strengthen the sense of comunity and culture.
an example of these sort of initiatives is the case of the Fagridalur clay (taken from the neighbouring farm).
until recently Icelandic clay has not been used in production since the experiments of Gudmundur from Middal in the 1950 and 60. The ceramic designer/artist Sigrídur Erla, owner of Leir 7 in Stykkishólmur, has though taken the challenge and has been working with the clay from Fagridalur for 10 years. She opened the clay factory Leir 7 in 2007 and uses only icelandic clay in her production. young designers, Brynhildur Pálsdóttir & Gudfinna Mjöll Magnúsdóttir collaborated with her and have used the clay from Fagridalur, Skardsstrond, and designed a claypot for culinary cooking of lamb. The claypot is designed for gourmet-cooking of the icelandic lamb, spiced with angelica from Fagridalur. fagridalur clay: (http://avs.rf.is/media/avs/Bördid_presentation_1.pdf)
from the experience of the last 10 years
the owners and the board of Nýpurhýrna
association had a clear idea of the future
requirements.

From that we could form a brief that
would be adequate for the future use of
Nýpur, a house of culture for Breiðafjörður
bay
existing: private
- 6 rooms with 14 sleeping places = 56 m²
- gathering place = 39 m²
- living room = 14 m²
- kitchen = 12 m²
- toilet and bath = 4.2 m²

extension
public spaces
- room for temporary exhibitions/lectures
- room for permanent exhibition
- small Store
  = total 185
accommodation +
- 5 rooms with 16 sleeping places = 100 m²
- 4 toilets = 4 m²
- 2 bathing rooms ca. 8 m²
- kitchen = 17 m²
- dining room = 36 m²
- atelier with sleeping for 1–2 = 38 m²

service spaces
- Food storage = ca. 11 m²
- Smokehouse = ca. 4 m²
- Machine storage/workshop (tractor 2.5mx5m, boat 8mx3m, oven for clay facilities for work) = 60 m²
- Wood storage = ca. 12 m²
- Storage/archive = ca. 20 m²
- Hen house = ca. 10 m² (for 8 hens)
- Stable/barn = ca. 70 m² (5 goats, 10 sheep)

bathing
- bathhouse/sauna = 32 m²
- parking: 2 spots for the private house and 1 every 35 m² for the extension and 1 for disabled people: approximately 14 parking spots

source: Icelandic building regulation www.reglugerð.is

existing: total 195 m²
extension: total 580 m²
2.1 preconditions
2.2 introduction to cluster, volumes and voids
garage and workspace
animal house
exhibition and public
kitchen
private bedrooms
sauna

ground floor
first floor

- exhibition and public
- semipublic, mixed use;
- library, atelier, sleeping/
- expo
the old farm, the logic of assembly
The traditional farm (see following images and plan) changes through time to develop into the 20. century farm assemblies that are common in the neighbourhood of Nyp. Through time the spaces have distanced themselves from each other but the logic stays the same (which comes out of necessity; shelter and protection from the strong wind and cool conditions). The farm logic is a rule or a pattern (then each one is a variation to a theme) that remains within the landscape and in the collective memory. I use this logic of assembly in the context of the Nýp cultural center.
images: leirá 1761-67, ðælifellsgerð 1808,
spaces for displaying and producing art
another reference in the logic of spaces
and in the plan has to do with the traditional spaces for displaying and producing art. the factory as a workspace with openings to the north has been used for ateliers and galleries. the shed is a type suitable for displaying and producing art.
images: maizon ozenfant by le corbusier, liner museum appenzell by gigon and guyer, þverá í laxárdal, plan
the everyday and mundane
The design was made with the purpose in mind to emphasize inherent values of the surrounding landscape and building heritage. Light is shed on the often hidden values of everyday spaces, materials and the connections between them. The mundane and commonplace has often been viewed as banal or without value, but it is these things that connect us to the earth and remind us of the cycle of life and death; to the foundations of our culture. Putting these spaces, materials and connections in a new context, the context of cultural production, is one way of pointing to innate values of our surroundings.

This is not done by putting these values on a pedestal in the way of the classical museum/monument but rather by reproducing them and making them relevant to society and to active social participation.