FOLLIES

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Department of Graphic Expression, Design and Projects
Escuela Politécnca Superior
ALICANTE UNIVERSITY
Carretera San Vicente del Raspeig s/n 03690 San Vicente del Raspeig. Alicante (SPAIN)

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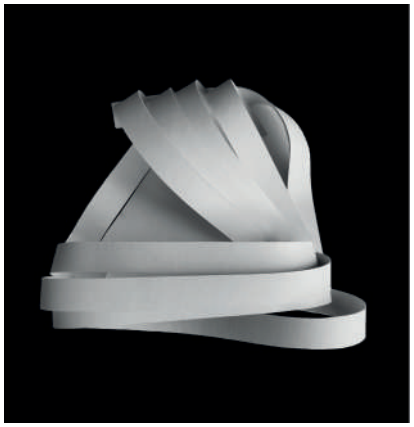
FOLLIES

An ATLAS of *Follies.*



Ah, the folly of youth!

Aleixo, Sofia[1]; Nobile, Maria Luna[2]

[1] University of Evora, Portugal

[2] Umeå University, Sweden

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The title of this section suggests a presentation of those typical and welcomed student projects that can (at first glance) lack good sense or general prudence, but which only occur during the period you are a student, in which apparently naive ideas present solutions to global problems. This is often led by the most valued aspiration - to save the world. Here we celebrate the freedom of thought that is directed towards the architectural idea of public space.

This can be a space where social gathering was prohibited, where simply standing and watching was reason to see a drone broadcasting the need to return home, where even simple sunbathing on a beach gave rise to an explanation from a police officer about the ban on staying still arising from the COVID19 pandemic. After all, all these situations would have seemed beyond remarkable, even' foolish' back in 2019.

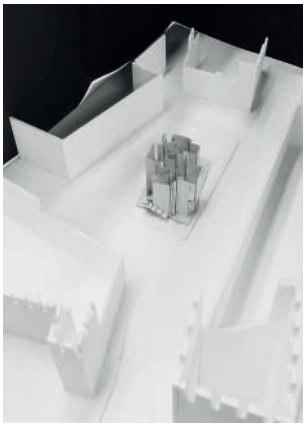
The ATLAS presented in this section is the result of a call for students' projects based on the topic *FOLLIES* in the public realm as objects and places of delight and pleasure and, therefore, of fun and happiness. *Follies* were to be thought of as urban devices that would trigger the social and cultural transformation of cities, as mechanisms for positive social change, and as attractive structures to promote encounters between people and between people and places.

The UoU workshops are a place where the concepts of cultural values, public space and public place are explored through architectural interventions. Reflections on these workshops were encouraged for this section of the journal that focusses on the education of future architects, the internationalisation of teaching architecture, European universities, architectural education and finally, on architecture and sociocultural responsibilities.

This topic has been explored at the University of Évora for a couple of years and it therefore informed the semester two Workshop #3b of the University of Universities (UoU) project.

Students' work whose output reflects on public space, social interaction and the capacity to ascribe significance to a new architectural space in the urban landscape, and therefore creating places, has been included in this ATLAS.

In the UoU course, a network of academics from different schools of architecture around the world joined together to tutoring two-week long online workshops for students from several universities and diverse nationalities and cultural backgrounds. Workshop #3b suggested that students join together online in groups to work collaboratively on the design of a *Follie* through research on the meaning of the term and on the significance that this urban device could gain in a historic city (a World Heritage City as defined by UNESCO) such as Évora in Portugal.



However, this particular workshop presented an additional challenge: mixing first year students of the Portuguese University with third and fourth year peers from other UoU universities. The youngest had to gather the necessary data to inform the other students about the local history, culture, society of a city the older students had not visited. They were their local eyes and ears and therefore they taught the older, and the older guided and orientated the younger in the excitement of designing in an international team. The tutorials focused on the existing values of the city and on the new values that the very well-considered location, and design of a *Follie* could create.

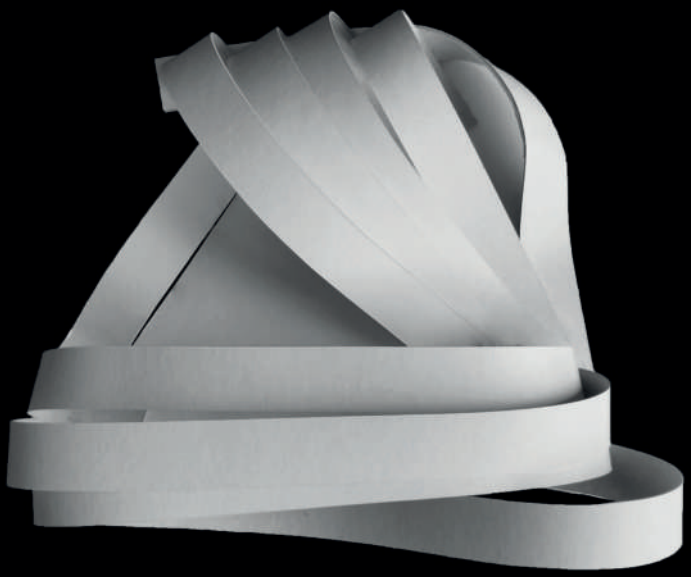
Although language seemed to have been an initial barrier it was not long before the ‘un-national’ language of architecture, through sketches, drawings, and models connected all the students and stimulated debates within each group. The tutors only had to give relatively small guidance as the students enthusiasm was great and the lockdown that was taking place around the world at this time (March 2020) was used as an opportunity to learn, teach and “have fun” in another country.

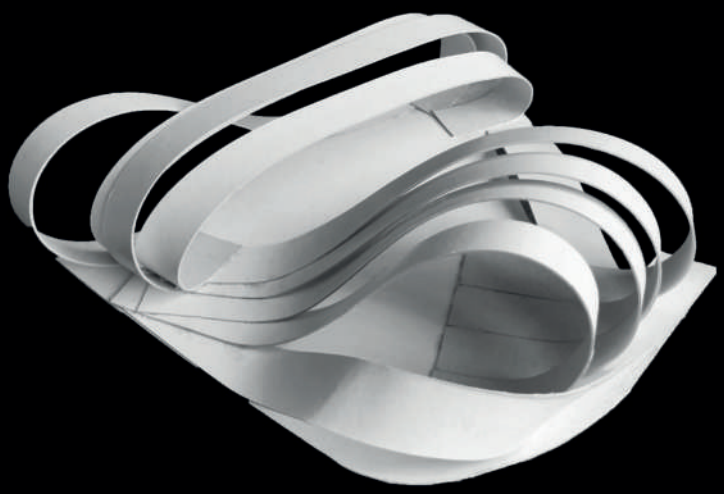
As the aim of the UoU scientific journal is to open a reflection on the intercultural collaboration in architecture between the universities and academics involved, as well as more than three-hundred students collaborating in the University of Universities project, the call for articles has been opened to student´s projects related to the journal’s theme: *Follies*.

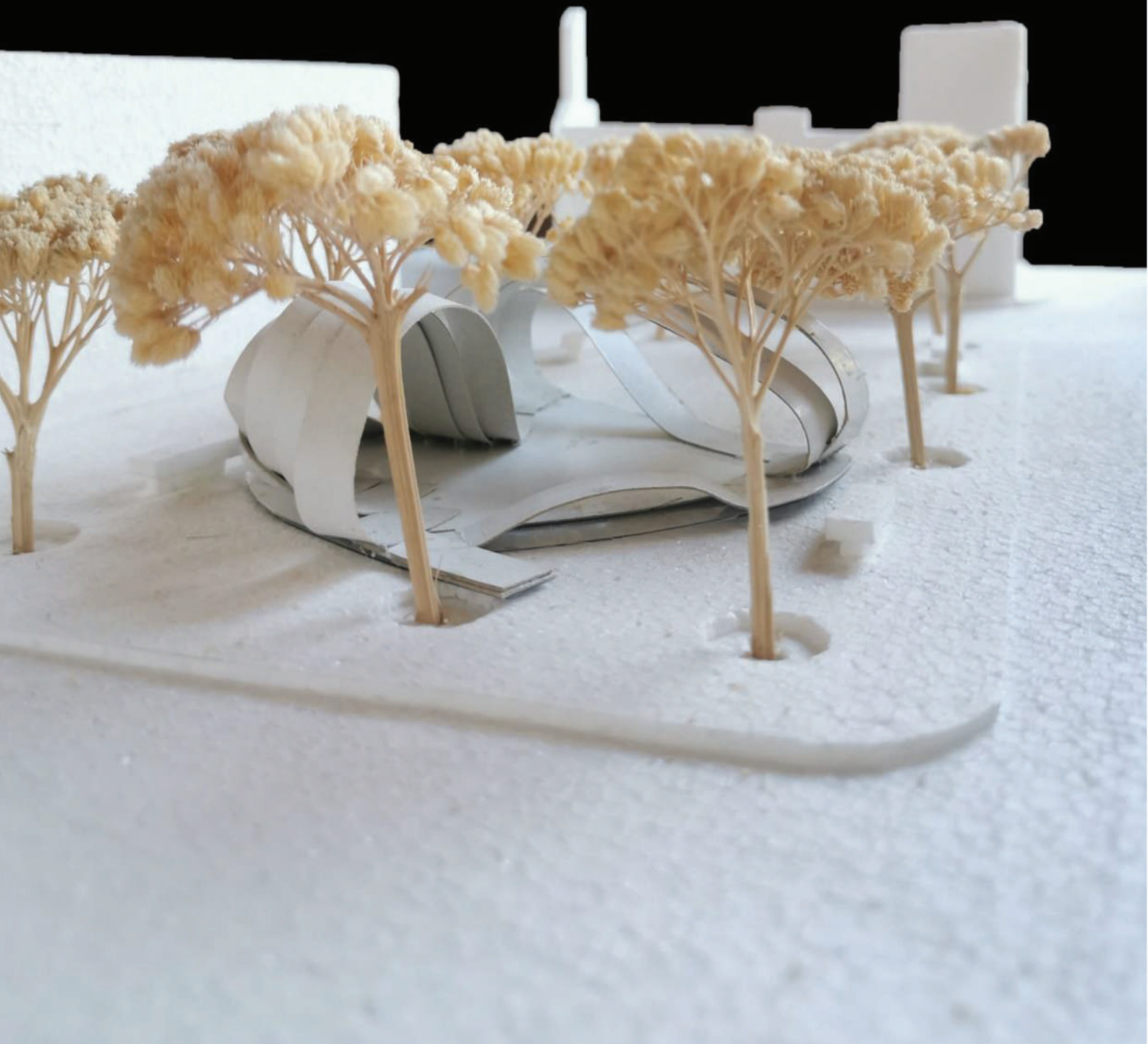
The call for Issue #2 has received contributions from students’ work developed in a range of universities, this gives us the opportunity of extending the reflection from Évora to Poland to Turkey and Sweden. Work has also been developed within the scope of the Summer School of Architecture held at the Wrocław University of Science and Technology, in UoU Wokshop ”pop-up” and from contributions developed during the BA project degree at Umeå University in Sweden.

The *Folly / Follie* is seen as a pedagogical experiment, as a material object that has the meaning of activating a memory, of providing the space for research, of incorporating the aesthetic, of having material and cultural value, of representing a reference independent from time and space, and (importantly) of providing a “fun” space for learning architecture.

Note: In this issue students work was ‘peer’-reviewed (by academics), providing an example of the type of feedback scientific journals provide to authors, which is important not just for their future submission of research papers but also to let students know that UoU values their work as much as the one conducted and written by academics.







Curvature

Gomes, Paulo[1]

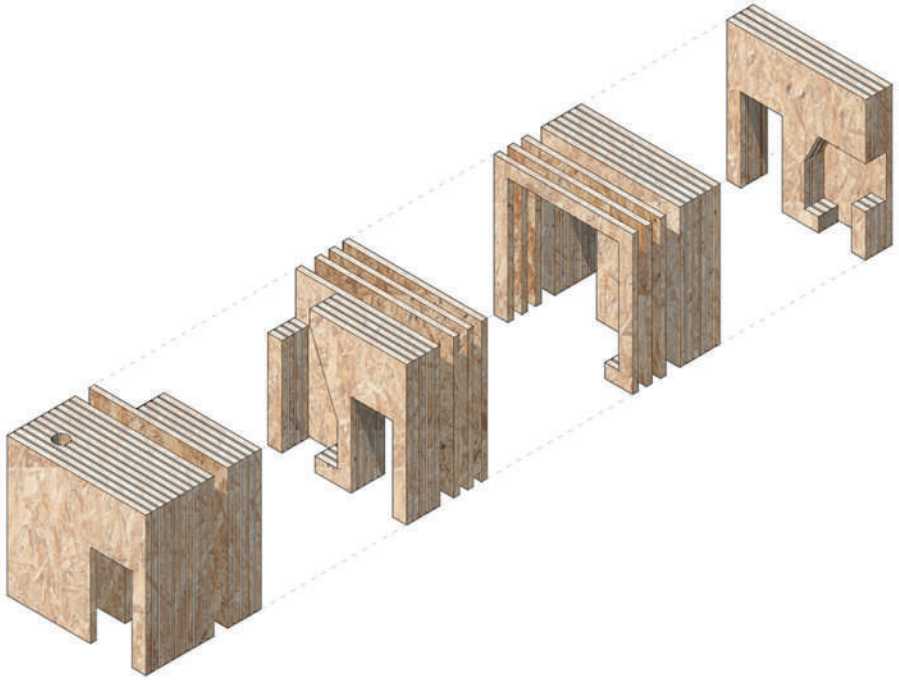
[1] University of Évora, Portugal

During the first year of studies in the Architecture course at Évora University, we were challenged to explore the concept of Follie. For this exercise, we were given a site, a small plaza in Évora within the limits of the World Heritage City medieval walls, and students were asked to analyse the surroundings and create a structure that would have an impact on users and, simultaneously, have a communitarian purpose. This structure had to provide a moment of pause for both city dwellers and visitors in order to offer a new urban and architectural experience and a different way of connecting with the close environment.

My intervention strategy set a certain direction, by selecting a construction or a detail that I wanted to highlight, followed by abstract thinking on how could I design a structure that would create this new experience in this plaza, and make it available for community use. I chose the Tower, an element of the city's medieval wall. Curvature follie was designed based on the study of the layout of several curved strips, supported on the square's pavement, organized in such a way as to create three distinct places. The first would be the entrance, welcoming the user and inviting exploration.

The second entails a reserved area, providing privacy and shelter. Both of these areas are covered, offering not only shade from the hot Alentejo sun but also shelter from the winter rains.

Finally, there is a strip that rises from the pavement, forming a bench facing the Medieval Tower, where an invitation to sit and enjoy the view of the historic monument is offered.



Occupy common space

Malarranha, Rita[1]

[1] University of Évora, Portugal

Beauty is something we all recognise, and yet its description and essence is relative and dependent on the person who describes it. Arguably, architecture has only a very pure, simple and true description. It is a functional beauty, in most of its cases, it is still a materialized functional poetic beauty. As Alvar Aalto says, “The ultimate goal of the architect is to create a paradise. Every house, every product of architecture should be a fruit of our endeavour to build an earthly paradise for people” [1]

This same paradise must also be taken into account when making architecture for common uses and purposes, when architectural devices for common use may act as catalysts or magnets that encourage public interaction, even though this way of thinking seems to go in an opposite direction regarding the cultural and social individuality that we live nowadays in this self-absorbed society. [2]

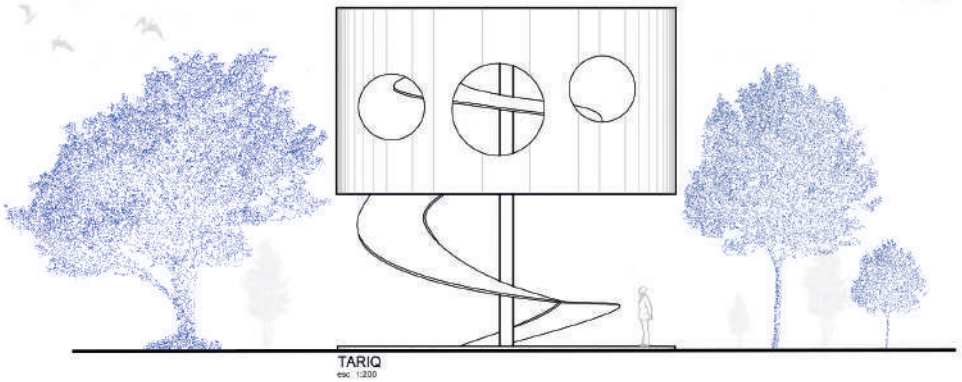
Public urban spaces need to return to the life and purpose for which they were first designed, reattracting people’s attention to these places. Architects’ attention to the occupation of the public space should provide designed contributes - even though ephemeral in aspect and in essence - to be practiced, crossed, lived, i.e., to really appreciate it.

Occupy is a *follie*, an urban device, that proposes to those who use it not to cross it, but remain in its interior space, to enjoy remaining inside. The proposal is based on four modules, each one specifically designed to contain a distinct spatial experience of leisure and/or rest, where intentional light qualities create different atmospheric ambiences.

The first space was designed to contain a single person, with a resting space and a small opening that allows natural light to enter the space. An intermediate space promotes social interaction between the users who become part of the space, in an area of pause. And finally, a third space offers rest and leisure for two users, with zenithal light. The fourth device module is just an entrance. Designed to be place in a park, garden or square, the use of wood in this device contributes for a pleasant integration in the outdoor environment.

[1] AALTO, Alvar, citation from a lecture at the Jubilee Meeting of the Southern Sweden Master Builders Society in Malmö, 1957.

[2] BERMUDEZ, Julio. “Utopia: A Phenomenological Critique with an Architectural Promise”, 2016, p.4



TARIQ
esc. 1:200

The city presents itself differently for those arriving by land or by sea*

de Souza Alves, Gislaine[1]

[1] University of Évora, Portugal

*The title is inspired by the “Invisible Cities” (CALVINO, 1990, p. 21)

The brief - to define a device to be installed in a public space to reinforce the connection between people in order to share public spaces - explores the concept of place-making. This should contribute to leisure and free time, enabling people to get to know each other, relax, and encourage cultural and social activities.

Tariq (طريق) is defined by a circular route that leads to a rooftop providing different points of view of the city with space for contemplation and socialising (to sit, to stay and talk between locals and visitors).

The name is born from the concept defined by Le Corbusier Promenade Architecturale –“Arabic architecture gives us a precious lesson. It is appreciated on foot; it is walking, moving, that we see the development of the ordinances of architecture” [1]. So we sought to associate the concept of the Promenade

Architecturale, the Arab influence and the device’s objective: walking slowly and appreciating the landscape.

With the post covid reopening we will have to be tourists again in our own city, remembering the sounds, flavours, smells and the gentle touch of the breeze. Experience the pause, contemplation and paths outside the corridors of our house, new angles and perspectives created by revisiting places from before and rediscovering what had not been seen, as the “city soaks like a sponge in this wave that ebbs from memories and dilates” [2].

[1] MACIEL, Carlos Alberto. Villa Savoye: arquitetura e manifesto. 2002. In: https://vitruvius.com.br/index.php/revistas/read/arquitextos/02.024/785Plug-in

[2] CALVINO, Ítalo. As cidades invisíveis. São Paulo: Companhia das Letras, 1990.

Focal Point

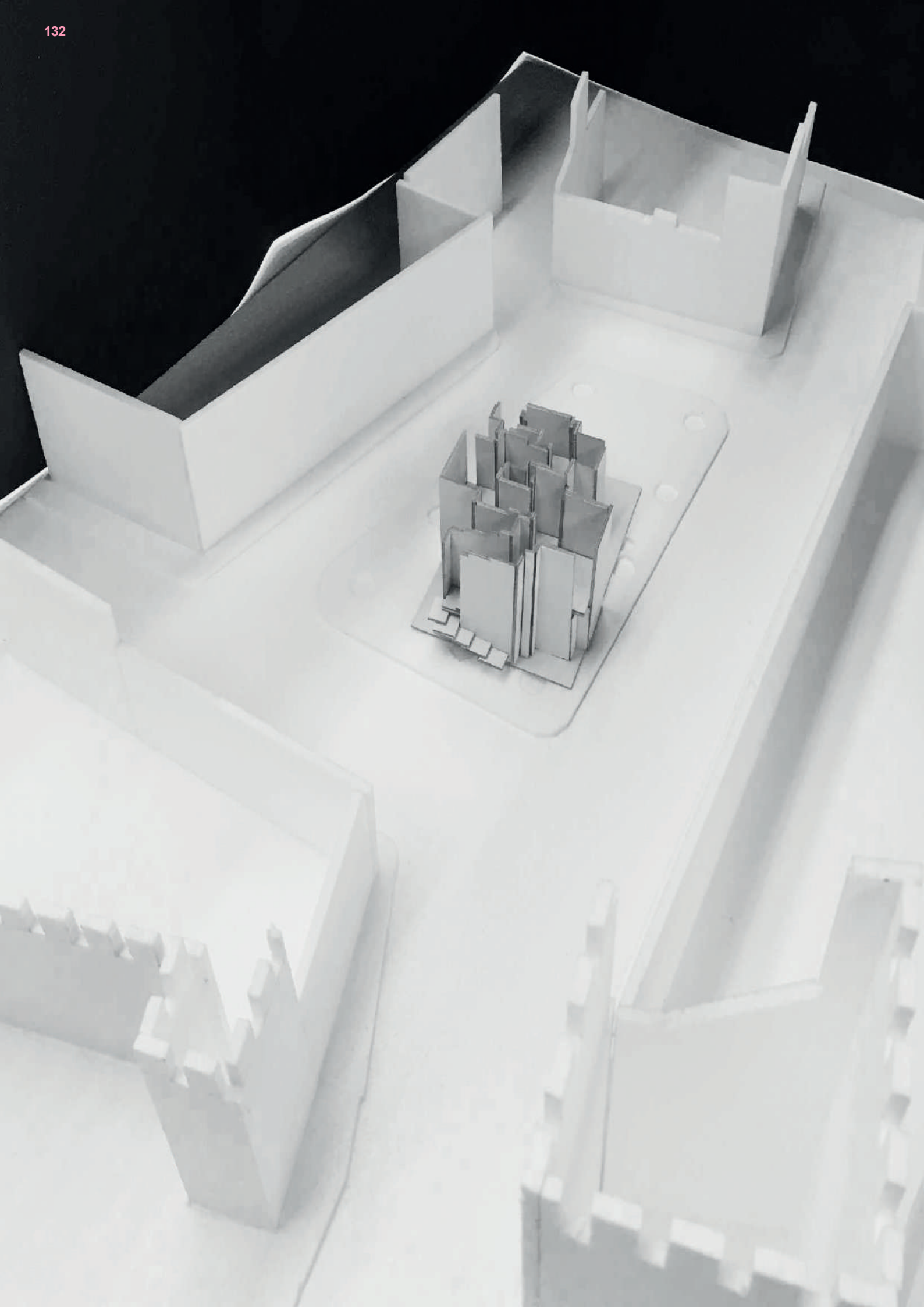
Mendes, Beatriz[1]

[1] University of Évora, Portugal

As 1st-year students of Design Studio I, we were asked to explore the concept of place-making in Évora in a specific square of the city, and thus conceive a structure that would provide moments of pause and new ways of observing and feeling urban life while establishing links with the historic elements.

As such, I started the design of the device establishing as a focal point a heritage element of the city: the major Tower. The *Follie*, conceived to be built in wood, establishes two spaces, where the smaller one frames the busiest street in the square, that attracts the greater number of people to this space as it is the main road that connects the outskirts to the city historic centre. In addition, the space will also be tapering to accentuate the importance of the focal point.

The gaps between the building elements allows increasing the visual relationship between inside and outside, inviting people to enter and enjoy. the space, the light, the views. This device can be used either for a moment of pause, either to gain a new perspective on the place. As it can be used for other types of activities, such as exhibitions and concerts, it contributes to a new way of observing and experiencing the city.



Composition

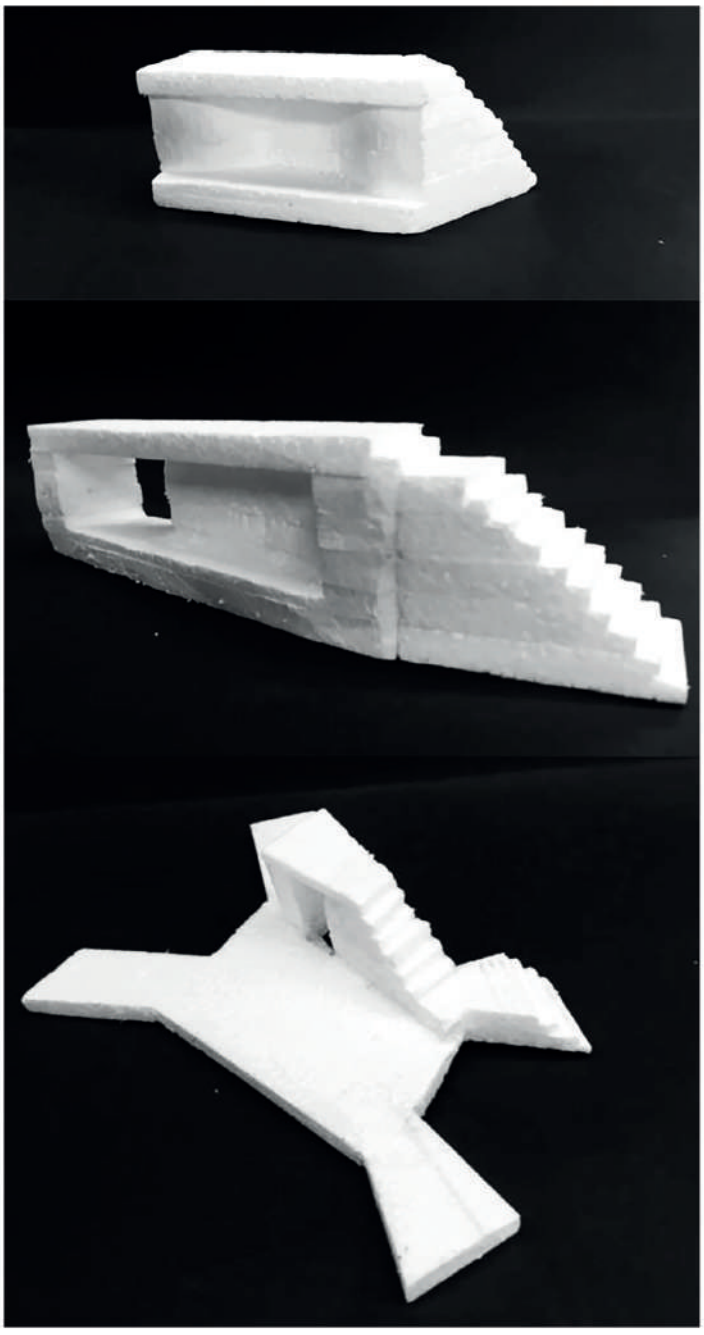
Zurisadai Hernández García, Perla[1]

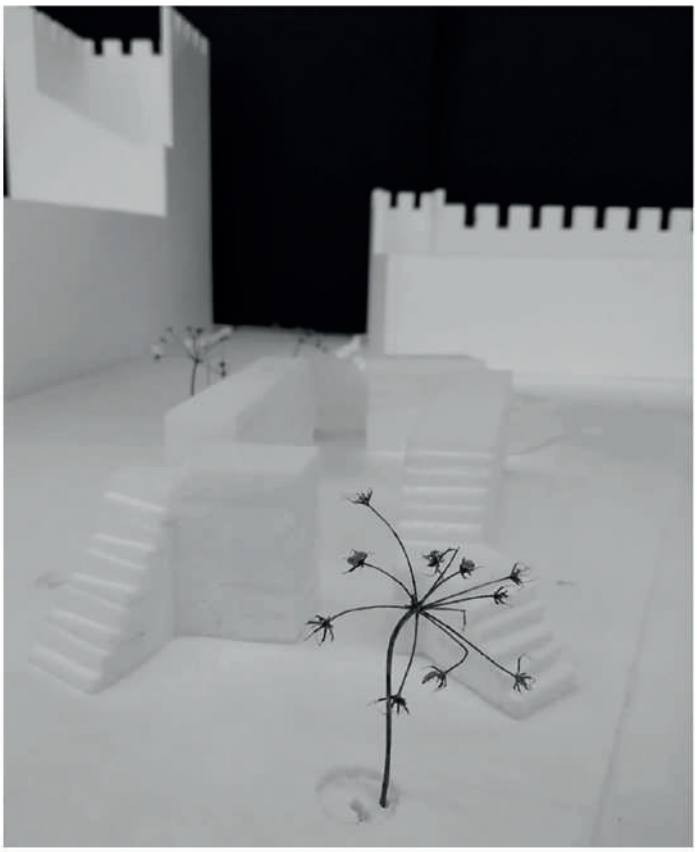
[1] University of Évora, Portugal

In 2018, in Design Studio I of the Integrated Master's Degree in Architecture at the University of Évora, an exercise was carried out by first-year students on the importance of perceiving history when intervening in the public realm. The intention was to design an urban device on the outskirts of the city of Évora, in Largo das Alterações, next to the Gate and Tower of Alconchel. These are elements of the medieval wall. The establishment of perceptual relationships with existing heritage elements was required, as well as a space to relax, meet people, live and recognise the city, inventing creative opportunities to enjoy public spaces.

Composition *Folly* is an urban device that establishes a relationship with the Alconchel Tower through the organisation of horizontal planes (providing several altimetric levels) and vertical planes, as if it was a game, shaping a path that allows the user to observe parts of the square through small openings on the vertical elements.

At its highest level, there is a large space with an opening where a visual link connects to the Tower, offering visitors another perspective of this noble architectural element, thus providing a moment to discover the historic city and enjoy these spaces.





A square within a square

Mora Castro, José Antonio[1]

[1] University of Évora, Portugal

In the first semester of the first year, an exercise to consider the concept of place-making was put forward. This exercise was born from the need to have a new perception of both the city and how a public space could be rethought to offer new experiences to the people who use it on a daily basis. Each public space represents the physical identity of the World Heritage City of Évora and these *Follies* would make a difference as they aim to enable the enjoyment of the small details comprised in the urban and architectural environment.

The nature of the square invited us to study the streets and their eye-catching spots. From the Gate of Alconchel, in the medieval walls to the streets that converged on the square, there is a centrality that could be redefined by taking advantage of the streets' directions. Having these access points, it was thought appropriate to offer a square within a square, a reserved space with a reduced relationship with the outer environment. It could be proposed using four volumes only.

The limits of this new plaza, representing the buildings in each surrounding block, created a new and smaller space that would increase the opportunity of a close conviviality. Inside there are benches to enjoy the space, without being bothered by the city environment. At the tops of the blocks, steps allow one to ascend to the higher level and enjoy another perspective on this part of the city.

ESCALA 1:100

ESCALA 1:100
Franziskaner

Focus (re)descovering the city

Dambiro, Jusseline[1]

[1] University of Évora, Portugal

Sometimes the rush of everyday life does not allow us to pay attention to things that happen around us, from the bloom of flowers in spring, to the fall of leaves in autumn. We have kept our system so automatic that we look but we don't see, we exist but we don't live. The theme of the first exercise of the Design Studio I (Évora University) develops this topic by asking us to design an urban device (follie) that could provide new experiences for the users, such as relaxing, meditating, meeting new people, as well as rediscovering the city.

The chosen location was Largo das Alterações, a plaza at the limits of Évora city. This place is the point where several streets converge to Alconchel Gate, which gives this site a character of a passing-through space rather than a space for permanence.

The proposal consists of rambling inside a spatial structure that twice directs the observer's gaze through two openings in the walls: the first looks towards the Alconchel Gate and its Towers, and the other, located on the opposite side, looks to the city in an attempt to assert this place's identity as an entrance hall to the Évora World Heritage City centre.

The path's climax arrives in an interior space that provides a moment for meditation and thought about the present moment, about the sensations felt in this particular closed place after the visual links with the outdoor urban environment.

New Fake Ruins of the Public Garden, Évora

da Silva Fernandes, Débora[1]; Peneirol, Ana Catarina[2]; Figueira Neves, Mariana[3]; Nunes do Nascimento, Emanuelle Cristine[4]

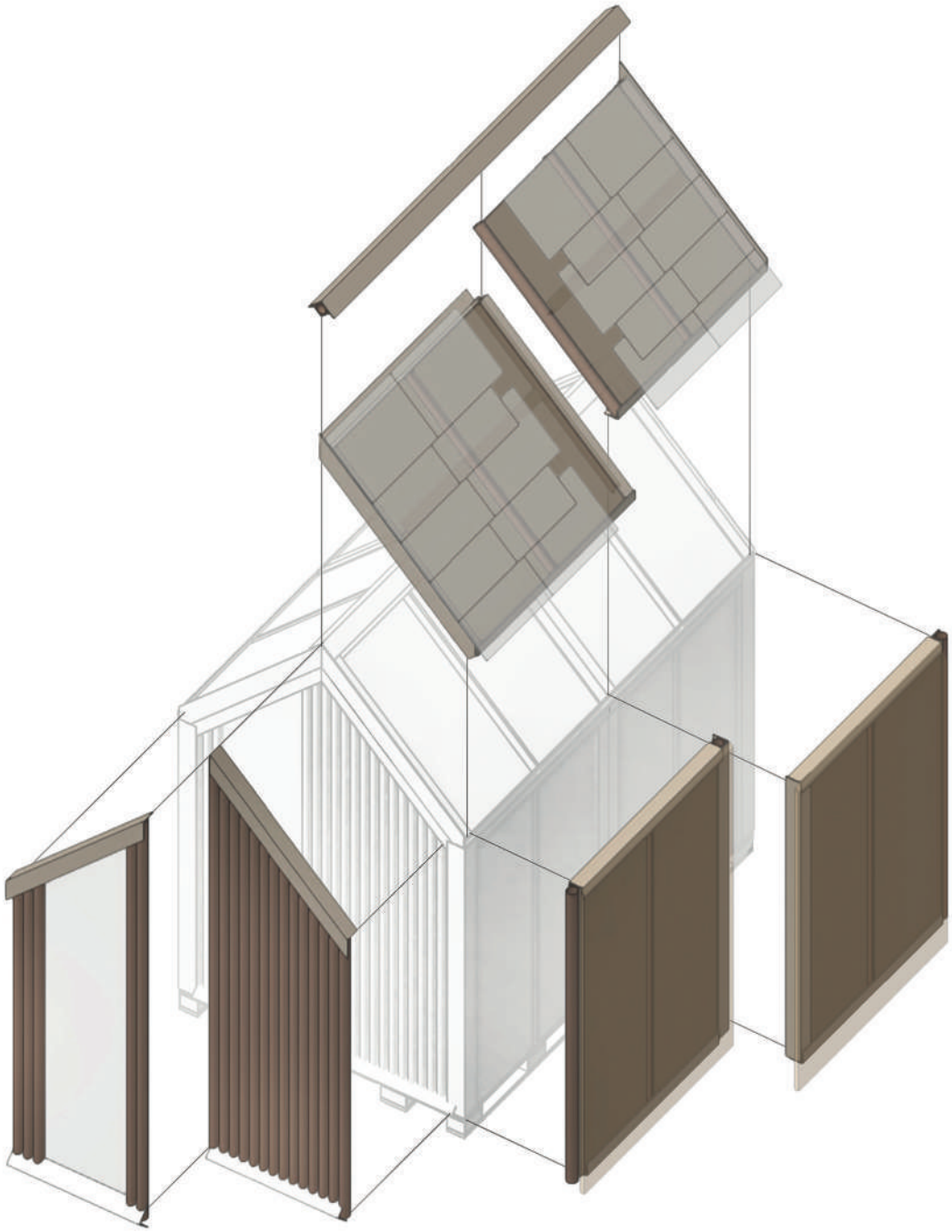
[1] University of Évora, Portugal
[2] University of Évora, Portugal
[3] University of Évora, Portugal
[4] University of Évora, Portugal

This proposal was developed in UoU Workshop 3b, by the University of Évora (2020-21). This brief consisted of creating a *follie* for a specific space in the city of Évora where it would have significance for visitors.

The first objective was to get an acquaintance with the city (cultural values; definitions of concepts…) and its vast history, followed by establishing the best location for this follie. Regarding the group dynamics, the tasks were divided, the Portuguese students were responsible for the research on the city and also for the visual communication. The foreign students, due to attending higher years, directed meetings, brainstorming sessions and the images that required a knowledge of graphic based software.

The place chosen was the Public Garden, more specifically the space next to the Fake Ruins, designed by Ruy Cinatti (1865), representing the scenographic evocation of the Neo-Manueline Style. It is located in the former orangery of The Royal Palace, in the space between the 14th-century medieval wall and the 17th-century fortifications, therefore an area of high cultural interest, along with the D. Manuel Palace (16th century). The Fake Ruins are connected to a quadrangular tower of the wall, have two levels, and a ladder has been placed on this tower so that it could serve as a belvedere for the garden. The origin of the architectural materials used is found in several civil and religious monuments, with ornamental elements that link this structure with the D. Manuel Palace building period, i.e., the grandeur of the country and related to the period of Discoveries.

The group agreed to use this structure as an opportunity for our *folly*. The proposal entails the use of mirrors fixed in a geometric shape, a ‘parallelepiped’, with an inside stair that links to an upper terrace to enable the contemplation of the surroundings from different angles. However, those that stand outside the Folly can also admire different perspectives of the surrounding area through the mirrored images. These images convey the feeling of endless repetition, a symbol of infinity and nature. In short, the proposal entails a ‘parallelepiped’ form that provides a clean and clear reflection of the original fake ruins, and the use of stairs and linear elements, as found in the historic structure.



The Three Little Houses

Terelak, Marcelina[1]

[1] Wrocław University of Science and Technology, Poland

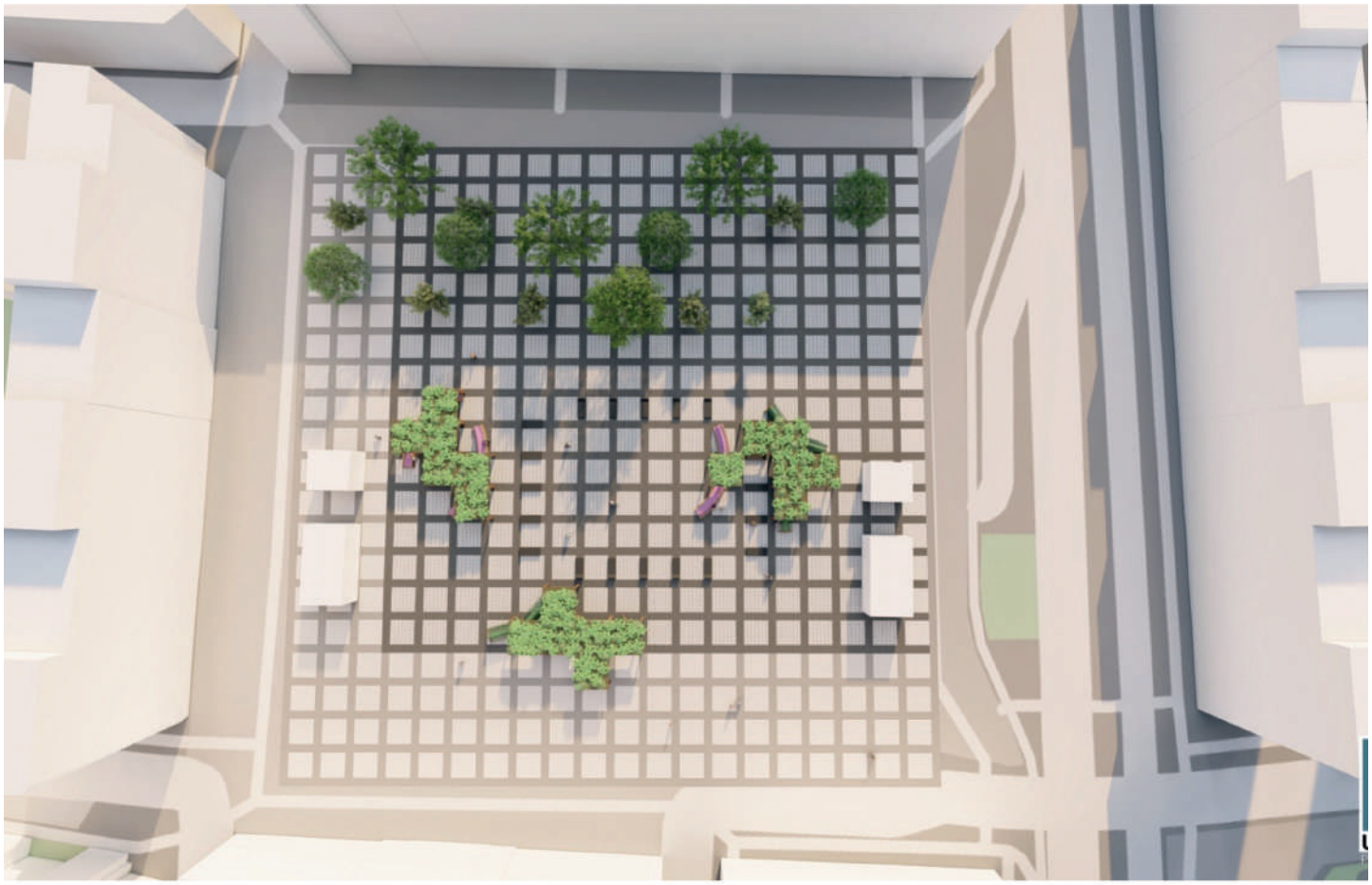
Temporary architecture is a response to empty spaces that can be developed in many ways. Pavilions built for a given period and in connection with different needs of people can perfectly fit into the urban structure, become a background for cultural and social events, or become a factor integrating society and stimulating further activities. From 2020, most of the events requiring the preparation of such an appropriate architectural scenery ceased to exist and the desire to create new forms and experiment with architecture had to be artificially restrained by top-down restrictions.

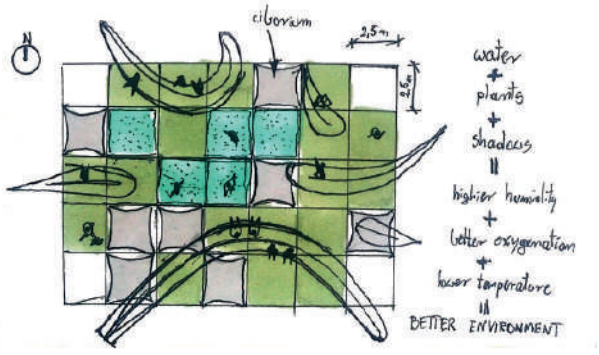
An important factor shaping a young architect is experiencing architecture through various types of workshops and experimental projects. During one of the editions of the Summer School of Architecture held at the Wrocław University of Science and Technology students decided to create three houses made of a light material - paper. Designing these structures took the form of a research from the very beginning. Throughout the whole process of designing, attempts were made to discover new possibilities of paper while the primary task was to create modules that would survive simulations of natural disasters - water, fire and impact. Each house was based on a different construction, which used various structures made of paper: corrugated cardboard, solid cardboard, cardboard with a honeycomb structure and paper tubes.

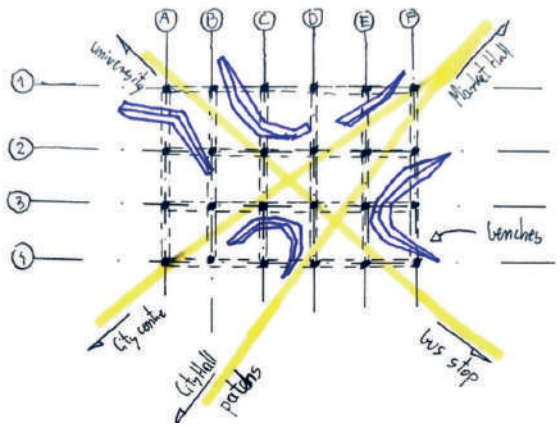
The final stage of the project of three cardboard houses were tests presented during a scientific conference. The small form of pavilions, thanks to the use of light and ecological components, or because of low production costs and the possibility of quick construction, allows architects to play with various shapes and materials.

The concept of “paper architecture” becomes suddenly more meaningful. Designers face many prejudices and doubts about paper as a new building material. But, it is a common and easily available structure of natural origin. Due to the wide spectrum of forms made of paper, it is possible to develop modular components that can be transported and easily folded anywhere. Cardboard houses or structures can have a broad range of functions - from shelters for the poor or those affected by natural disasters, through facilities for intervention activities, to pavilions created for a specific period of time, tailored to the needs of a specific festival or as residential function. These constructions are a kind of release of bold concepts, they also give the possibility of prototyping. In case of any kind of danger, including the one related to a pandemic, they are easy to dismantle, recycle or reuse.

Thanks to the use of this type of modular solutions, young architects, artists, designers and students have the opportunity to develop on their own or by involving the local community in joint initiatives, caring for the common good of housing estates and the image of the city.




N
ciborium
2,5m
2,5m
water
+
plants
+
shadows
=
higher humidity
+
better oxygenation
+
lower temperature
=
BETTER ENVIRONMENT


A
B
C
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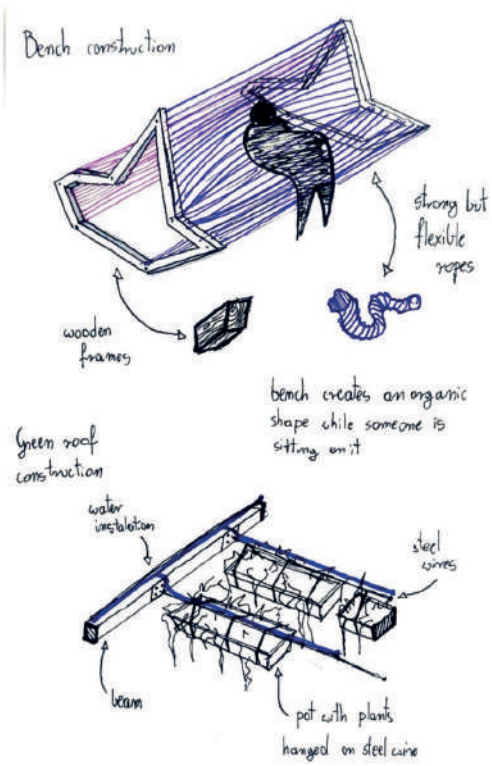
F
1
2
3
4
University
Market Hall
benches
City centre
City Hall
patchs
bus stop


Bench construction
strong but flexible ropes
wooden frames
bench creates an organic shape while someone is sitting on it
Green roof construction
water installation
steel wires
beam
pot with plants hanged on steel wire

The New Lungs

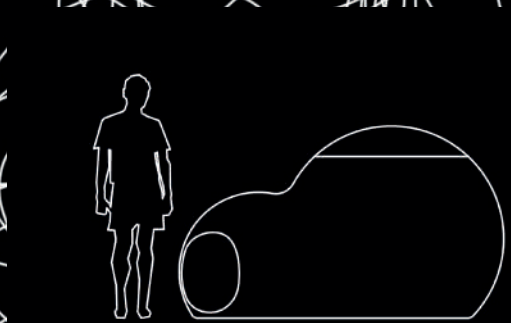
Gromek, Jagoda [1]

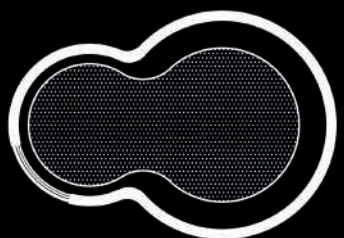
[1] Wrocław University of Science and Technology, Poland

The main idea is to redesign the unused space of “New Market Square” in Wroclaw. As the place is flat, concrete and boring, and suffers from over exposure, lack of shadows and greenery, our main goal was to answer all of those problems and attract people to use the space again. Taking into consideration the existing surface divisions of the square, as well as its communication function, we came up with an idea of wooden construction with green roof and “water mist” installation completed with custom made, organic shaped benches. Combination of those solutions will result in reduction of temperature, higher humidity and better oxygenation, and would create a proper environment for people to rest or spend free time. By designing the greenery as part of the roofing, instead of placing it on ground level, we tried to work with the current shape of the square, which was conceived as an underground parking without any “green” or “blue” solutions on top.

The project creates a great meeting point for inhabitants of Wrocław and tourists looking for a place to spend time with friends, family or rest from the summer sun. It is located in the center of Wrocław near the main tourist attraction points and local stores. Because of that, the Square works as a big crossing and a quick way to travel from different directions. Since our aim was to enhance the quality of the spot and not to create a communication barrier we studied ‘walking paths’ used by pedestrians on the square. After that, we placed the whole installation between those natural communication lines to improve the accessibility.

The main construction is made of wooden columns and beams, connected with a usage of metal holders. The “green roof” was designed as an array of pots hung on steel ropes, which are mounted between beams. We also use thin plastic pipes for watering and creating the water mist during hot days. On the other hand benches were designed as an organic shaped construction. To achieve desirable shape and almost “hammock” experience, we used a wooden chassis with flexible and soft ropes for backrests and seats. With those means we have created a peaceful space in the middle of a busy, noisy city centre.





Pop Up as a Society Cure

Rusin, Natalia[1]; Drwal, Agata[2]; Kozowska, Maja[3]; Malicka, Karolina[4]

[1] Wrocław University of Science and Technology, Poland
[2] Wrocław University of Science and Technology, Poland
[3] Wrocław University of Science and Technology, Poland
[4] Wrocław University of Science and Technology, Poland

Anxiety disorders are the most common mental disorders we have to deal as a society with. It is evaluated that around 15-20%1 of population struggles with this kind of problems, and around 9%2 suffer from panic attacks. The most recent statistics show how strong influence on mental disorders has the COVID-19 pandemic. Many people feel fear and discomfort associated with being in overcrowded public places like streets, squares and cafes3. Silent shelter is an attempt to response on how some peace and quiet can be found in overcrowded urban spaces. The structure offered by us is located on one of the main touristic Wroclaw street's – Świdnicka Street. The pavilion, however, can be placed in any chosen place. The idea is to create an object not only solving the issue with overloaded urban spaces, but also helping with the navigation in the areas, like Świdnicka Street.

The pavilion is to become a place for these people, overwhelmed by the dissonance between the closed world in the era of the pandemic and the exuberant post-pandemic world. Silent shelter is meant to become a transitional form between the reality governed by purely pragmatic procedures and the madness and joy of regaining "normality." The pavilion is small in size and is designed for a single user. It consists of two parts, which act as an entrance area and a quiet area. The interior is rather tight and dark. The object reminds to the first shelter during human's life - the womb, where users are provided with the subtle light and muted area. The only part of the "bubble" that connects user with the environment is tiny skylight located over silent area. Emptiness and darkness of the pavilion is the contrast to the screaming traffic noise. The structures should provide appropriate conditions to get rid of rambling thoughts. The user is allowed to spend time inside the structure in sitting or lying position. The interior contributes of soft gray material which makes it neutral to the street's colors and acoustically isolates it from external noises. The person who uses it can comfortably meditate, calm down or even take a nap in it. The main function of the facility is to provide comfort and restore balance to the user.

[1] Bilikiewicz A., Landowski J., Radziwiłłowicz P.: Psychiatria. Repetytorium., Wydawnictwo Lekarskie PZWL, Warszawa, 2006., online: https://www.instagram.com/p/CTKuiJuMIPh/

[2] Bilikiewicz A., Landowski J., Radziwiłłowicz P.: Psychiatria., Repetytorium. Wydawnictwo Lekarskie PZWL, Warszawa, 2006., online: https://www.instagram.com/p/CTcwDkuMHbe/

[3] Heitzman J., Wpływ pandemii COVID-19 na zdrowie psychiczne, Psychiatr. Pol. 2020; 54(2): 187–198, online: http://www.psychiatriapolska.pl/uploads/images/PP_2_2020/187Heitzman_PsychiatrPol2020v54i2.pdf

Catalyst of Daily Life

Aktas, Merve Hilal[1]; Özdemir, Halis Arda[2]

[1] Yaşar University, Turkey
[2] Yaşar University, Turkey

In the last days of 2019 the Covid Pandemic, which affected all humanity, emerged. With the pandemic, the flow of daily life has gone from its normal course and new needs have emerged. It has been observed that with the concept of social distancing being a part of our daily lives, existing spaces have been reshaped according to this concept and various interventions have been made to adapt to the new order.

Social activities could not be sustained during this time and the bond between people and society weakened day by day. Socialisation in closed areas has disappeared due to new conditions, and the process of creating spaces to fill its place has begun. Urban areas designed by taking into account the pandemic conditions can prevent such destruction of the social fabric.

In this regard, the concept of Follie has been reinterpreted with new conditions. Beautifying the environment is the main feature of the follie concept, but the world is not the same world. Alleviating the problems arising in the pandemic has been the issue – alleviated with attractive semi-open spaces to be located in urban areas. In this way, the concept of follie should not only beautify the environment in terms of aesthetics, but also make it interesting. It should create new experiences in the region where it will be located, but should not lose its original character in the meantime.

Follie should create new experiences for people but not build its character on the experiences it creates. The catalyst is part of the city that has the feature of being able to adapt to different conditions by interpreting the concept of the city square with the pandemic norm. Catalyst, which combines amorphous surfaces and offers different functions for different segments, can keep up with different usage scenarios of the citizens.

The catalyst adopts nature and health as the main design principle. Therefore, a production principle that reduces the carbon footprint has been adopted as a production idea. In order to produce modular parts, firstly, 3D-print molds are produced, besides, mixtures of different densities are prepared with marble powders and resin in material selection. The recovery, reuse or recycling of the structural wastes generated in the construction industry also supports the concept of sustainability. The Catalyst, which illuminates the area it is in, attracts attention through different functions and creates a surface with social texture, makes its environment more interesting and safer. It creates safe open spaces for the society through experiences such as workspace, social screen, children's playground during the pandemic process. It does not define the functions it contains with sharp boundaries, but leaves it to the user's definition.

The catalyst was synthesized from the increasing need for open social space in the 21st century and the norms created by the pandemic conditions, and was suggested as a solution proposal through the concept of follie.

Timber

Water

Iron

People

From Lada to Folly: Revealing the Origin of Kiruna

Halvorsen, August Junge [1]

[1] Umeå University, Sweden

“From Lada to Folly” investigates the relationship between an agricultural artefact of Northern Sweden, ladan, and the move of the city of Kiruna. A lada is a structure to store hay which dates back to medieval times as a part of månghussystemet, a Swedish building tradition where each house on a farm had one function. Ladan was analysed on different scales through mapping, photography and model making with the aim of understanding its relation to the landscape. The scale, placement and orientation were the most significant. Subsequently, this information was translated via diagrams to form the basis of a proposal in Kiruna.

Four core values are the foundation of Kiruna: timber, water, iron and people. Timber, because the first buildings were built out of wood and because coal from the forest was used to fuel the engines of the mine. Water, as a mode of transportation and a source of energy. Iron, the ore is the main reason why Kiruna exists. People, in the same way natural resources have been extracted out of Kiruna, people have been sent to the city to facilitate this process. Through four corresponding landscapes in the new city centre, the core values forming the origin of Kiruna is revealed.

A folly, an unprogrammed structure erected to enhance a landscape and derived from the lada, is placed on each site functioning as a shelter and contextualising the intervention to the region of Northern Sweden.

As architecture most often is a physical obstacle built to orchestrate our lives, not allowing but limiting our behaviour, this proposal seeks to create free spaces in the city where not the architect but the people themselves can dictate what will happen. Who is the architect to decide whether someone should eat, make love or die in their structure?