



**FRAGMENTS**  
Jarfalla login gate competition

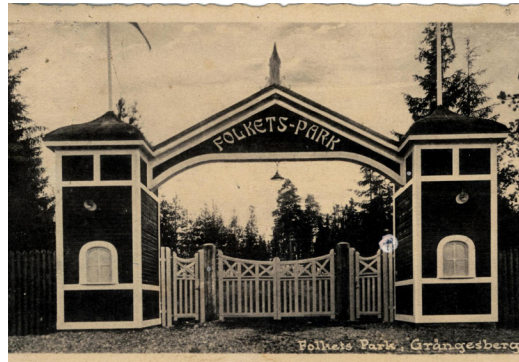
Marisa Musing

## A GATE FOR THE MODERN ERA

The designs of the past always resonate in the way we manifest the ideas for the future, whether this means giving a parallel or contradictory notion for how something is made. As stated by John Hancock, “The past is not just that which we know, it is that which we use, in a variety of ways, in the making of new work.”<sup>1</sup> Infrastructures and modern-day inventions may alter the way in which we think or how we consider architectural typologies, however the basis for building structures always resonates with what has already been previously established.

As a basic architectural element, a gate is an urban threshold that signifies the travel from route to destination. It becomes a landmark for reaching the beginning of a new environment. The Jarfalla Gate competition addressed the need to bring life back to parks and public spaces in Sweden. “The public park has for decades been one of the central social structures in Sweden”,<sup>2</sup> however there has been a decline in their use as of recent. A gate would help emphasize the transition into a place of public interaction and would in turn encourage people to return to parks. “The structures that marked the entrance to these parks stood as their main signifiers, used as a way to communicate this social gathering space. Thus, today, they become one of the first crucial steps on defining the public park in the time of the fourth industrial revolution, globalization and constant connectivity and social media.”<sup>3</sup>

Folkets Parks, or Peoples’ Parks, are places for social gathering in Sweden, initiated either by the community or independent associations.<sup>4</sup> The entry ways to these parks are traditionally embellished with the name to signify the Folkets Park. In today’s society, these public realms have been dominated by technology, and the non-physical space of the internet. The competition asked to create a gate for Jarfalla Park in Jakobsberg, Sweden, that signified the use of natural, physical public space – creating a modern Folkets Park, while also keeping in mind the current conditions of living in a saturated social media based society.



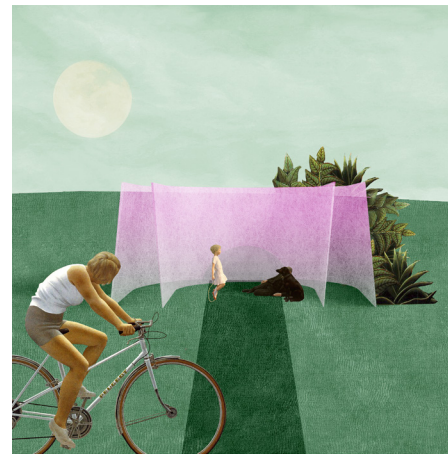
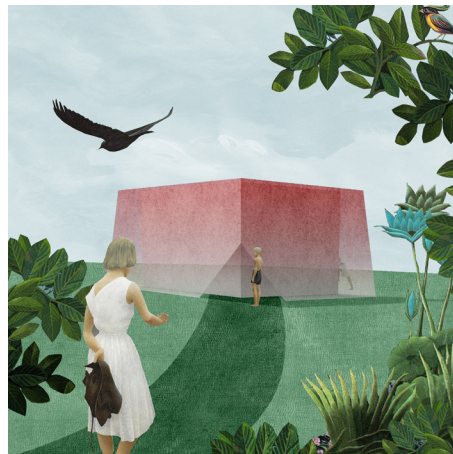
<sup>5</sup> Entrance to a Folkets Park  
Trelleborg, Sweden\_1947

<sup>6</sup> Folkets Park from old postcard  
Grangesberg, Sweden

In our proposal, we argued that although the inclusion of a gate to Jarfalla Park would indicate the importance of the space as a new destination, the performance of the park as a social entity would not improve just by signifying that it now was one. A gate is symbolic rather than performative, it is a threshold but not a space – it is an *in-between space*. As Rem Koolhaas states in his study of the door in the elements of architecture for the Venice Biennale in 2014, “The door represents the promise of having it every way: openness, entry, freedom; but also security, safety, privacy...”<sup>7</sup> A door or gate generates these ideas of transition from public to private, or indication of moving to a different destination, but this is irrelevant if the space does not provide anything new. Therefore, we proposed the incorporation of various fragmented gates, or *in-between spaces*, whose forms would generate new possibilities for socializing that do not exist in a digital world.

*‘An architecture must be walked through and traversed. Thus, equipped with his own two eyes and looking straight ahead, our man walks about and changes position, applies himself to his pursuits, moving in the midst of a succession of architectural realities. He re-experiences the intense feeling that has come from that sequence of movements. This is so true that architecture can be judged as dead or living by the degree to which the rule of movement has been disregarded or brilliantly exploited.’<sup>8</sup>*

*Le Corbusier on the architecture of the threshold*

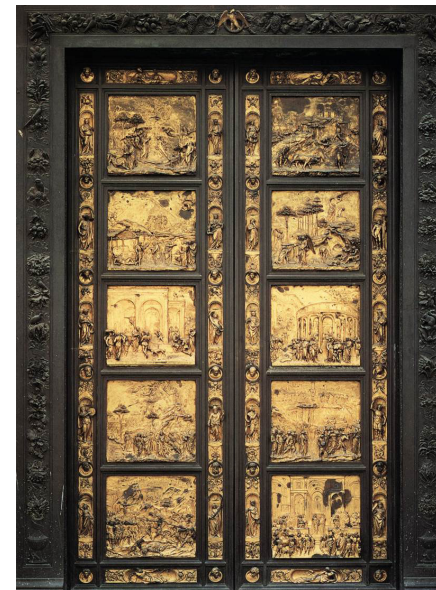
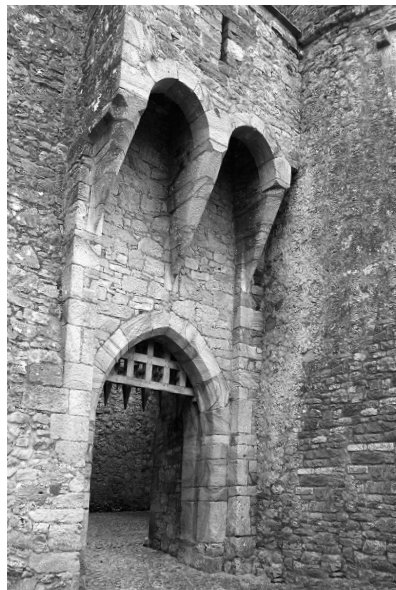




## THE GATE

When considering a traditional gate, one tends to imagine two pillars with some form of arched or bridged roof overhead. An obvious example of the gate could derive from the medieval castle gate, such as a drawbridge, or classical embellished city gates, like the Gates of Paradise of Battistero de San Giovanni in Florence.<sup>9</sup> The concept of a gate often gives the impression of a boundary that cannot be trespassed. The Oxford Dictionary defines the gate quite simply as, “A hinged barrier used to close an opening in a wall, fence or hedge.”<sup>10</sup>

We wanted to contradict the norm experience of a gate. The need for a gate constitutes a certain objective – to create a landmark or signifier; to identify a new space; or to re-establish an existing one. We wanted to bend this idea, and make people question the entrance, make them take a step back before entering, force the user to wander around it instead of through. Rather than giving an impeding feeling of trespassing, our gates would add a level of curiosity for the user to press forward and interact with them. We did not look just at the established underlying of what a gate is, but also how this gate can play a role as a means to create a form of social infrastructure. The gate therefore becomes a social platforms for engagement, and a small capsule for meandering.



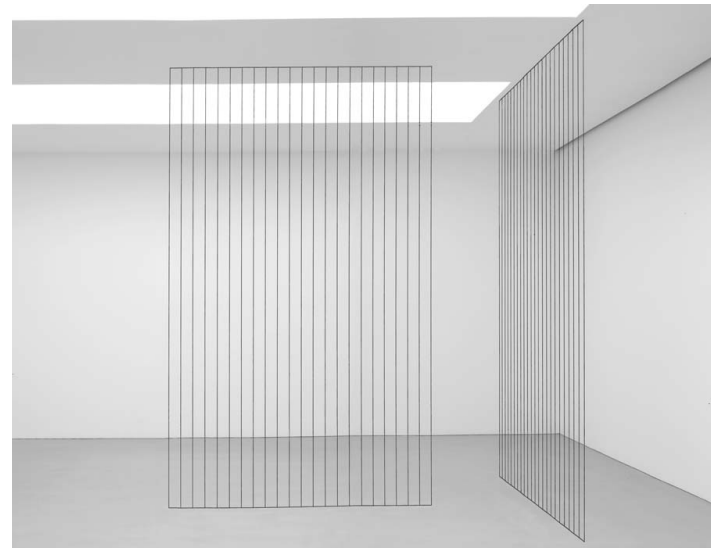
<sup>11</sup>Cahir castle gate, Ireland

<sup>12</sup>Gates of Paradise, Florence



## PRECEDENCE

When looking at modern artists' work for reference, we were curious of their ideas of space making and how their work plays with the people, as to inform our intentions for the gate. The gate should not be simply an elaborate embellished entry way – but a purposeful functional part of making a social space. As precedence we looked at the work of Michael Heizer and Fred Sandback, both of whose artwork either encapsulates or interrupts their environments, and forces the viewer to question their movements. Michael Heizer's *Levitated Mass*, for example, is a form of transition space that pushes the occupiers into an uncomfortable position. Fred Sandback's minimalist string works play with the surrounding environments and creates 2-dimensional walls and boundaries in 3-dimensional physical space. These two artists capture the idea of walls and rooms without the normal conventions. Their values formed the basis for our gate as *walled fragments*. The walls would be solid masses with transparent qualities in the materiality, making them very interactive with the surrounding environment and the occupants.

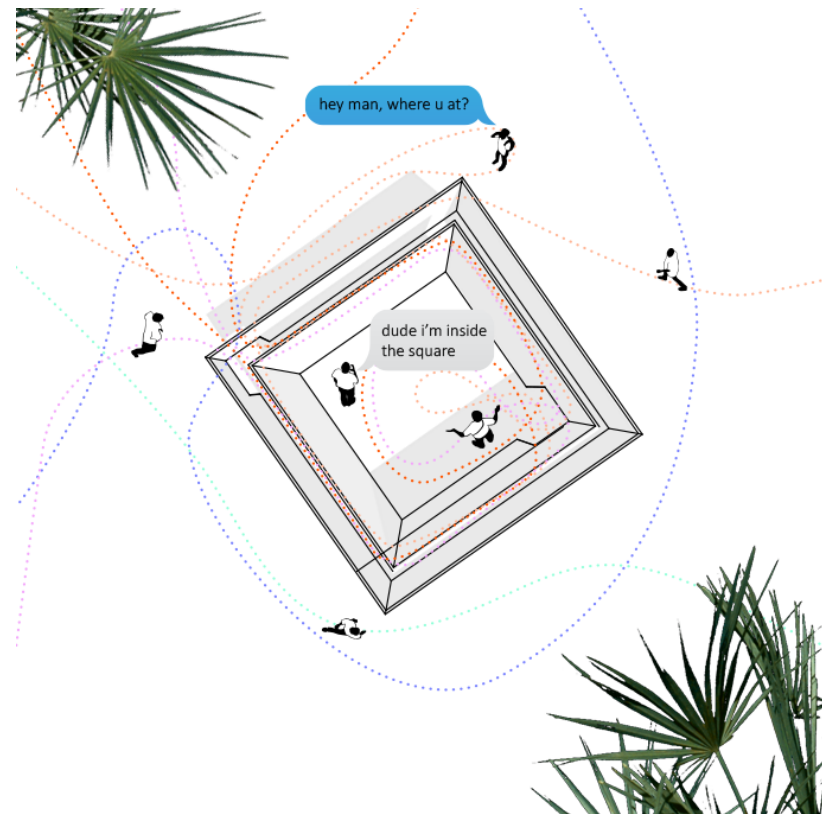
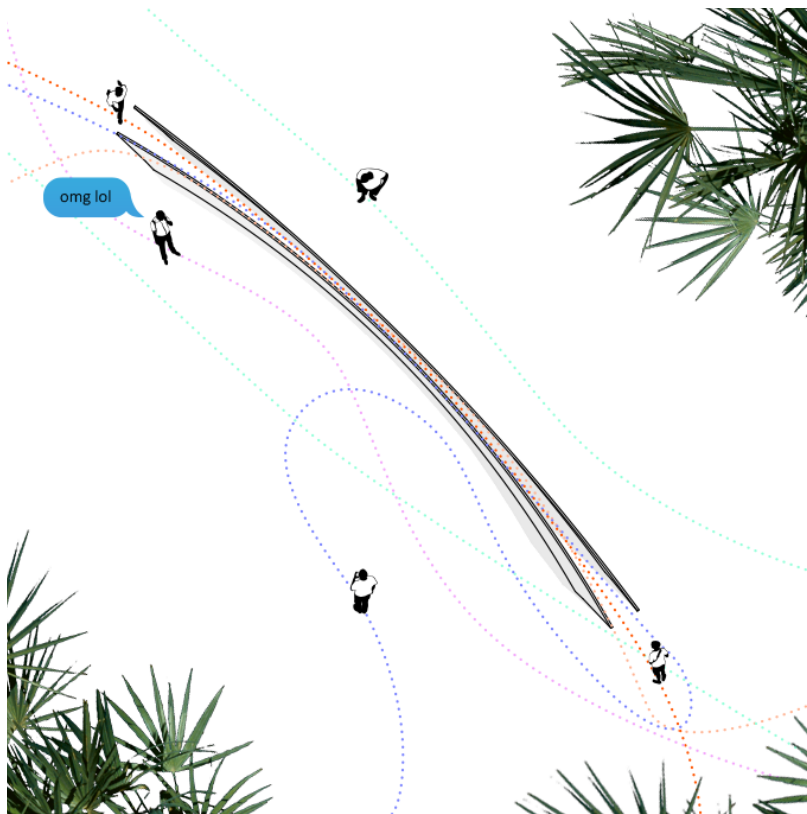


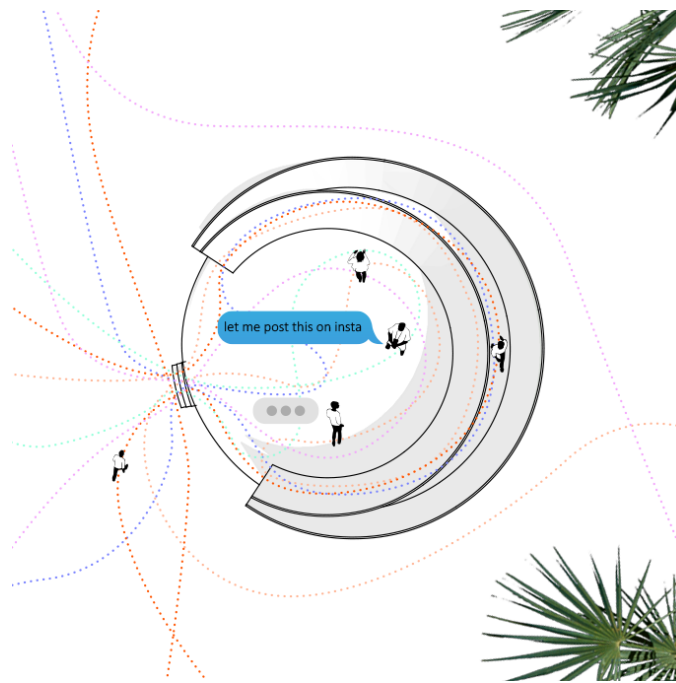
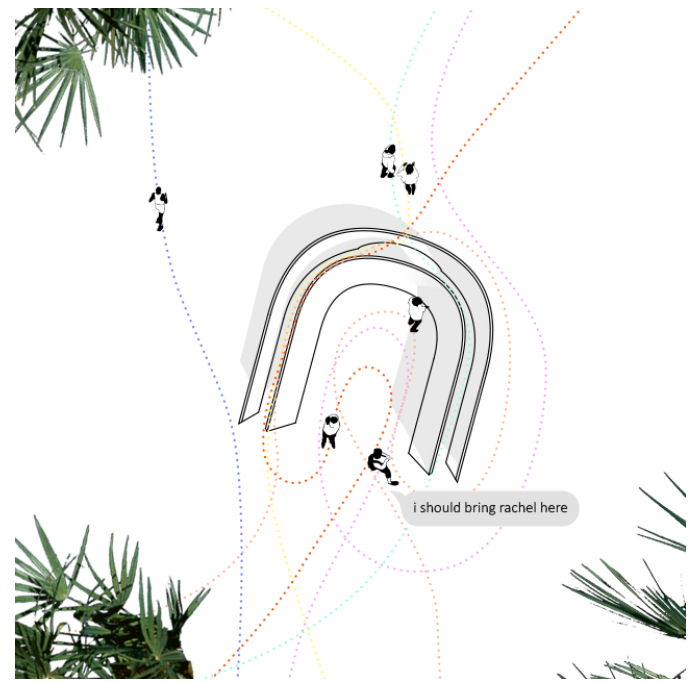
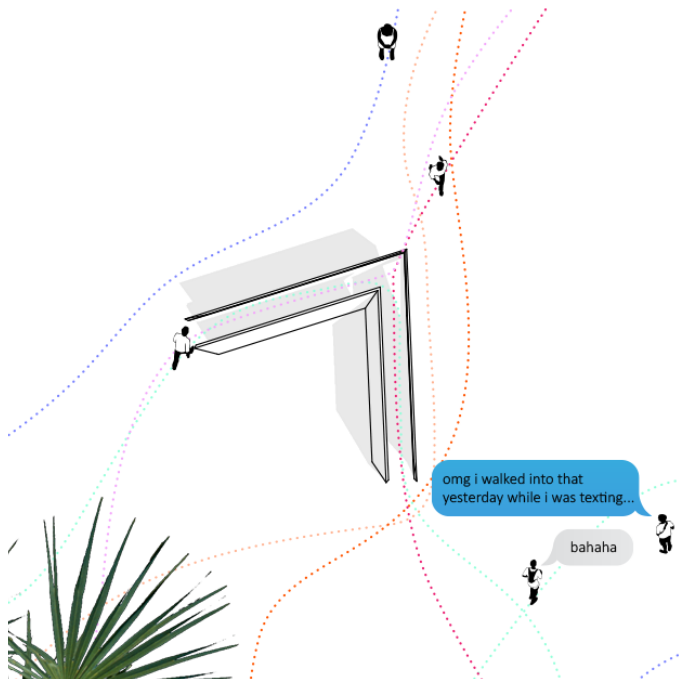
<sup>14</sup>Michael Heizer, *Levitated Mass*, 2012

<sup>15</sup>Fred Sandback, *Untitled*, 2009

## MODERN SOCIALIZATION/COMMUNICATION

If social media provides another dimension of socializing or collaborating, then the fragments would give you a space to do that communally. We produced rooms so you can break the constant sense of being encapsulated on your phone. The fragments provide environments for physical interaction, but can also be enhanced with your phone, through selfies, sharing, tweeting etc. The fragments interrupt your phone use; they become objects that you stumble upon, and can embrace as a new body for gathering. They value the reliability and obsession of being constantly wired to your phone, and makes it fun by adding a new level of connectivity and socialization. The idea isn't to put your phone down, but to use it in a different way. Each of the five fragments designed change that behavior, based on their unique spatial qualities.









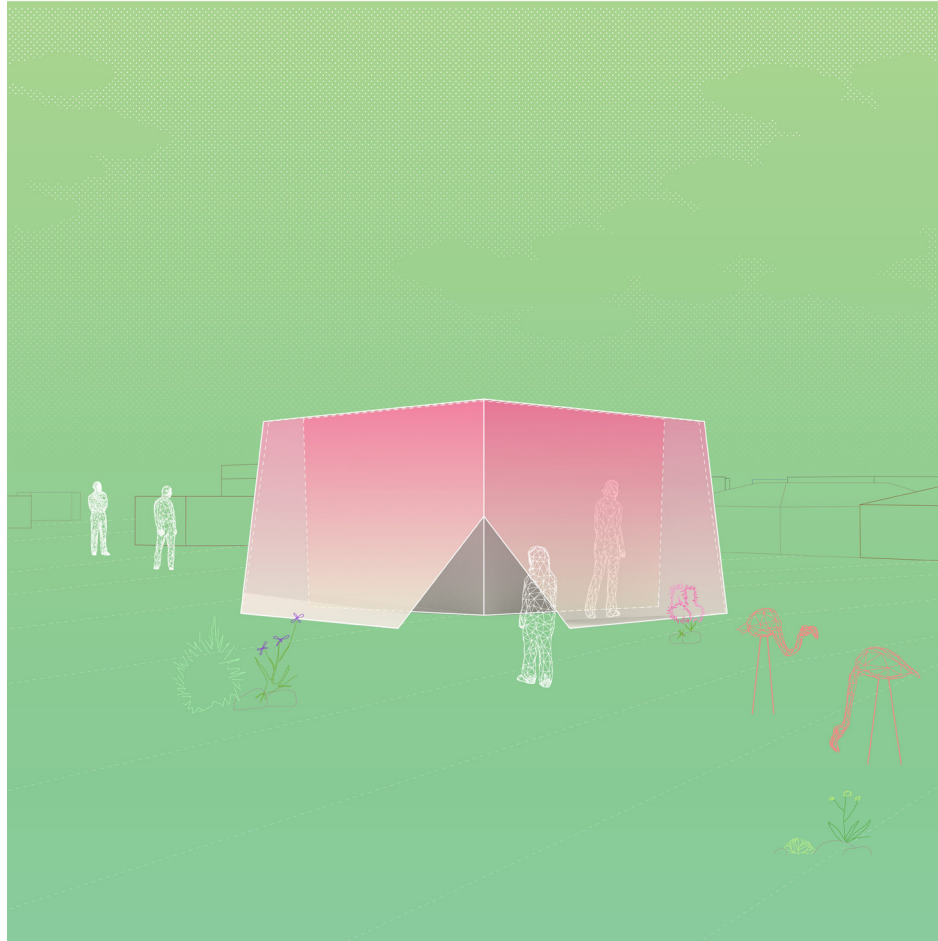
Axonometric site plan  
Jakobsgården, Sweden



## THE FRAGMENTS

There are five fragments in total. Each has a different form that follows the characteristic nature of its surroundings and the way in which we want the user to interact with their environments. Richard Serra had a great influence on the spatial qualities of the walled fragments. The way in which Serra's work plays with bent or torqued forms makes the individual's experience of walking within or peering around each sculptural monument very spatially engaging. For our fragments there are always two walls that contain the user. These walls taper as they move up, but also bend inwards to force the occupier to behave differently when walking through the fragments as opposed to when they see them from the outside. The narrowing view of their natural environments perhaps alters their experience and understanding of their surroundings; with the added pop of colour that occurs in the gradient of the materiality of the walls, the views are very visibly framed for the user to experience.





### ***The fork fragment***

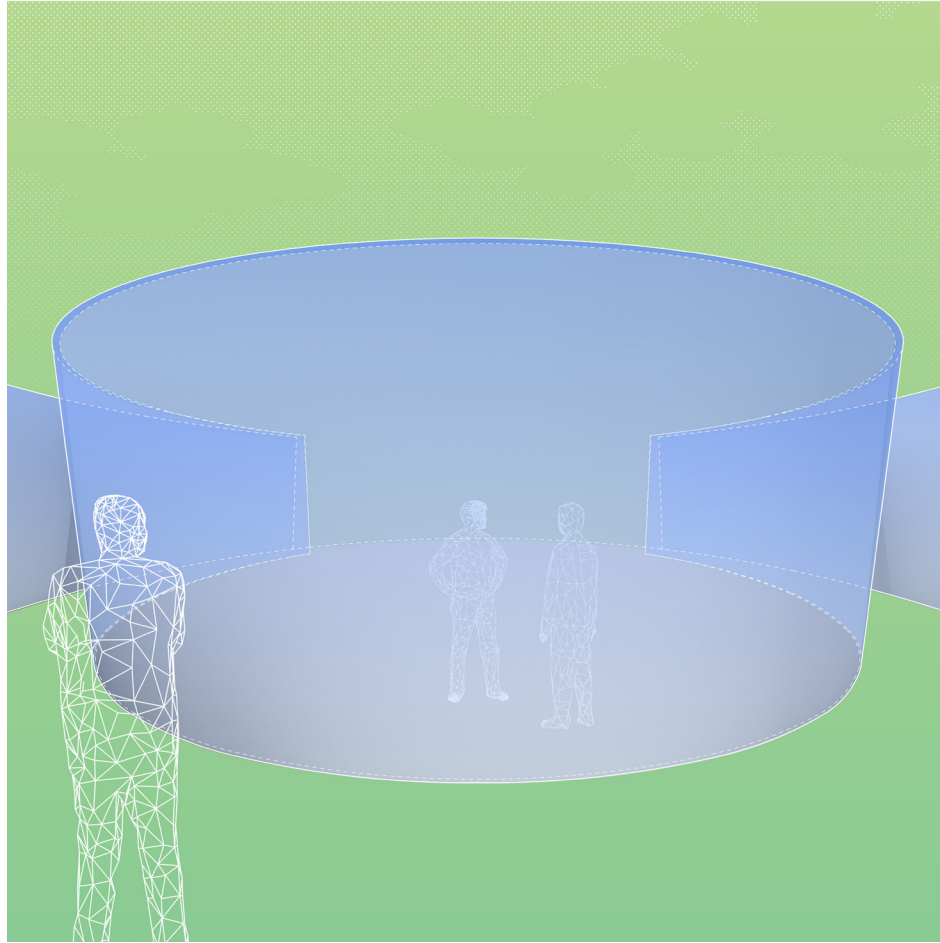
The two major fragments are at both main entrances on opposing ends of the park. The gate to the north is titled the fork. It sits directly on the trail obstructing the pathway. Its shape forces you to choose a direction to walk in, immediately dispersing the crowd.





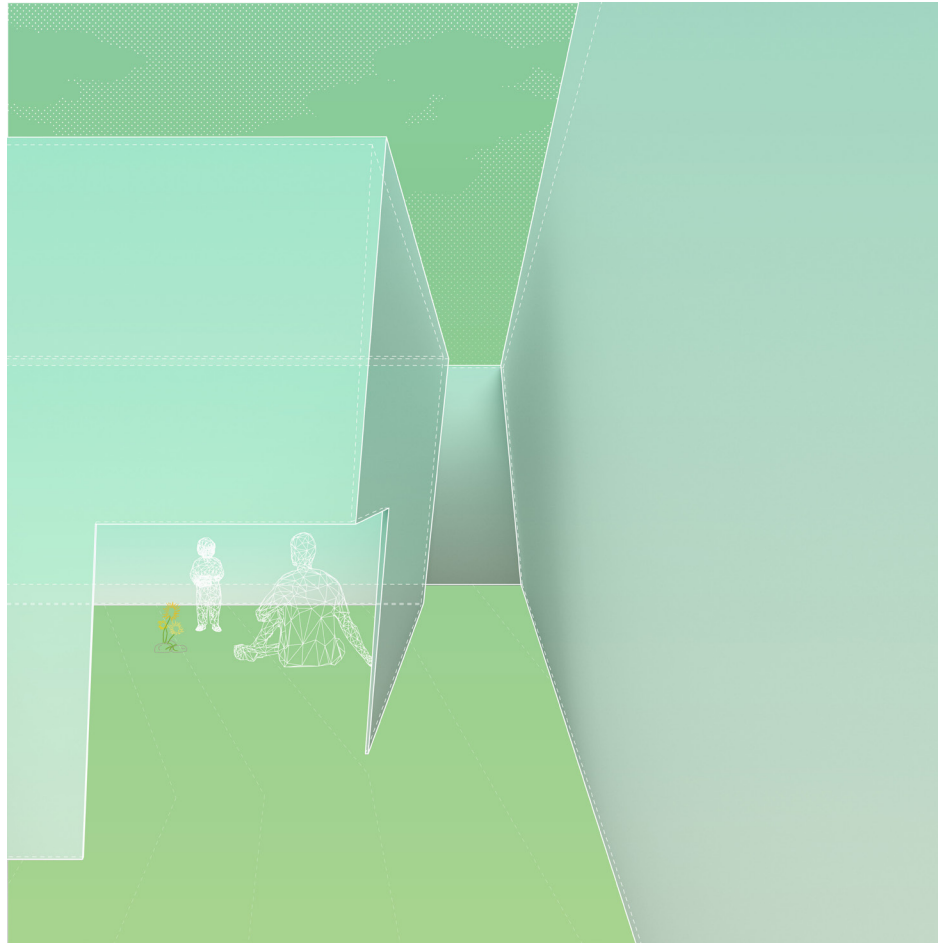
***The cradle fragment***

The cradle fragment to the south of the park hugs in the people as they walk past. Opposed to the fork fragment, it tries to draw in the users to create an informal public interactive zone.



### ***The mill fragment***

The mill fragment sits atop an old mill originally on the site, whose foundation only remains. The curved walls of the mill fragment match the perimeter of the foundation lines to create a theatric stage and backdrop to the park.



### ***The frame fragment***

The frame fragment in the open field of the park is a room within a room; creating habitable space where there was none. It is the only fragment that has a fully private room.





### ***The bar fragment***

The bar fragment consists of two bent walls that hug the edge of the park and follows parallel to the existing path. It is unobtrusive to the site compared to the other fragments, yet the narrowing curve of the two walls creates a condensing atmosphere for the individual user.

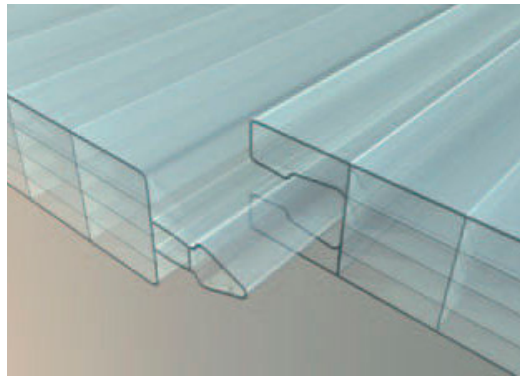
## MATERIALITY

The fragments are made from translucent polyethylene walls with structural ribbing, that gradient up from clear to colour. When you are distracted by your phone, you may not notice the walls as you are staring at the ground; once you look up and explore the physical space of the fragments, the coloured edges define your natural surroundings and also create new distinctive views. The walls have a water cavity, becoming a structural ballast for the entire structure, therefore needing little foundation installation. The walls stand in stainless steel U-channels with waterproof LED strip lighting that run along the center. At night the LED lights illuminate the fragments and create colourful light spectacles in the park. The U-channels also have stainless steel ground stakes spaced every 50cm that are bored into the ground for added support.

By adding an act of play, by use of colour, texture, transparency and shapes, the fragmented gates can easily be interpreted as rooms for engagement within the park rather than boundary walls. People are always wired onto their phone, so the fragments help pull the user back. They interrupt but also animate their phone use.



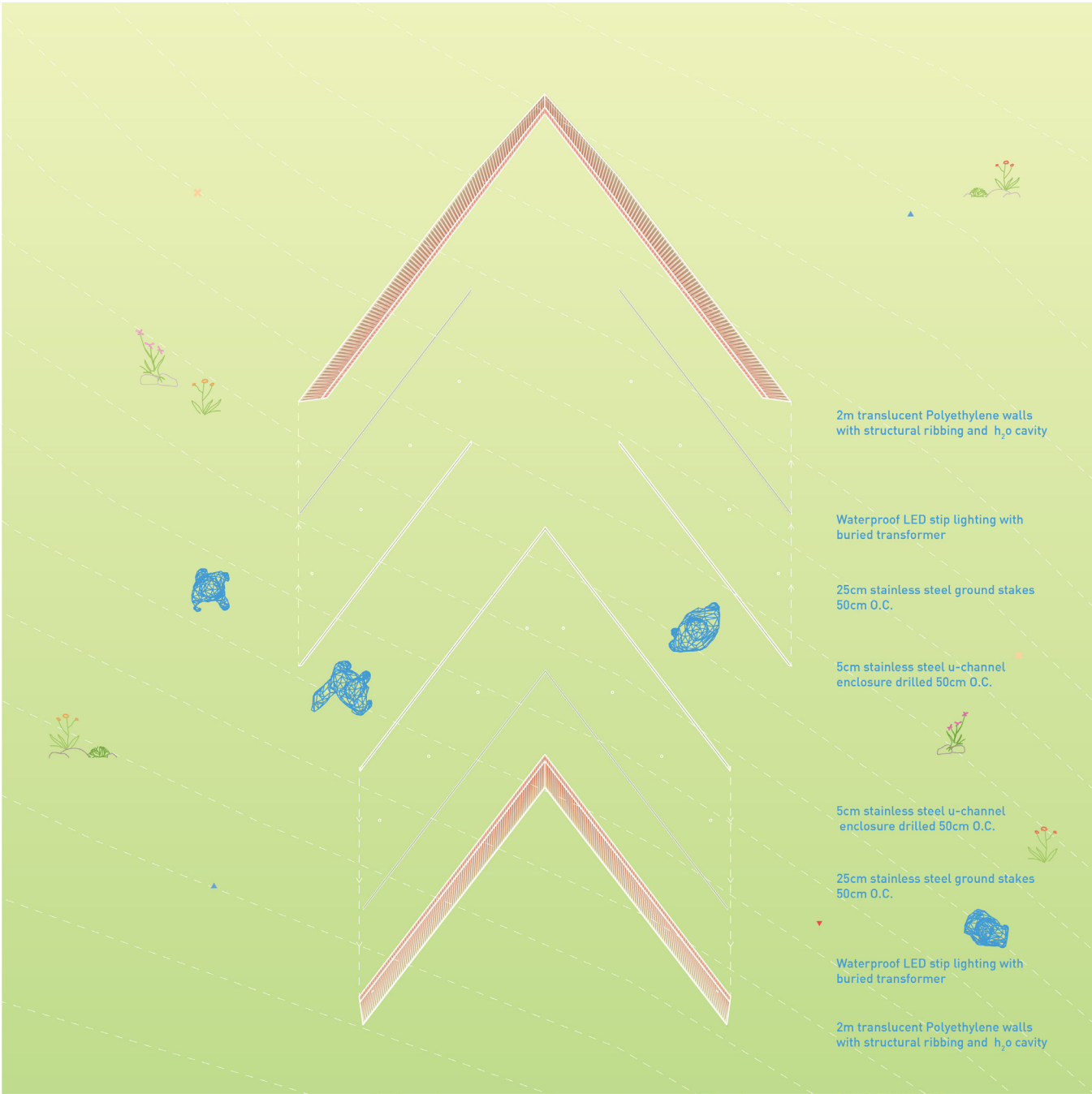
<sup>16</sup> Example of LED strip lighting



<sup>17</sup> Example of polyethaline panel connection

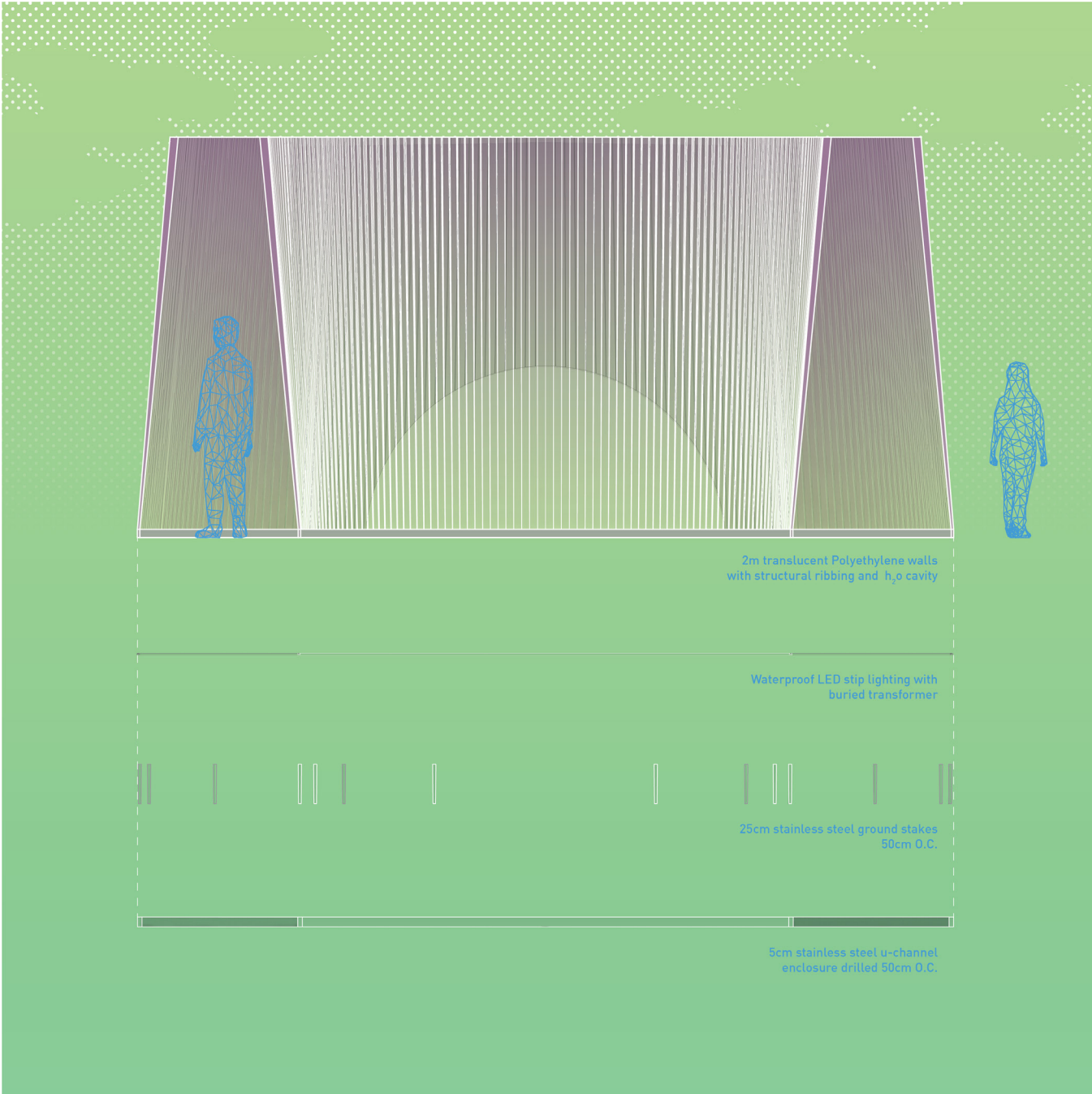


<sup>18</sup> Water-filled attenuators for highway collisions give a similar to the concept for the fragments.



Plan section  
Components of fragments





Elevation section  
Components of fragments

---

<sup>1</sup> Hancock, John E. "Precedent and Invention. Between History and Tradition: Notes Toward a Theory of Precedent." *The Harvard Architecture Review*. Volume 5: Precedent & Invention (1986): 192.

<sup>2</sup> "The Competition." Jarfalla Login Gate Competition. Accessed August 20, 2016. <http://jarfalla-logingate-competition.com/english#thecompetition>.

<sup>3</sup> "More Information." Jarfalla Login Gate Competition. Accessed August 23, 2016. <http://jarfalla-logingate-competition.com/english/#more-information>.

<sup>4</sup> "The Competition." Jarfalla Login Gate Competition. Accessed August 20, 2016. <http://jarfalla-logingate-competition.com/english#thecompetition>.

<sup>5</sup> "Folkets Park: More Information." Jarfalla Login Gate Competition. Accessed May 24 , 2016. <http://jarfalla-logingate-competition.com/english/#more-information>.

<sup>6</sup> "Folkets Park histories ID: More Information." Jarfalla Login Gate Competition. Accessed May 24 , 2016. <http://jarfalla-logingate-competition.com/english/#more-information>.

<sup>7</sup> Koolhaas, Rem. "Elements of Architecture. : Door." Designed by Irma Boom. Edited by James Westcott. (Venezia: Marsilio, 2014), 3.

<sup>8</sup> Le Corbusier, "Le Corbusier Talk with Students." Translated by Pierre Chase. (New York: Princeton Architectural Press, 1999), 45.

<sup>9</sup> Koolhaas, Rem. "Elements of Architecture. : Door." Designed by Irma Boom. Edited by James Westcott. (Venezia: Marsilio, 2014), 12.

<sup>10</sup> "Gate - Definition of Gate in English from the Oxford Dictionary." Gate - Definition of Gate in English from the Oxford Dictionary. Accessed September 04, 2016. <http://www.oxforddictionaries.com/definition/english/gate>.

<sup>11</sup> "Castle Gate at Cahir Castle." Dereck Broox. Accessed September 09, 2016. <http://derek.broox.com/photos/ireland/19486/>.

<sup>12</sup> "Judith at the Gates to Paradise." Judith to you. Accessed September 09, 2016. <https://judith2you.wordpress.com/2012/09/10/judith-at-the-gates-to-paradise/>.

<sup>13</sup> "LACMA's new Levitated Mass rock star." Jason is in Hollywood. Accessed September 08, 2016. <http://jasoninhollywood.blogspot.it/2012/06/lacmas-new-levitated-mass-rock-star.html>.

<sup>14</sup> "Fred Sanback at David Zwirner." Contemporary Art Daily, last modified January 04, 2009. Accessed Sept 08, 2016. <http://www.contemporaryartdaily.com/2009/01/fred-sanback-at-david-zwirner/>.

<sup>15</sup> "Richard Serra." Artsy. Accessed Sept 09, 2016. <https://www.artsy.net/artist/richard-serra>.

<sup>16</sup> "3 Ft Aluminum U Channel for 12V LED Strip Light." Groupon. Accessed Sept 01, 2016. <https://img.grouponcdn.com/stores/5VY8CpYRcY8cZZ3EJ9Wkdd/storespi22662-1040x640/v1/c700x420.jpg>.

<sup>17</sup> "Polycarbonate panel with UV protection." Archi Expo. Accessed Sept 01, 2016. <http://www.archiexpo.com/prod/dott-gallina/product-54710-613006.html>

<sup>18</sup> "Crash Cushions." Road Safe Traffic Systems. Accessed Sept 08, 2016. <http://www.roadsafetraffic.com/portfolio/crash-cushions/>.

---

## BIBLIOGRAPHY

Hancock, John E. "Precedent and Invention. Between History and Tradition: Notes Toward a Theory of Precedent." *The Harvard Architecture Review*. Volume 5: Precedent & Invention (1986): 192.

"The Competition." Jarfalla Login Gate Competition. Accessed August 20, 2016. <http://jarfalla-logingate-competition.com/english#thecompetition>.

"More Information." Jarfalla Login Gate Competition. Accessed August 23, 2016. <http://jarfalla-logingate-competition.com/english/#more-information>.

Koolhaas, Rem. "Elements of Architecture. : Door." Designed by Irma Boom. Edited by James Westcott. (Venezia: Marsilio, 2014), 1-20.

Le Corbusier, "Le Corbusier Talk with Students." Translated by Pierre Chase. (New York: Princeton Architectural Press, 1999), 45.

Boettger, Till, *Threshold Spaces: Transitions in Architecture* (Basel: Birkhäuser, 2014), 10.