

# MODULATING MONUMENTS

AR4MET110 | FALL 2025  
A MATTER OF SCALE - TALLINN  
GRADUATION STUDIO

SUPERVISED BY KLASKE HAVIK AND PIERRE JENNEN  
METHODS OF ANALYSIS AND IMAGINATION, TU DELFT

YAN KIU LAM | 6189830

GRADUATION REPORT



**00 TABLE OF CONTENT**

**01 INTRODUCTION**

- 01A Introduction (what and why?)
- 01B Problem statement (reason, problem description and/or design assignment)
- 01C Relevance (contribution to profession and society)
- 01D Objective and motivation
- 01E Research and/or design questions
- 01F Scope

**02 APPROACH**

- 02A Approach
- 02B Methods (research and design, including planning)
- 02C Theoretical framework (e.g. literature and precedent research)

**03 RESULTS**

- 03A Research and/or design results

**04 CONCLUSION AND DISCUSSION**

- 04A Conclusion (answer to the research/design questions and/or design assignment)
- 04B Implication and/or recommendations
- 04C Reflection

**05 BACK MATTER**

- 05A Bibliography
- 05B Appendices
- 05C Acknowledgements

**01A PROBLEM STATEMENT:  
SMALL CITY, HUGE BUILDINGS**

The fascination stems from first-hand experience of multiple “oversized” buildings in Tallinn. Taking a stroll around the rather small city, one passes by ample deserted buildings of extreme proportions every few streets. These buildings are so close in proximity yet so far in connection to Tallinn residents’ walks of life – out of scale with the human body, out of relevance to the city fabric, and out of place in their everyday lives.

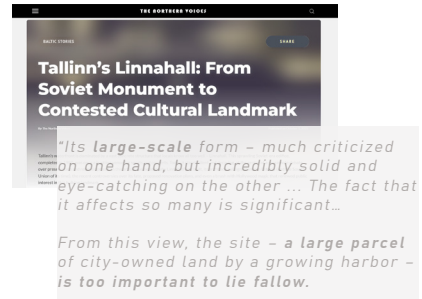
These looming buildings are spatial ores that demand a difficult and deliberate crack of intervention, for their complex pasts and prominent sizes. These vacant structures often sit in prime locations within the urban context – one key example is the infamous Linnahall, a former multi-purpose Olympic venue built in 1980, located at the intersection between the waterfront and the axis projecting from the historic town centre. Despite the prime location and close connection with nature, these buildings are heavily connotated with the Soviet past and stir an uneasy sentiment among Estonians. Another challenge, aside from history, lies in the complexity of their architectural forms. These Brutalist concrete structures were tailored to their original uses and conceived at a stunning scale as symbols of status in the past, making them difficult to appropriate for the needs of contemporary Estonian life and the ongoing development of Tallinn.

Another challenge, aside from history, lies in the complexity of their architectural forms. These Brutalist concrete structures were tailored to their original uses and conceived at a monumental scale as symbols of status in the past, making them difficult to appropriate for the needs of contemporary Estonian life and the ongoing development of Tallinn.

As such, these buildings present themselves as an architectural resource in Tallinn, as well as an opportunity to intervene in the problematised narratives of oppression imposed by previous regimes.

**AS LANDMARKS**

Landmarks perceived as huge become contested objects within Tallinn



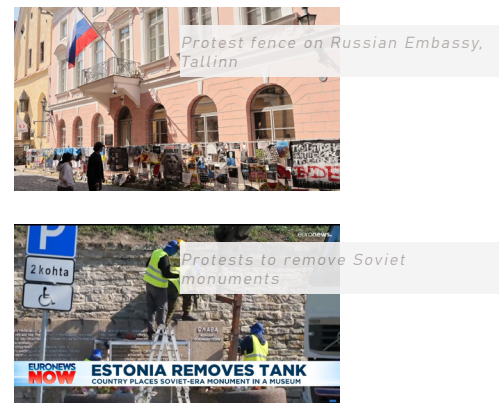
**AS USED SPACES**

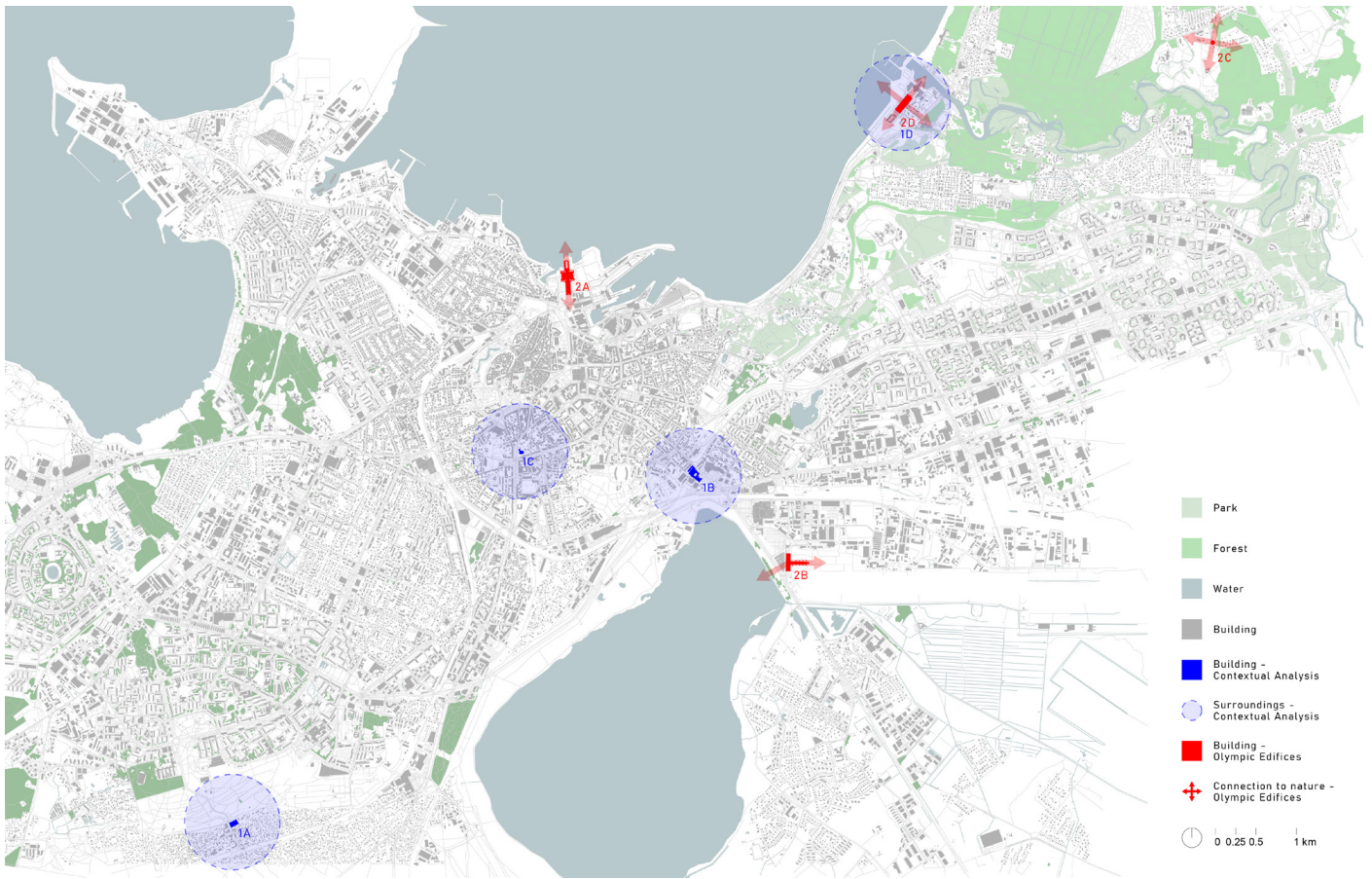
Places become stigmatised, partly due to the previous establishments and social policies



**AS MONUMENTS/ SIGNS**

Conceived meanings of monuments not aligned with Estonian sentiments





1A  
NÕMME MARKET



1B  
FAHLE HOUSE



1C  
KINO KOSMOS



2A  
LINNAHALL  
*Unknown, retrieved from <https://visitestonia.com/en/tallinns-linnahall>*



2B  
TALLINN AIRPORT  
*By Tallinn Airport, retrieved from <https://estonianworld.com/business/tallinn-airport-begins-e75m-upgrade-as-traveller-numbers-surge/>*



2C  
TALLINN TV TOWER  
*Unknown, retrieved from <https://hiddentallinn.com/wp-content/uploads/2011/09/sdc12876.jpg>*



1D/2D  
OLYMPIC YACHTING CENTRE  
*Jaan Rõõmus, retrieved from <https://news.err.ee/1609752620/tv-commentator-tallinn-made-very-clever-use-of-1980-moscow-olympic-regatta>*

DIAGRAM - PROBLEMS ABOUT OVERSIZED BUILDINGS IN TALLINN

**01B RELEVANCE:  
OLD BUILDINGS, NEW NARRATIVES**

Engaging with these oversized Soviet-era structures is not only an exercise in architectural preservation or adaptation, but an urgent inquiry into the values that shape contemporary urban life in Tallinn.

In terms of architectural quality, the project investigates the scalar and spatial juxtaposition between the gigantic, ossified Olympic landmarks and the intimate, fluid nature of human inhabitation. These contradictions foster design thinking across various scales – from defining human scale within out-of-scale spaces, to relating out-of-place structures to their immediate surroundings, and to adapting out-of-context urban tissues in the city. It also rethinks architecture's role as a mediator and its capacity to engage with contradiction, grounded in the real-life scenario of Tallinn's Olympic legacy.

By revealing the latent potential of “problematic” architecture and critically attempting adaptive reuse within a politically and culturally sensitive context, the project expands insights into how Estonians may rewrite their societal narratives while embedded in an agglomerated built environment.

Since the change of regime, Tallinn has undergone rapid urban transformation under various capitalist forces, leaving these architectural remnants at risk of erasure or superficial adaptation, and consequently impoverishing both the city and its collective memory.

The project confronts these challenges and positions itself as a reflection on the techniques and potentials of intervening in politically charged architectural pieces.

**01C OBJECTIVE AND MOTIVATION:  
ONE BUILDING, MULTIPLE LAYERS**

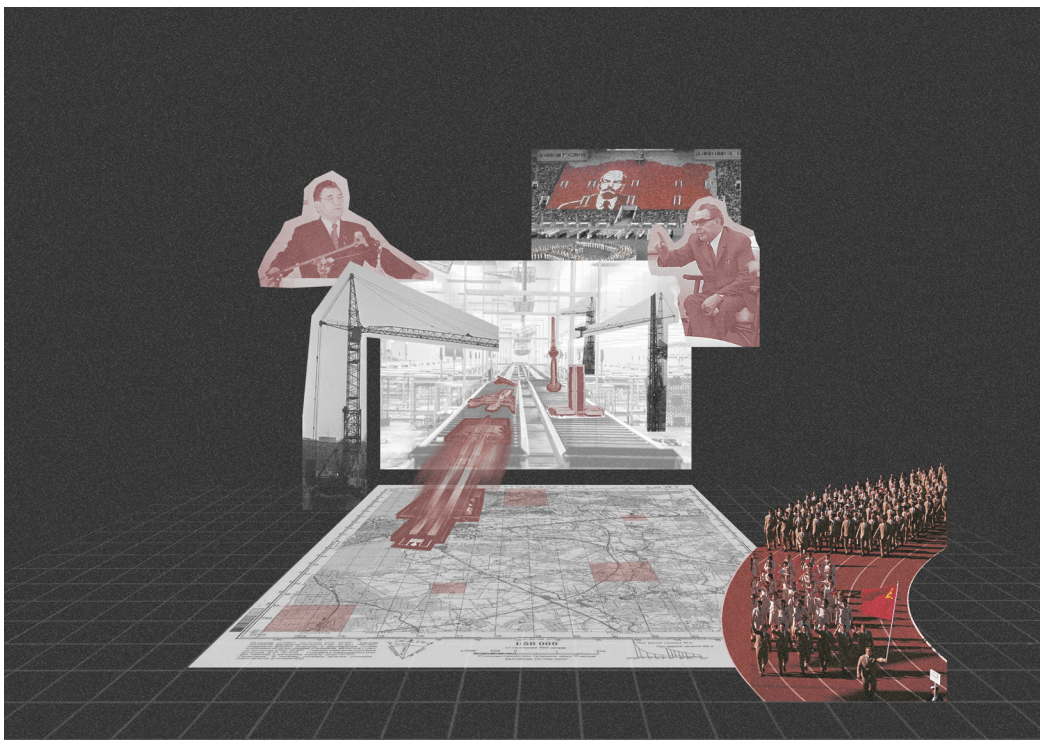
Conceptually, the project navigates the challenge of intervening in Olympic establishments of exhilarating dimensions, both in physical and perceptual terms. Extending the idea of subverting connotations from past regimes, the formal operations are intended to intrude upon and contrast with the solemn architectural edifices, particularly their inherent scales. At the same time, these newly curated spaces coexist with the existing architectural elements, forming another layer of juxtaposition in spatiality and posing a challenge for optimal integration. The idea is borrowed from Foucault's notion of Heterotopia, which will be elaborated in the subsequent section. In relation to contextuality, the formal operations also respond to the building's contextual clues rather than serving as a purely formal exercise. This reflects an ambition to introduce new yet cohesive programmes and, consequently, meaningful lived experiences within the building and its surrounding environment.

The realization of these formal and programmatic interventions is made possible through careful attention to technical considerations. As spaces are subtracted and modulated, materials – particularly concrete – are extracted and made locally available, opening possibilities for in-situ reuse. The techniques of processing concrete to yield intentional, reusable products become a point of critical exploration. Conversely, where spaces are inserted or layered onto the existing structures, the additional elements hold potential to enhance building performance, including thermal insulation and the implementation of circular building services systems.

Overall, the project entangles the complexities of temporalities across regimes, contradictions in spatiality, and the integration of technologies, reflecting my interest in deciphering architectural objects and positioning them within an intentional relational framework that is both meaningful and pragmatic.



COLLAGE -  
HETEROTOPIC LENS TO VIEW AND OPERATE THE YACHTING CENTRE



COLLAGE -  
SOVIET TOP-DOWN CHURNING PRODUCTION OF OVERSIZED ESTABLISHMENTS AT TALLINN  
DURING 1980 OLYMPICS

01D RESEARCH AND/OR DESIGN QUESTIONS

**Main question:**

How can we activate oversized Soviet Olympic establishments in Tallinn to reconcile historical narratives with contemporary use?

**Sub-questions:**

What are these oversized buildings? Why are they oversized? How do they represent Tallinn and each of its areas?

-> Contextual study

Why are these Olympic establishments vacant and underused?

-> Contextual study

How do we define and read into the concept of "oversized", and hence subvert it?

-> Methodology

Where are these Olympic establishments located? What are the contextual opportunities of the oversized Olympic establishments?

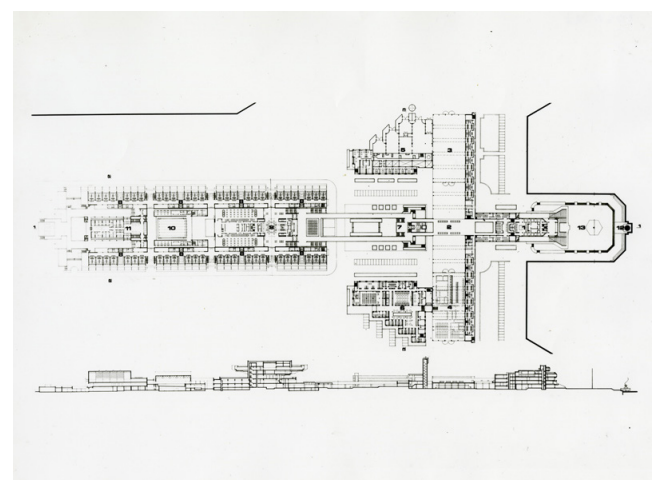
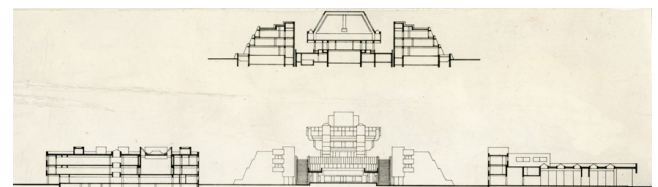
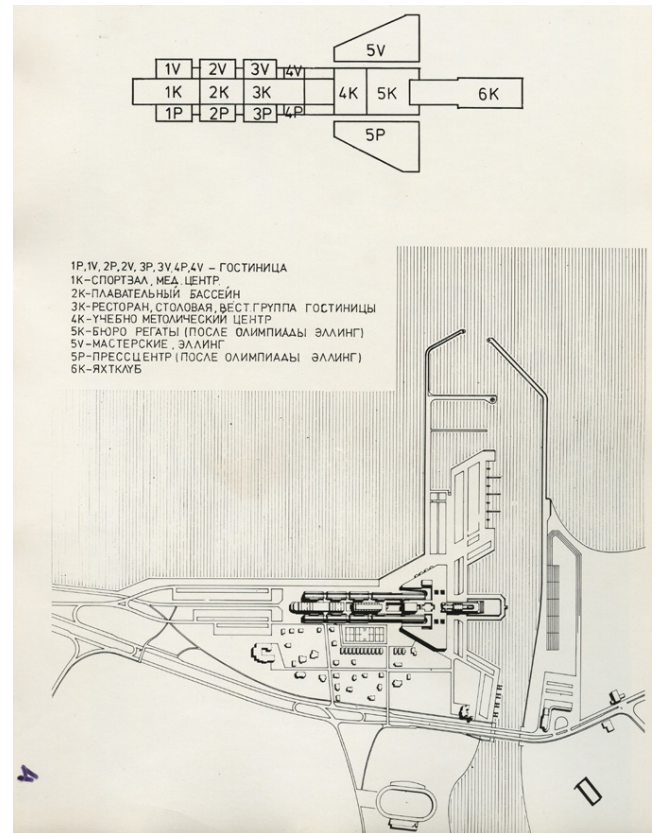
-> Design anchors

What are the problems with these "oversized buildings"?

-> Design anchors

Who are potential users and stakeholders to these Olympic establishments?

-> Design anchors



ORIGINAL DRAWINGS –  
OLYMPIC YACHTING CENTRE  
*Unknown, retrieved from MuS – Estonian Museums Portal.*

## 01E SCOPE

My project is a proposal for the adaptive reuse of the hotel complex of the Olympic Yachting Centre (1980) on the Pirita coastline. Different modes of spatial addition and subtraction will be employed to situate and connect the project to the adjacent landscape and community in a contemporary context, introducing functions of housing, recreation, and communal programmes (to be further specified). These new spatial modifications and interventions aim to overcome the stigmatized “monumental” connotations associated with many vacant Soviet-era establishments, while simultaneously bridging and grounding the Yachting Centre within the Pirita neighbourhood.



SCALE L  
By Pirita TOP, retrieved from <https://www.piritatop.ee/>



SCALE M  
Unknown, retrieved from <https://pirita-spa-hotel-tallinn-11911.hotel-ds.com/en/>



COLLAGE -  
DIAGRAM MODIFIED FROM POSTER BY GUSTAV KLUTSIS  
(1928)



SCALE S

PHOTOGRAPHS -  
HOTEL COMPLEX OF OLYMPIC YACHTING CENTRE

## 02A THEORETICAL FRAMEWORK (E.G. LITERATURE AND PRECEDENT RESEARCH)

With the initial fascination stemming from the oversized phenomenon of the 1980 Moscow Olympic architectural edifices, the project is approached through a textual framework that deciphers and connects architecture across multiple scales (S, M, L, XL) primarily driven by the synonymous book *Small, medium, large, extra-large* by OMA, Rem Koolhaas, and Bruce Mau.

### “Bigness” of Olympic Edifices

In the beginning of the essay “Bigness” in the book, the author already stressed upon the significance of Bigness – only through Bigness is there the next level of complexity upon mobilization within the realm of architecture.

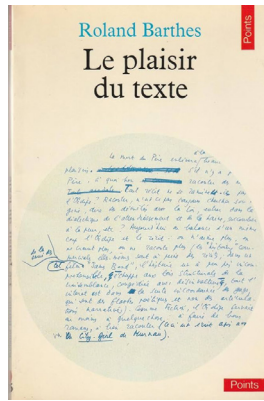
Drawing on Koolhaas’s concept of “Bigness,” as discussed in *Delirious New York*, buildings that reach a certain scale begin to operate beyond the control of a single unifying architectural idea. Instead, their internal elements gain a degree of independence, while still contributing to the overall coherence of the project rather than breaking it apart. At the same time, this scale disrupts the relationship between exterior and interior, meaning the façade no longer reveals the activities within – what is visible from the outside no longer reflects what happens inside (Koolhaas et al., 1998).

These ideas pose a very relevant question to the enormous scale of the Olympic Yachting Centre – within the unified concrete motif of the existing building, how can we liberate it by manifesting the autonomy of each building components? The “bigness” of the site hence can be understood as a double-edged sword, opposing both the Soviet’s ambition of unity and control, and contemporary perspectives that abandon coherence in favour of fragmentation in architecture. (Koolhaas et al., 1998)

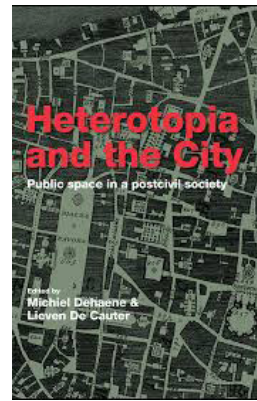
### Framing and keying – Elemental operations on Olympic Edifices

Considerations of appropriating the Olympic building for the contemporary Estonian context extend beyond questions of form and use to include the conceptual framework of design itself. To counter the modernist “indexical” sameness embedded in the architectural language of Olympic edifices, the methods of framing and keying architectural elements propose a departure from the mechanical techniques of previous decades of modernism (Carpo, 2011). Contemporary technology, now primarily digital, introduces a flattened and non-hierarchical relationship between data, in which elements are abstracted as distinct and individualised objects (Hui, 2012).

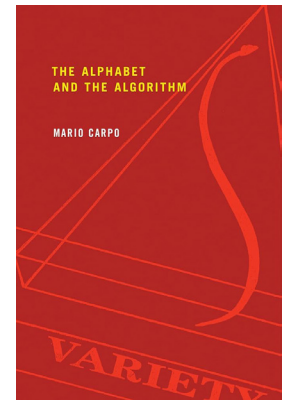
Within this broader context of technicity, the project treats architectural fragments from different contexts and scales as equally significant design agents, capable of forming new and open-ended relations. In essence, the massiveness of the Olympic edifices is countered by elevating architectural parts of smaller scales to a level of equal importance through their prioritisation in the early design stages. Furthermore, the kit-of-parts for intervention is not limited to precedents within Estonia, but is drawn from global case studies, viewing these parts as neutral architectural strategies from which new spatial relations may be generated.



Barthes, R. (1975). The pleasure of the text (R. Miller, Trans.)



Dehaene, M., & De Cauter, L. (Eds.). (2008). Heterotopia and the city: Public space in a post-civil society.



Carpo, M. (2011). Variable, identical, differential. In The alphabet and the algorithm.

## LITERARY REFERENCES

### Olympic edifices as texts for re-read/ re-write/ re-interpret

The project stems from a hypothesis where the 1980 Olympics establishments can be re-interpreted and appropriated for the contemporary Estonian lives, bringing up the question how the same piece of architecture could be framed and viewed from an alternative perspective. This ties to architecture's nature as texts. Roland Barthes stresses on the coded nature of language being a 'legislation' of textual elements, a site of oppressive power that only literature can resist. Architecture shares a very similar construct, where individual architectural elements become an assemblage, whose imposition could be intervened by active spatial writing and interpretation. (Barthes, 1977; Martin, 1998)

Within the architectural texts, there are multiple instances of intentional use of signs such as spatial motives of enormity, solemnness, etc. Yet, the 'signifier' and the 'signified' are not directly correlated. (Barthes, 1988; Martin, 1998) Instead, they are merely connected by the signs and need not behold similar meanings. As such, the Soviet 'signifiers' in the Olympic establishments need not be read in their assigned connotations, but in line with the contemporary context with newly 'signified' connotations tailored to the temporal and situated context of each of the Olympic establishments.

#### Olympic edifices as Heterotopia Now and Then

The project thus attempts to explore possibilities of re-writing Olympic edifices by viewing it with a heterotopic lens borrowed from Michiel Foucault. In his 1967 writing "Of other spaces", he pinpointed

his interest in sites and emplacements that 'have the curious property of being in relation with all the other sites, but in such a way as to suspend, neutralize, or invert the set of relations designated, mirrored, or reflected by them.'" One of the two types of these spaces is heterotopia. Heterotopia function as counter-sites – realized spaces that operate like lived utopias. Within them, the many other spaces of culture are simultaneously reflected, questioned, and reconfigured. They act as a kind of spatial mirror, revealing what is absent through what is materially present, and exposing the tensions between reality and imagination.

The theory echoes the nature of Olympic establishments – constructed in grandeur in 1980s under the Soviet regime's grand narrative of power but left in dilapidation currently more than two decades of Estonian independence. These buildings are points of reflection and contest on the switch and contradiction of politics, culture and spatial practices. Extending the dialectic narrative of presence in absence from the theoretical realm to the grounded architectural design, spatial additions and subtractions can viewed as means of juxtaposition from new societal relations. Few of the principles of heterotopia will be applied for such purpose of re-reading and re-writing these architectural pieces for the contemporary Estonia – namely heterotopia's power to juxtapose, reveal a slice of time, and function of compensation.

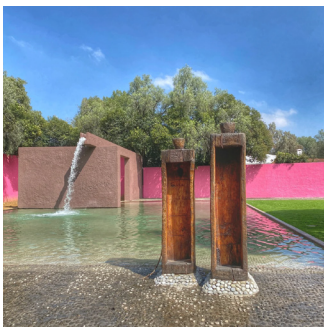
**02B METHODS (RESEARCH AND DESIGN, INCLUDING PLANNING)**

**Case studies**

The project follows the general framework of 'research by design' of the Methods of Analysis and Imagination studio, where analytical research is integrated and extended over the course of design. Given that the initial fascination of the project coming from the general phenomenon of oversized architecture, the project sets its foundation in a diverging contextual palette or matrix of case studies of oversized architecture in different areas of Tallinn to understand their situation and implication to each of area they are located in. With a strong interest in Olympic Yachting Centre and its ties to the Pirita suburbs and nature, the research will encompass but not limited to case studies of:

**1. Other Olympic establishments, particularly the ones in vicinity to nature**

- Tallinn TV Tower (1980) by David Baziladze and Juri Sinis
- Linnahall (1980) by Raine Karp and Riina Altmae
- Tallinn Airport (1980) by Mihhail Piskov
- Olympic Yachting Centre (1980) by Henno Sepmann, Peep Jänes, Ants Raid, and Avo-Himm Looveer



LOVERS FOUNTAIN, LUIS BARRAGAN (1964)  
Unknown, retrieved from <https://www.thenotsoinnocentsabroad.com/blog/why-we-love-barragns-fuente-de-los-amantes>



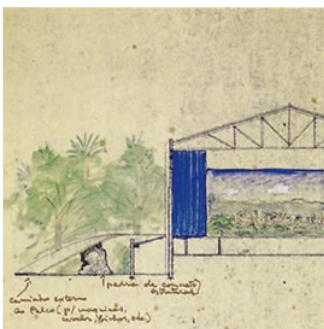
CUADRA SAN CRISTOBAL, LUIS BARRAGAN (1968)  
Armando Salas Portugal, retrieved from <https://www.barragan-foundation.org/works/list/cuadra-san-cristobal>



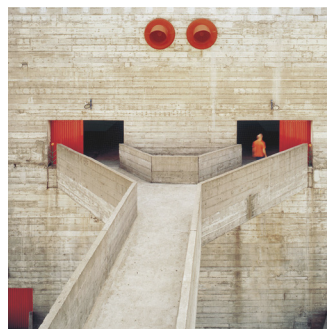
FRANCISCO GILARDI HOUSE, LUIS BARRAGAN (1976)  
Armando Salas Portugal, retrieved from <https://www.barragan-foundation.org/works/list/gilardi-house>



HEDMARK MUSEUM, SVERRE FEHN (1979)  
Hélène Binet, retrieved from <https://divisare.com/projects/311753-sverre-fehn-helene-binet-hedmark-museum>



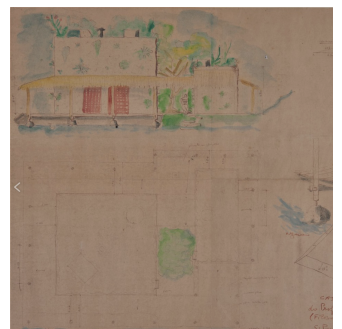
THE POLYTHEAMA THEATRE, LINA BO BARDI (1985)  
<https://arquitecturaviva.com/works/renovacion-del-teatro-politheama-3>



SESC POMPEIA, LINA BO BARDI (1986)  
Nelson Kon, retrieved from <https://hicarquitectura.com/2024/09/lina-bo-bardi-sesc-pompeia/>



LADEIRA DA MISERICÓRDIA, LINA BO BARDI (1987)  
Unknown, retrieved from <https://www.wmf.org/monuments/ladeira-da-miseric%C3%B3rdia>



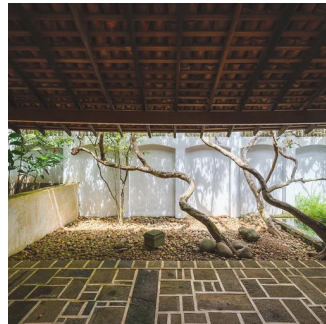
VALÉRIA CIRELL HOUSE, LINA BO BARDI (1957)  
Lina Bo Bardi, retrieved from <https://hiddenarchitecture.net/valeria-p-cirell-house/>

## 2. Architectural pieces connected to landscape

- Lovers Fountain, Luis Barragan (1964)
- Cuadra San Cristobal, Luis Barragan (1968)
- Francisco Gilardi House, Luis Barragan (1976)
- Valéria Cirell House, Lina Bo Bardi (1957)
- The Polytheama Theatre, Lina Bo Bardi (1985)
- SESC Pompeia, Lina Bo Bardi (1986)
- Ladeira da Misericórdia, Lina Bo Bardi (1987)
- Water Temple, Tadao Ando (1991)
- Benesse House Oval, Tadao Ando (1995)
- Sayamaike Historical Museum, Tadao Ando (1995)
- House in Colombo, Geoffrey Bawa (1960)
- Ena de Silva House, Geoffrey Bawa (1962)
- A.S.H. de Silva House, Geoffrey Bawa (1962)
- Triton hotel, Geoffrey Bawa (1981)
- The Brion Cemetery, Carlo Scarpa (1978)
- Hedmark Museum, Sverre Fehn (1979)
- the FRAC, Lacaton & Vassal (2013)



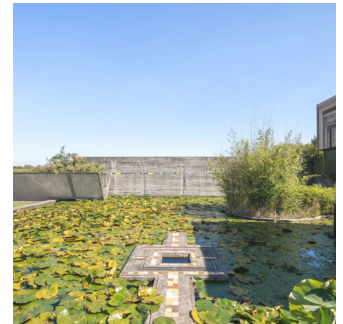
HOUSE IN COLOMBO, GEOFFREY BAWA (1960)  
Harry Crowder, retrieved from <https://www.worldofinteriors.com/story/geoffrey-bawa-number-11-colombo>



ENA DE SILVA HOUSE, GEOFFREY BAWA (1962)  
Teardrop Hotels, retrieved from <https://www.wallpaper.com/architecture/residential/ena-de-silva-house-geoffrey-bawa-sri-lanka>



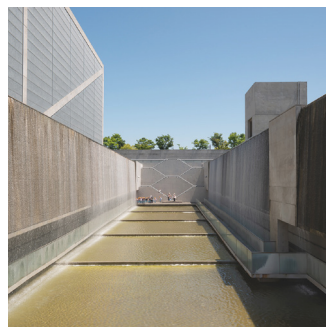
TRITON HOTEL, GEOFFREY BAWA (1981)  
Unknown, retrieved from <https://www.archnet.org/sites/3032>



THE BRION CEMETERY, CARLO SCARPA (1978)  
Federico Covre, Klaus Kinold, retrieved from <https://www.sensesatlas.com/the-brion-cemetery-carlo-scarpa/>



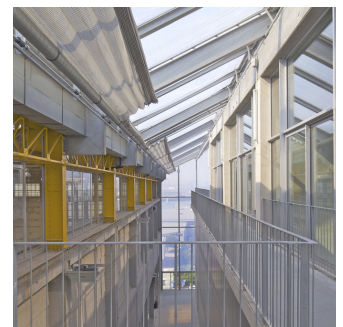
BENESSE HOUSE OVAL, TADAO ANDO (1995)  
Tomio Ohashi, retrieved from <https://arquitecturaviva.com/works/casa-benesse-naoshima>



SAYAMAIKE HISTORICAL MUSEUM, TADAO ANDO (1995)  
Andres Gallardo, retrieved from <https://andresgallardo.photography/an-ode-to-water-by-tadao-ando>



WATER TEMPLE, TADAO ANDO (1991)  
Mitsuo Matsuoka, retrieved from <https://arquitecturaviva.com/works/templo-del-agua-higashiura>



THE FRAC, LACATON & VASSAL (2013)  
Philippe Ruault, retrieved from <https://www.lacatonvassal.com/index.php?idp=61>

## 02B METHODS (RESEARCH AND DESIGN, INCLUDING PLANNING)

### Scalar Framework

In the initial phase, contextual precedents and the hotel complex of the Olympic Yachting Centre are studied in terms of their roles as landmarks (Scale L), used spaces (Scale M), and monuments/signs (Scale S). From these analyses, a palette of multi-scalar conditions and potential operations is derived, providing the basis for spatial intervention. Different scales are always studied simultaneously and in relation to one another, a strategy key to bridging the enormous scale of the architectural landmarks with the human scale of inhabitation. Each scale focuses on distinct aspects: Scale L emphasizes impressions from distance, Scale M considers objects and traces of use, and Scale S engages with signs, timestamps, and symbolic markers.

### Fragment - collage - modulate - montage

Moving onto the design phase, the technique of collage is employed in response to the site as a "Big Building". Synthesising the theoretical references, the Yachting Centre will be read and intervened as a dualistic agglomerated entity with individualistic indexical elements. As such, the design is to be done in three steps:

1. Identifying and cataloguing spatial fragments from precedents
2. Collaging and inserting fragments into the project
3. Resolving and appropriating the spatial moments
4. Cohering the fragments into cohesive sequences

Through this act of fragment - collage - modulate, the Yachting Centre is re-interpreted - with fragments unbounded by time and geographical constraints while through a very contextual lens of Pirita landscape.



SCALE L -  
FAHLE BUILDING FROM AFAR



SCALE M -  
INFORMAL USE OF STAIRCASE  
IN NOMME



SCALE S -  
"KOSMOS" SIGNAGE IN SOVIET  
TIMES

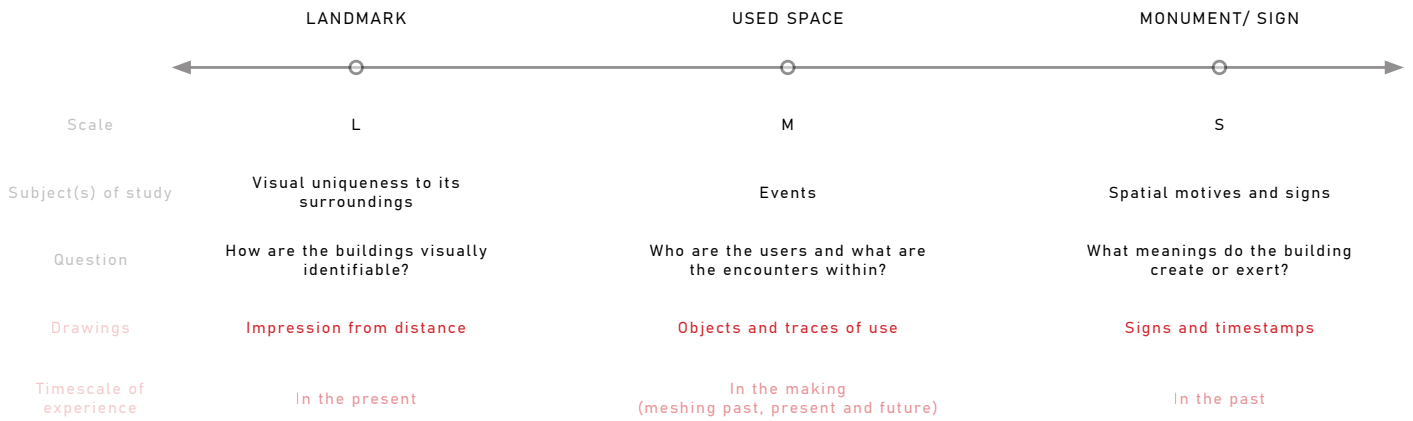


DIAGRAM -  
SCALAR FRAMEWORK FOR CASE STUDY CATALOGUE

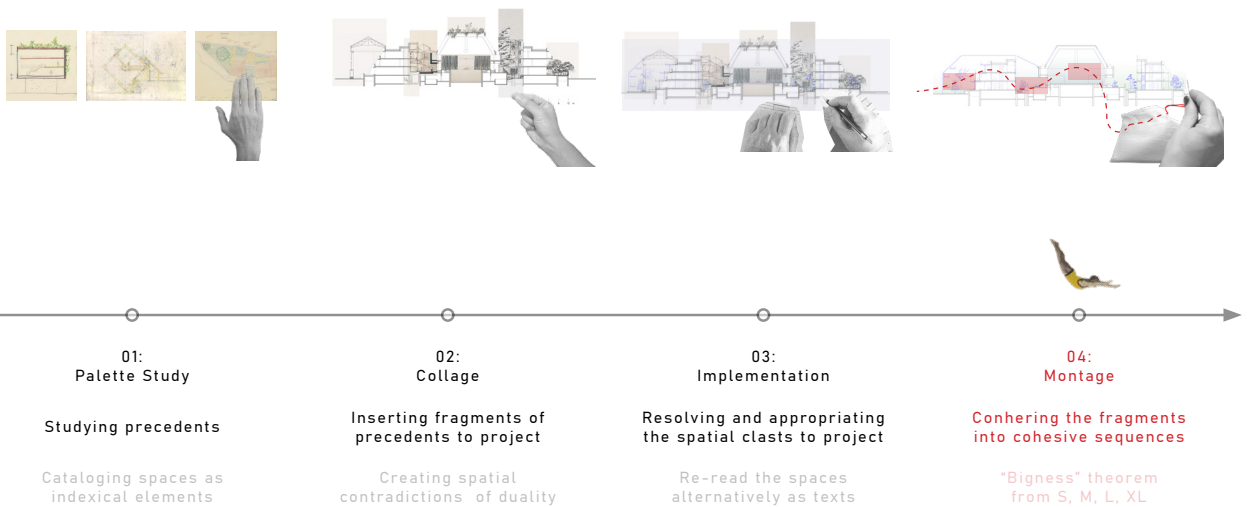
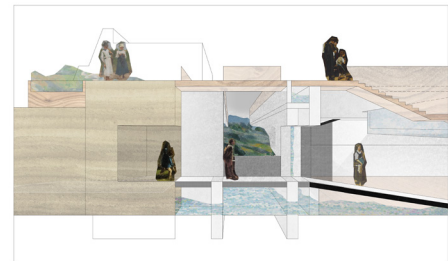


DIAGRAM -  
METHODOLOGY FRAMEWORK FOR ITERATING SPATIAL MODULATION

## 02B METHODS (RESEARCH AND DESIGN, INCLUDING PLANNING)

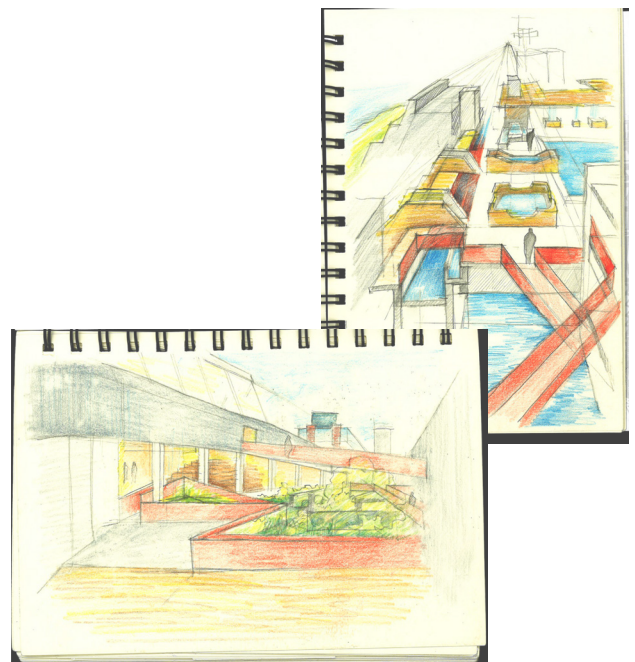
### Collage and montage as a thinking method

Following the first attempt of collaging, the project proceeds by uniting the spatial clasts by another exercise of “re-read” – through the method of “montage” – the individual spaces are choreographed into cohesive sequences and stitched together as one space. Spatial collages are created both within the multi-scalar framework and within each scale, then correlated to one another as montages. Eventually, again, re-interpreted into spaces and diagrams of strategies. Key references include Exodus, or the voluntary prisoners of architecture by Rem Koolhaas (1972), The Manhattan Transcripts (1976-1981) by Bernard Tschumi, collages by Superstudio and Yves Brunier. (Berteloot & Patteeuw, 2015)

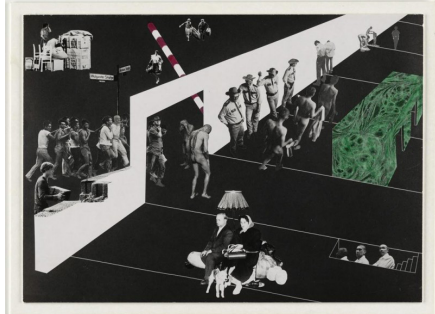
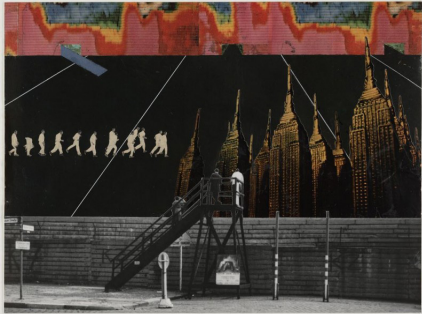


### Cross-media Reinterpretation

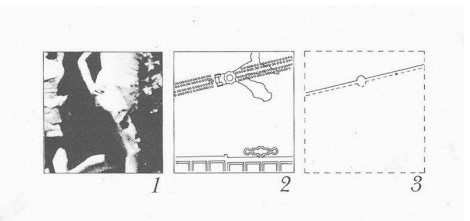
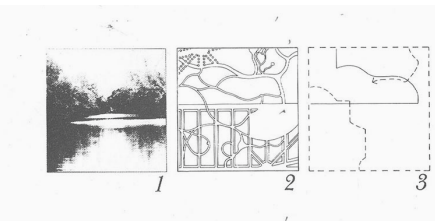
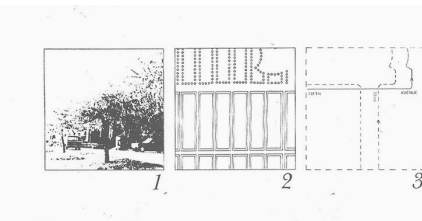
In terms of technique, the multiscale framework works through constant overlay and reinterpretation across different media. The process usually starts loose – collages, quick perspectival sketches, fieldwork notes – just to test spatial intentions without overthinking. These ideas are then pulled back into architecture through plans and sections at different scales. Things get more precise, sometimes painfully so. From there, digital and physical models come in to test what actually works and what doesn't. Nothing really stays fixed. Each medium translates, distorts, and pushes the design a bit further. Through this back-and-forth, the project slowly holds together – balancing scale, programme, and spatial experience without fully settling into one way of thinking.



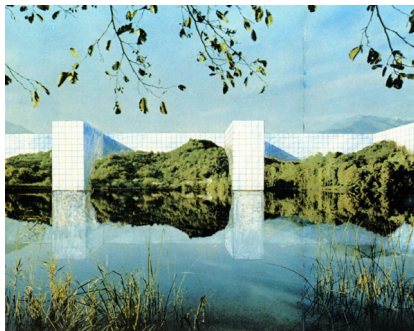
SKETCHES AND COLLAGES



REFERENCE - EXODUS, OR THE VOLUNTARY PRISONERS OF ARCHITECTURE BY REM KOOLHAAS (1972)



REFERENCE - THE MANHATTAN TRANSCRIPTS (1976-1981) BY BERNARD TSCHUMI




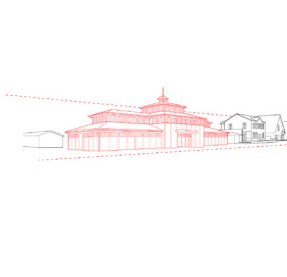
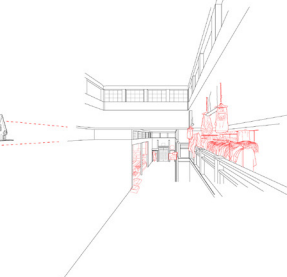
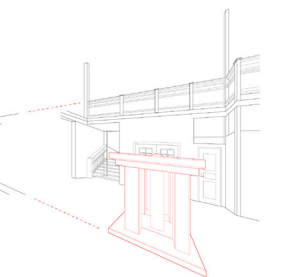




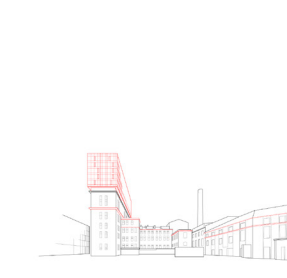
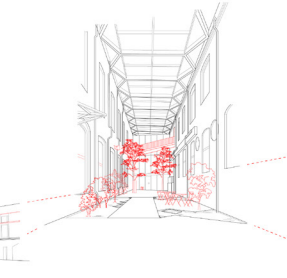
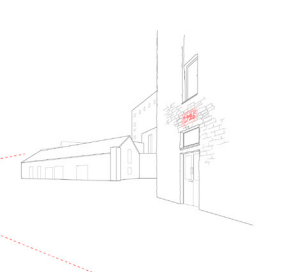
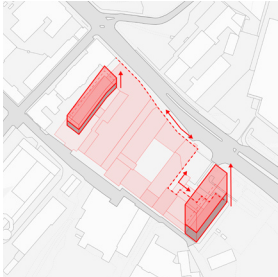
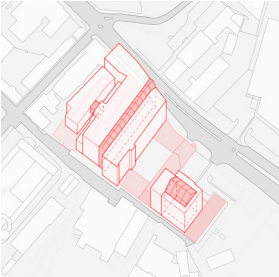
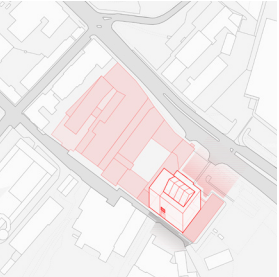
REFERENCE - COLLAGES BY SUPERSTUDIO



REFERENCE - COLLAGES BY YVES BRUNIER

03A RESEARCH - CONTEXT AND SITE

In the preliminary attempt, the design process began with the contextual studies of the oversized buildings in Tallinn – first by diverging into four precedents situated in different areas and constructed in different time periods, then converging into different architectural scenarios under the L, M and S scalar framework.

	LANDMARK	USED SPACE	MONUMENT/ SIGN
Scale	L	M	S
 <b>NÕMME MARKET</b>  1908 Market Basilica type Timber			
Mechanism			
Observation	Facade elaboration + Stacking masses	Surfaces and structure for informal use	Water well as a central focal point
 <b>FAHLE HOUSE</b>  1936 Mixed-use commercial complex Art Nouveau Limestone, masonry, concrete			
Mechanism			
Observation	Accentuating verticality + Horizontal feature to connect the stepping masses	Connecting two buildings with a common greenhouse/ courtyard	Timestamp of construction

LANDMARK

USED SPACE

MONUMENT/ SIGN

Scale

L

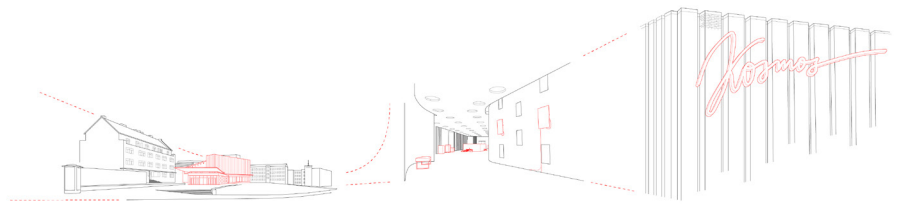
M

S

Scenario

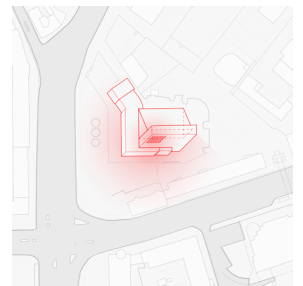
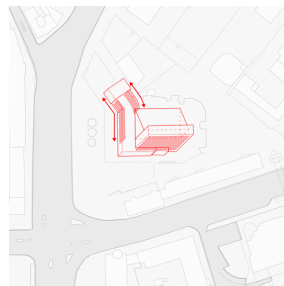
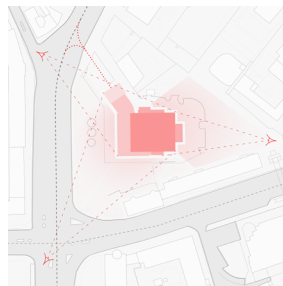


KINO KOSMOS



1964  
Cinema (vacant)  
Soviet  
standardised  
modernist  
Concrete, masonry

Mechanism



Observation

Diagonal massing facing  
main road junction

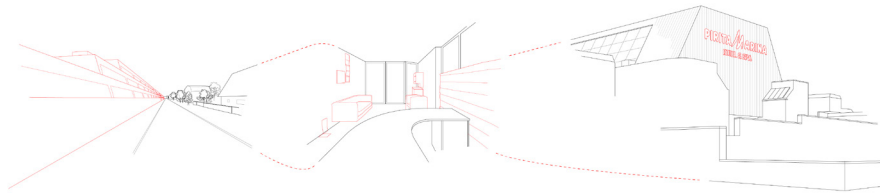
Placement of furniture  
aligned to facade  
motives

Emblematic logo of  
"Kosmos" type cinemas



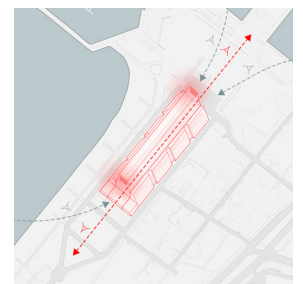
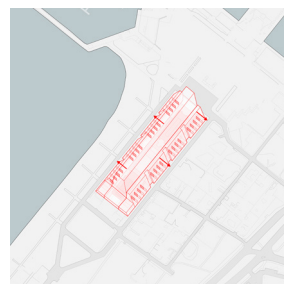
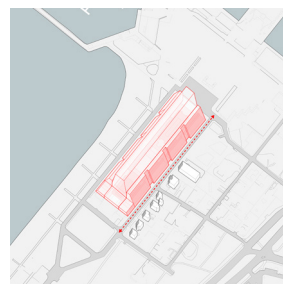
OLYMPIC  
YACHTING CENTRE

Scenario



1964  
Hotel (Vacant)  
Brutalist  
Concrete

Mechanism



Observation

Continuous building  
block mass increases  
visibility

Flexible partitioning  
blocked to create  
smaller private spaces

Emblematic logo of  
Olympics in its vicinity

03A RESEARCH - CONTEXT AND SITE

From the contextual analysis, the Olympic Yachting Centre is selected as the site for its potential for activation and reuse. A basic site analysis is then conducted to formulate the scope and design brief based on the '5W1H' framework. The diagram on the left addresses the questions of "what" (kinds of spaces) and "how," proposing strategies to soften the overall massing in response to the context, while the one on the right responds to "what" (kinds of programmes) and "who," outlining programme strategies tailored to different user groups.

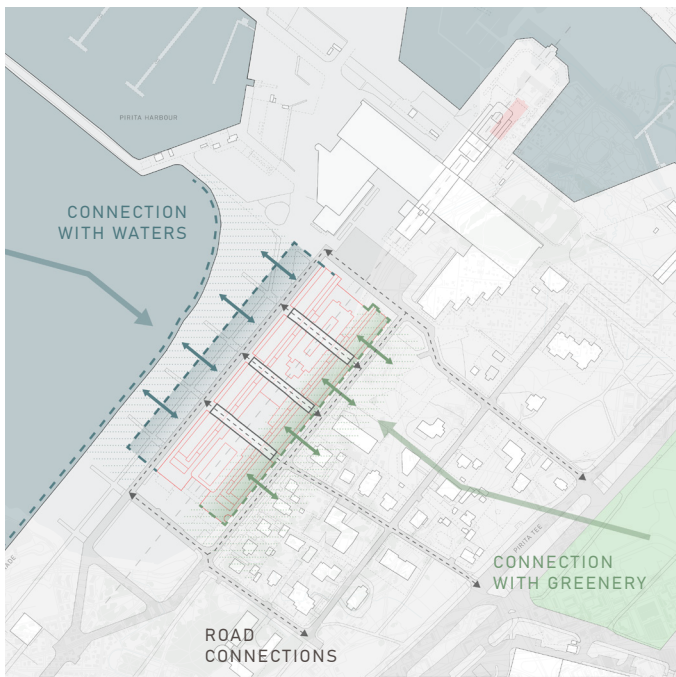


WHERE?

At the junction of Pirita River and Pirita harbour;  
longitudinal axis parallel to the Northeast stretch of Tallinn's coastline

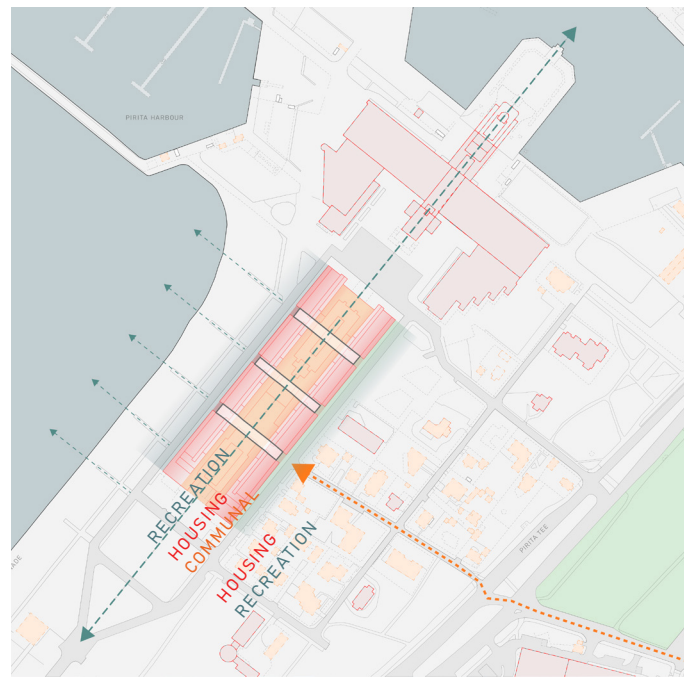
WHEN?

Built in 1980 Moscow Olympics,  
Closed its doors for renovation since 2022, vacant for now



**WHAT?**

Existing connections to nature and road network

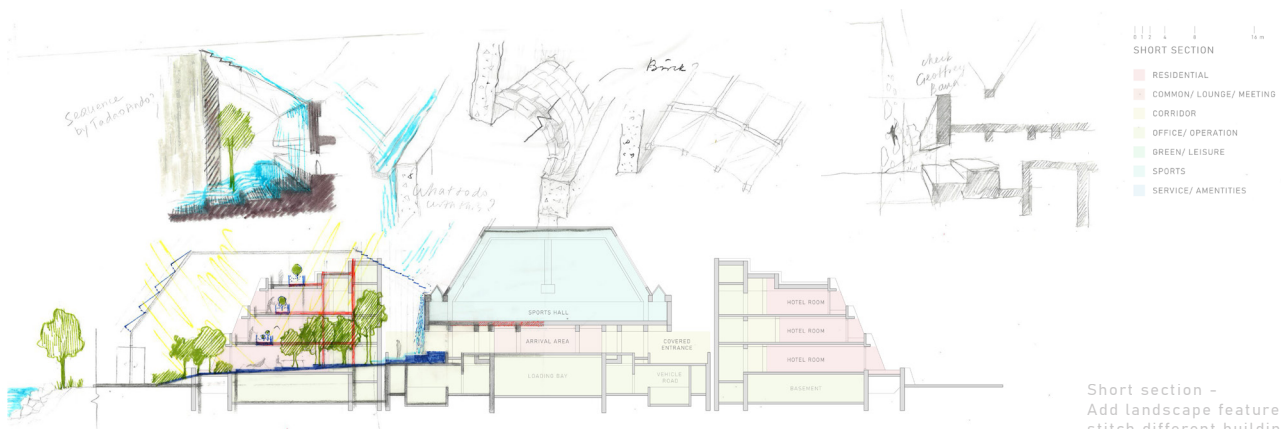


**WHO?**

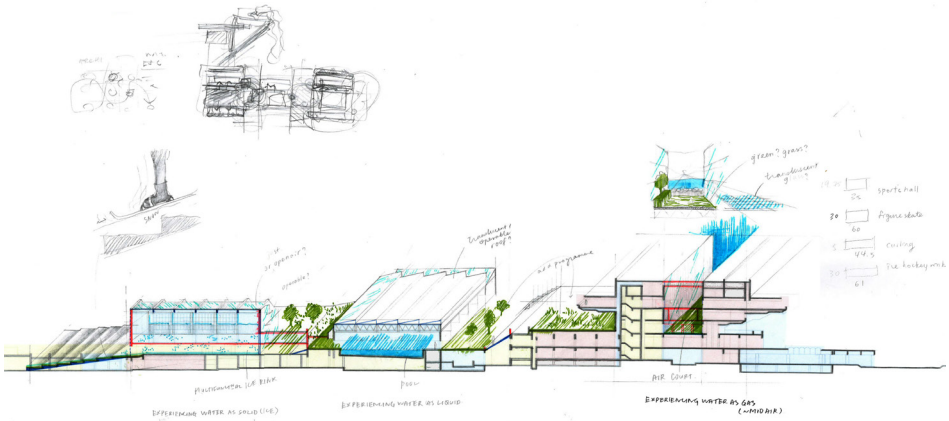
- S - Housing - for people who work in Pirita
- M - Communal - for the Pirita community
- L - Recreation - for all people in Tallinn

03A RESEARCH - CONTEXT AND SITE

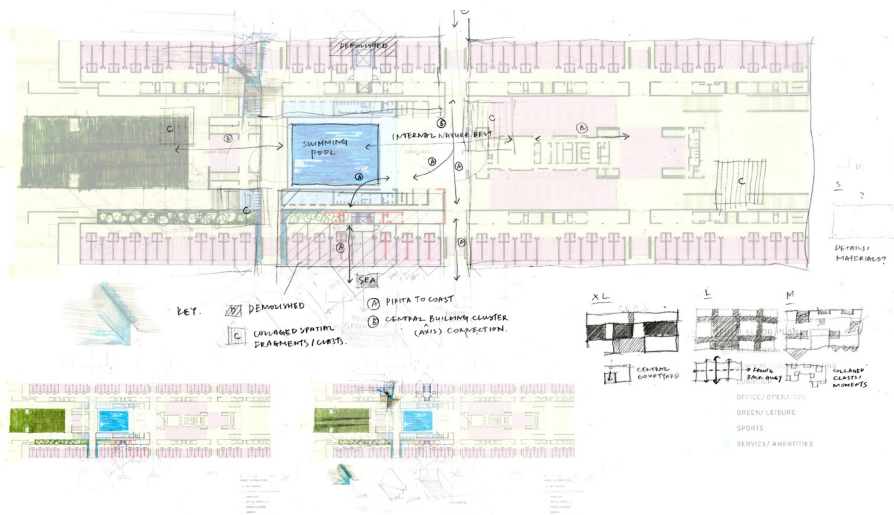
Following the site analysis, a series of massing studies and iterative sketches was done to the existing plan and sections of the Yachting Centre, which were analysed and consolidated into a table of massing strategies to lead onto the design. The intention of the iterations was to puncture through the massive monolith and to bridge it to the Pirita sea and neighbourhood.



Short section - Add landscape feature between to stitch different buildings



Long section - To integrate the three separate buildings along the central axis with water at three states, namely solid (ice), liquid (water) and gas (transpired water vapour), then to stitch the three buildings with in-between courtyards



Plan - To integrate the three separate buildings and to interfere the building with a grand gesture of a courtyard

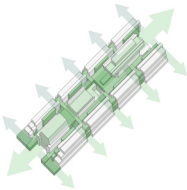
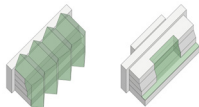
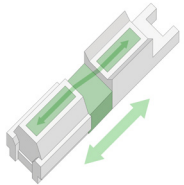
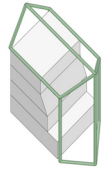
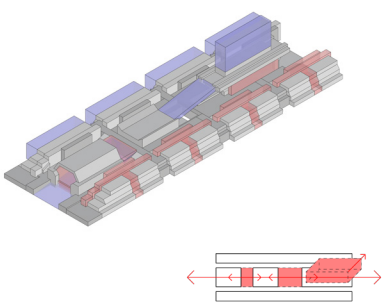
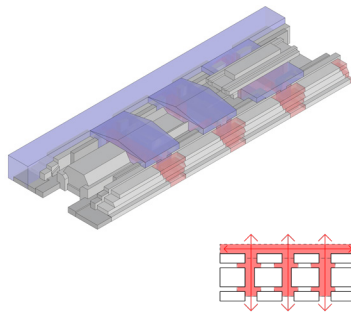
Scale	XL	L	M	S
Spatial Intent	To connect	To compete	To convert	To contrast
Design Scope	Landscape	Massing	Programme	Material
Existing Condition	Harbourside, parks, forests in vicinity	Big monolithic blocks	Isolated building programmes	Massive concrete motifs
Design Approach				
	Landscape pathways	Greenhouse and courtyard inserts	In-between leisure spaces	Modular natural materials

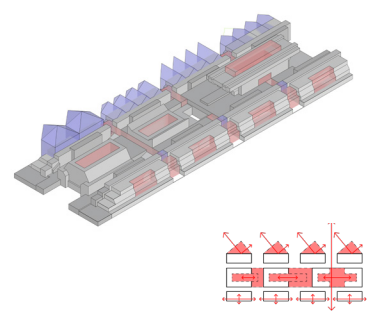
TABLE - MASSING STRATEGIES



OPTION 1 - CENTRAL CONNECTOR



OPTION 2 - CENTRAL STREETS AND TERRACING

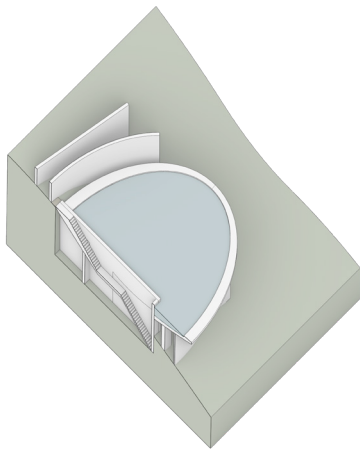


OPTION 3 - THREE TYPES OF COURTYARDS

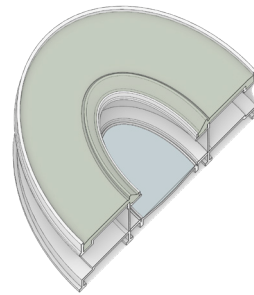
MASSING STUDIES - FIRST DESIGN ATTEMPTS - ISOMETRIC SCREENSHOT AND PLAN DIAGRAMS

03B RESEARCH - PRECEDENTS

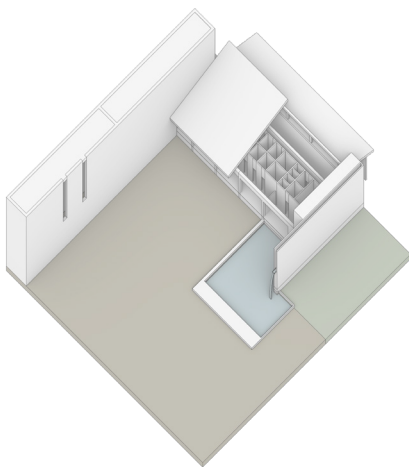
Responding to the tabulated spatial strategies, potential spatial clasts are researched and studied, forming a catalogue of architectural motifs to be implemented in the design. The precedents are selected for their distinct spatial qualities and their relationships with landscape elements, here simplified into three categories: earth, greenery, and water. Echoing the theoretical framework of keying and framing, these precedent spatial clasts are treated as indexical references, largely detached from their original sites and temporal contexts.



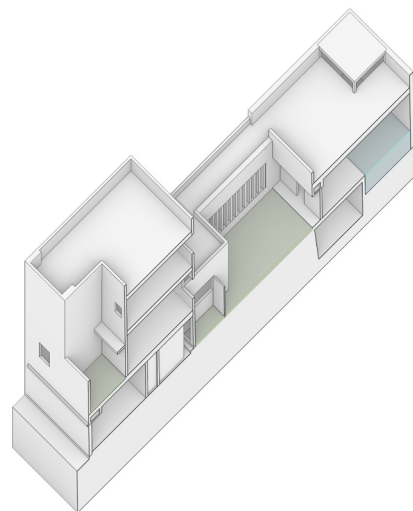
Water Temple,  
Tadao Ando (1991)



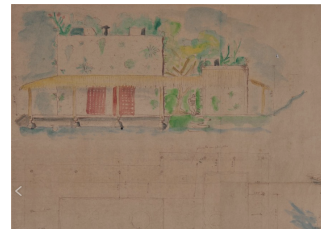
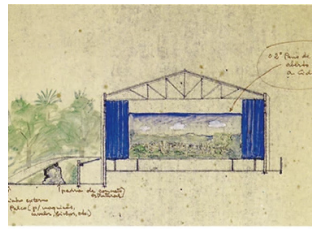
Benesse House Oval,  
Tadao Ando (1995)



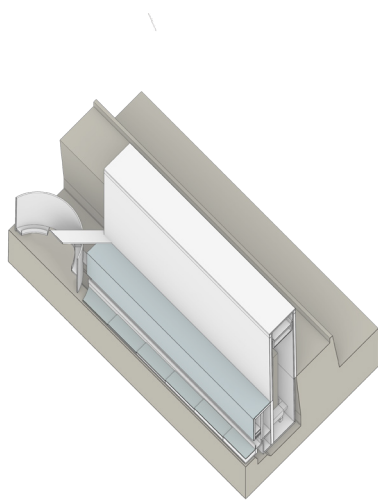
Cuadra San Cristobal,  
Luis Barragan (1968)



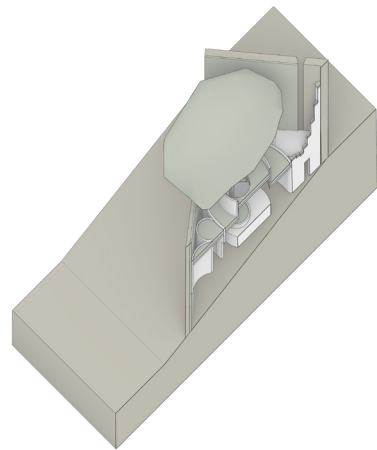
Francisco Gilardi House,  
Luis Barragan (1976)



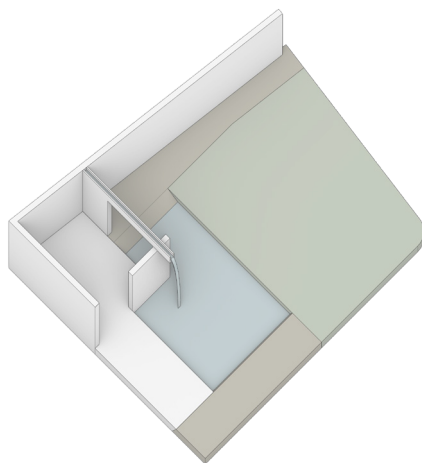
PHOTOGRAPHS -  
PRECEDENTS RELATED TO LANDSCAPE ELEMENTS FROM DIFFERENT TIMEFRAME AND AREAS



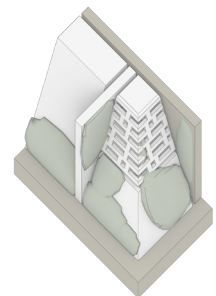
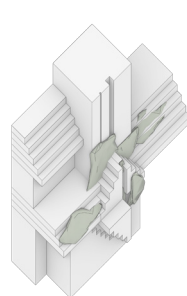
Sayamaike Historical Museum,  
Tadao Ando (1995)



Ladeira da Misericórdia,  
Lina Bo Bardi (1987)



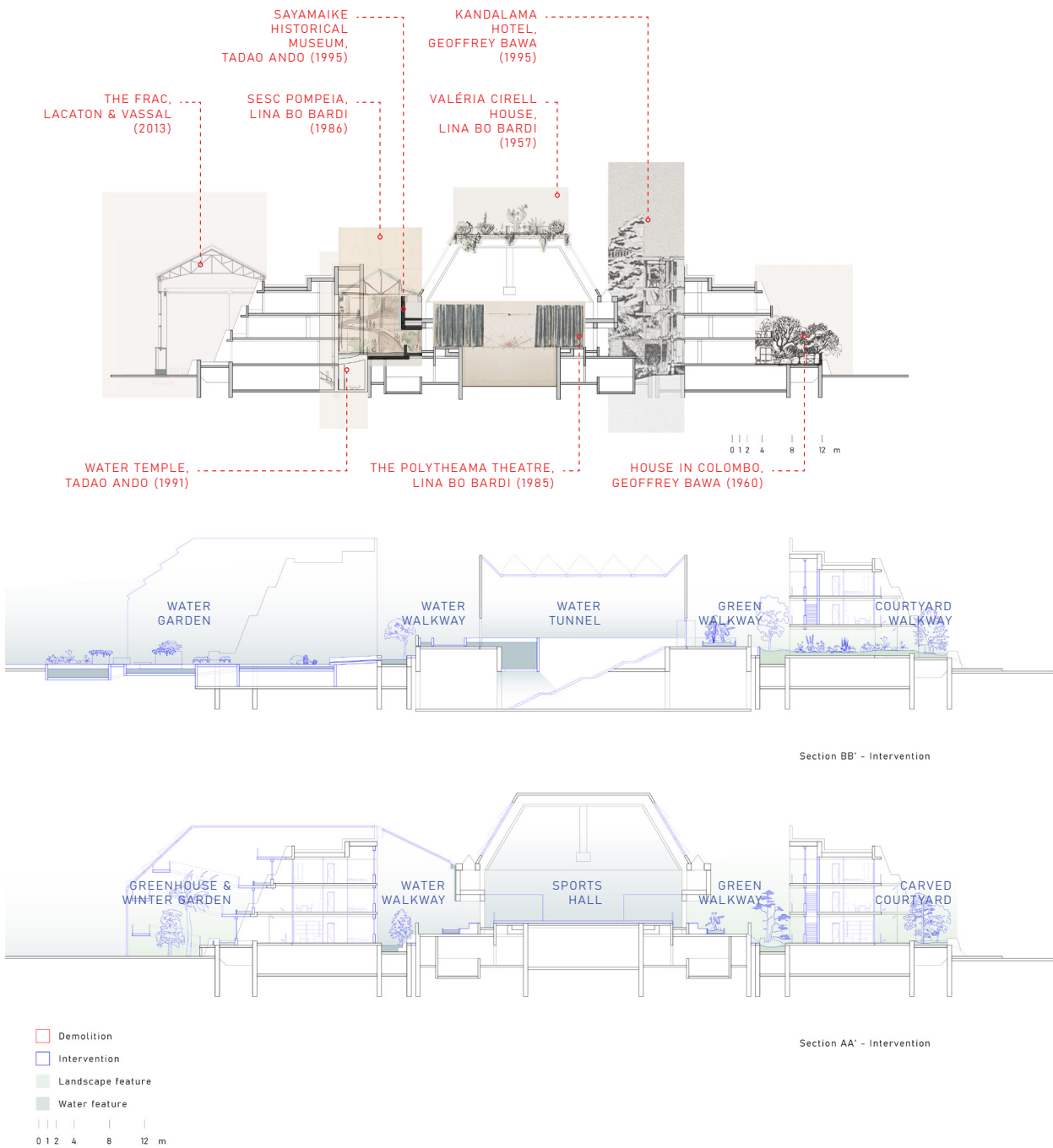
Lovers Fountain,  
Luis Barragan (1964)



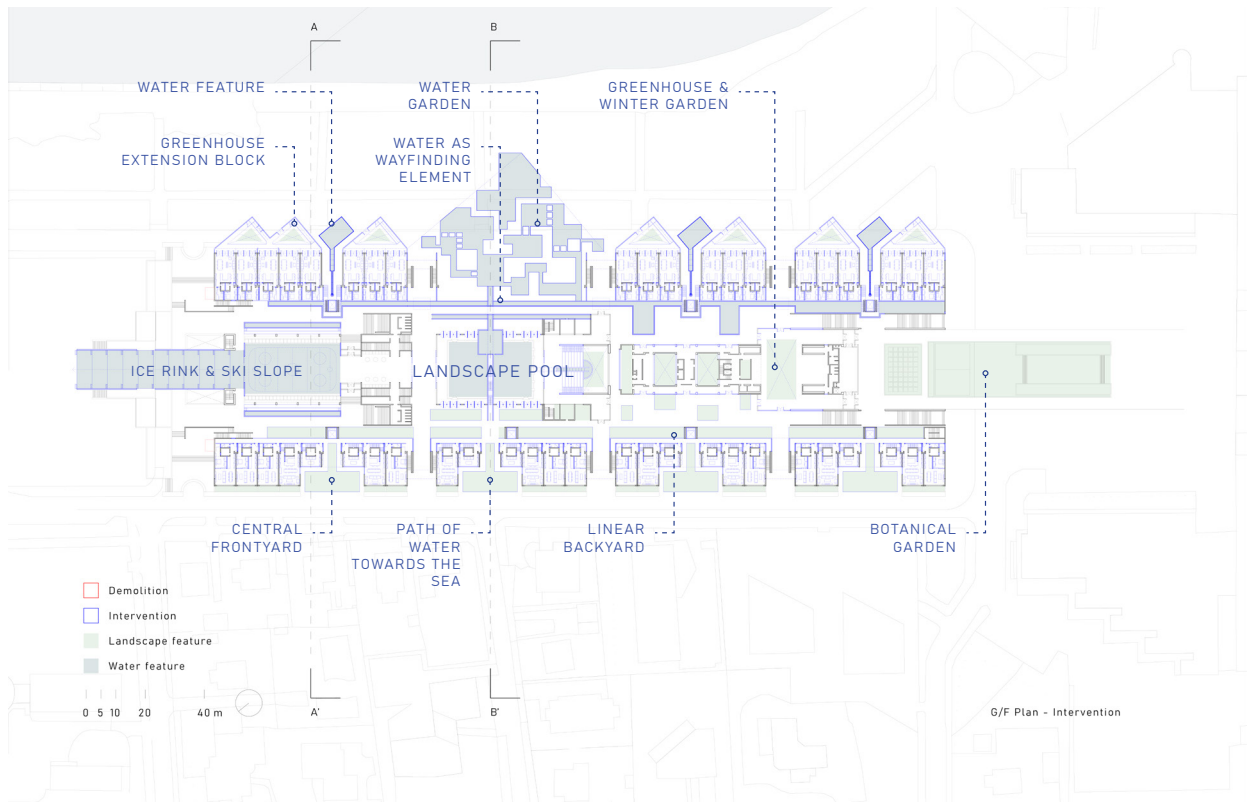
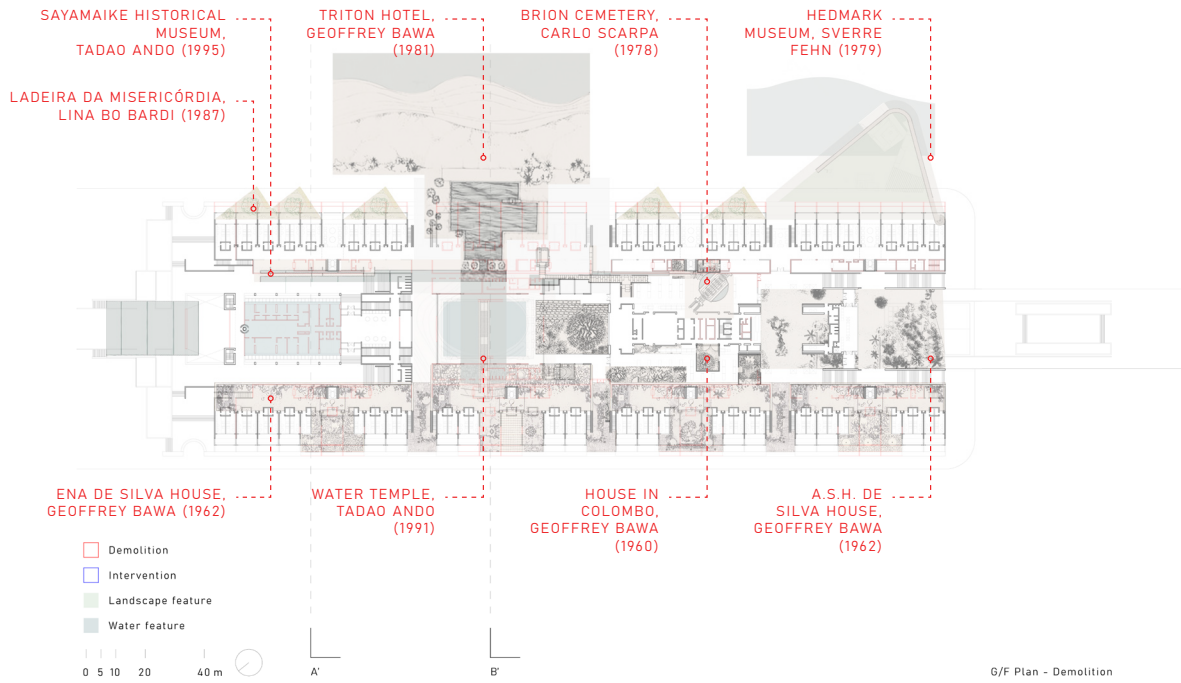
The Brion Cemetery,  
Carlo Scarpa (1978)

03C DESIGN - COLLAGING + IMPLEMENTING

From the indexical catalogue, the spaces become decontextualised, only focused on their spatiality and relationship to nature. To elaborate on this notion, the technique of collage is employed – superimposing these modular spatial moments on the existing precedent to intervene its monolithic mass. Following the rather crude collaged moves, the design is further implemented by consideration of technical and programmatic requirements completing a cycle of “fragment – collage – modulate”, a framework devised in the previous methodology chapter.



SHORT SECTIONS - COLLAGED AND RESOLVED

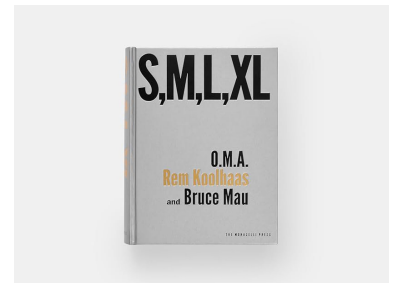


### 03D DESIGN - MONTAGING + MODEL-MAKING (A2: SECOND DESIGN ATTEMPT)

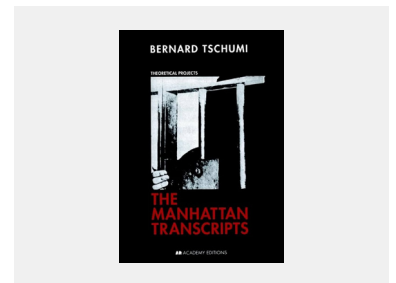
To unite the collaged moments lacking in relation to one another, events and programmes related to landscape are introduced to the Olympic Yachting Centre. A set of collages are created to reimagine these scenarios and the spatial quality required at different scales. The collage technique in works from S,M,L,XL, Superstudio and landscape architect Yves Brunier are referenced in the process. The collages are subsequently analysed and abstracted in terms of massing and movement, borrowing the framework from Tschumi's Manhattan Transcript. Throughout the process, movement becomes one of the key aspect to unite the design between scales.



REFERENCE -  
YVES BRUNIER'S COLLAGES

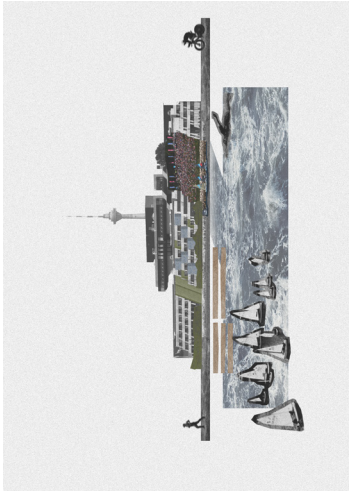


REFERENCE -  
OMA, S,M,L,XL

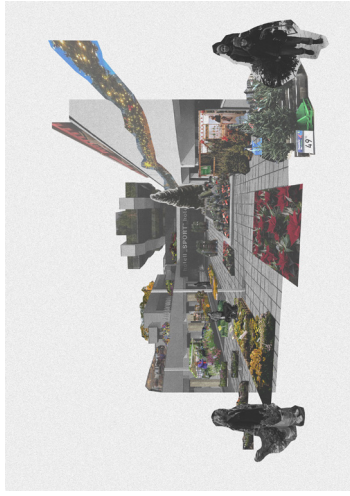


REFERENCE -  
BERNARD TSCHUMI, THE  
MANHATTAN TRANSCRIPTS

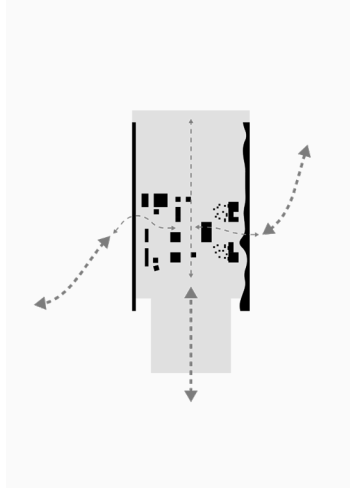
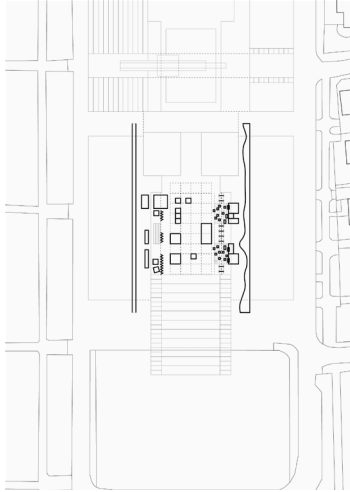
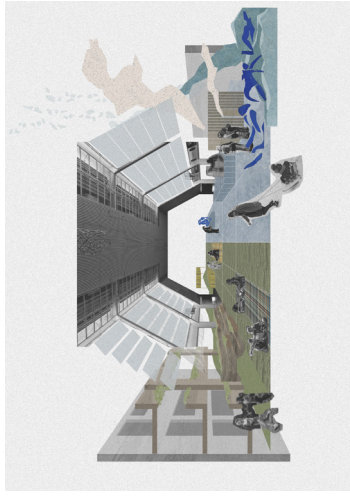
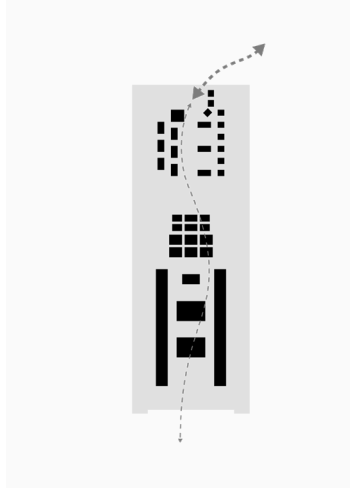
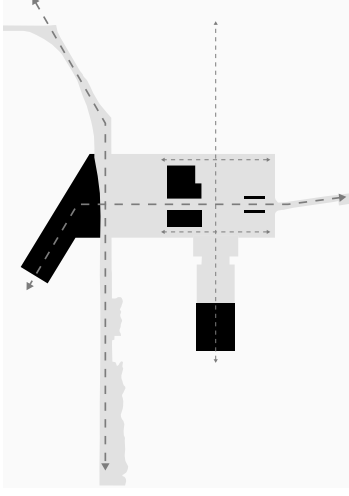
EVENT



BUILDING



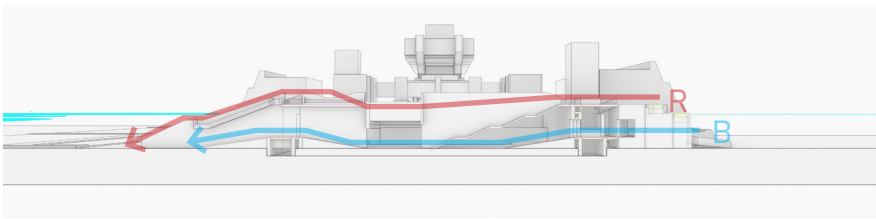
CONNECTION



MATRIX OF DIAGRAMS AND COLLAGES -  
EVENTS AND PROGRAMMES OF INTERVENTION

**03D DESIGN - MONTAGING + MODEL-MAKING (A2: SECOND DESIGN ATTEMPT)**

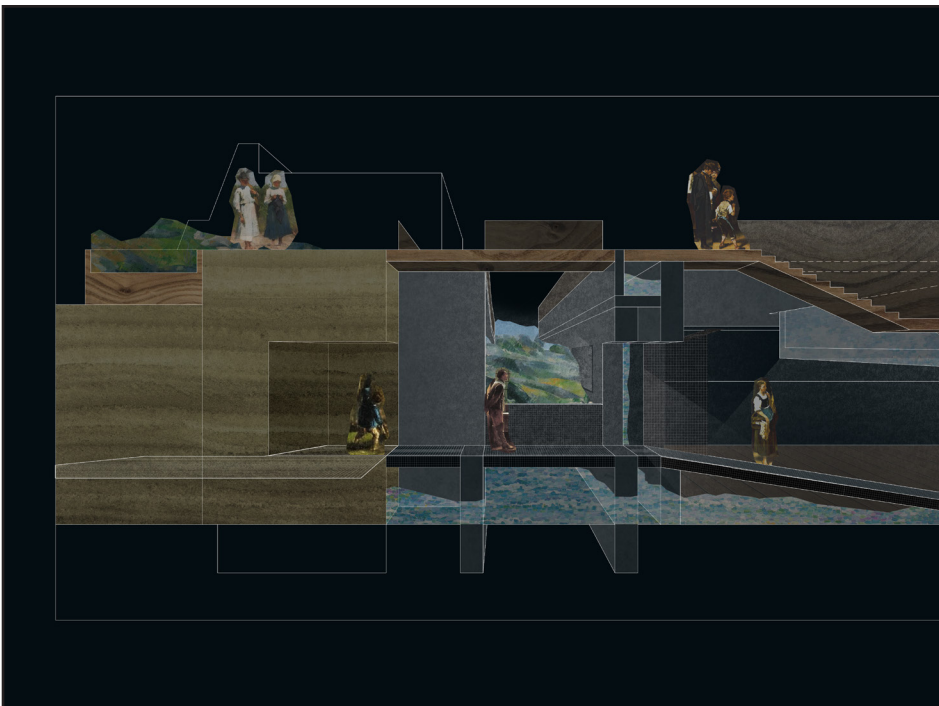
After introducing water- and nature-related programmes – namely sports facilities, pools, a sauna, and a greenhouse – into the four spatial blocks, the design is further unfolded at the scale of rooms. The technique of montage is employed to choreograph movement between spaces. By iterating perspectival sequences of how users navigate through collaged scenarios, materials and programmes are introduced to stitch the building components together. For instance, this set of collages proposes dual sunken and descending journeys leading to the pool basement, where users encounter a sequence of water-related programmes, including a sauna, interior pool, and sports facilities.



SECTIONAL PERSPECTIVE -  
DEMARCATIION OF PATH

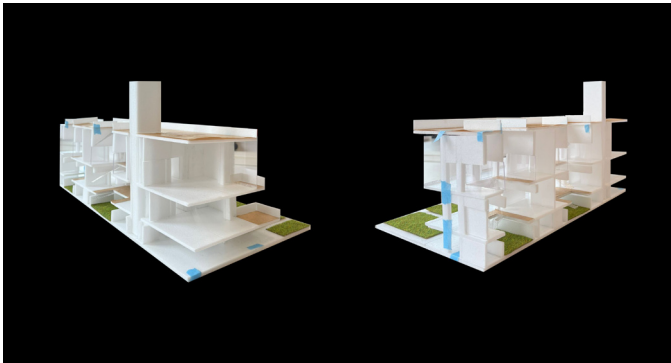
R1 - Ascending the timber steps, lush greenery and cultivated herbs intertwine with weathered concrete, where new growth and lingering traces of the past revive the once-vacant space.

R2 - Descending beside the water, the pool park fades and earth-bound spaces create a moorland atmosphere.

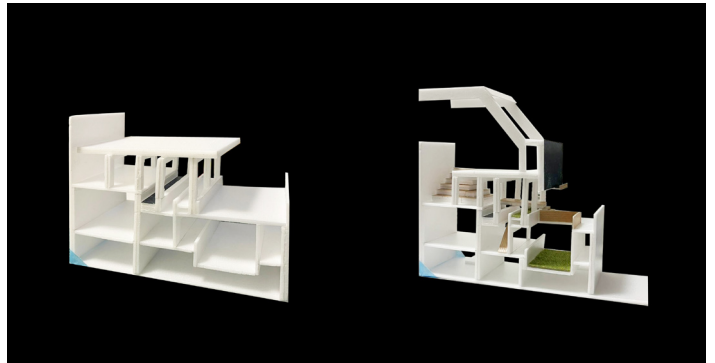


G1 - Moving through a carved slice of earth, one passes between concrete portals and shifting green courtyards, where mass and void, light and shadow unfold as a lived architectural section.

G2 - Heading toward the waterway, shifting atmosphere from enclosure into openness, as the body is held in a warm embrace of air, and warmth.



PHOTOGRAPHS -  
MODEL OF GREENHOUSE-CLUBHOUSE BLOCK (HALF), 1:100

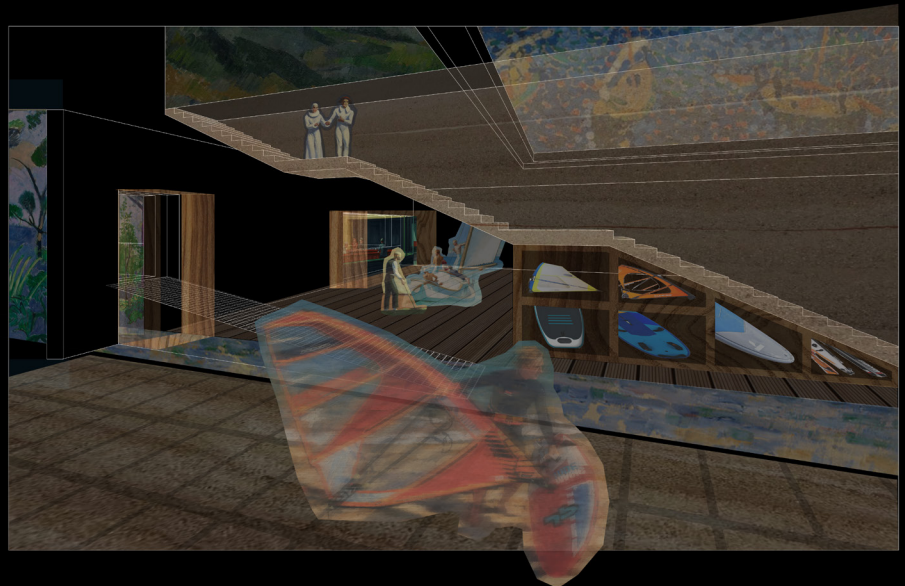


PHOTOGRAPHS -  
MODEL OF SPORTS BLOCK (HALF), 1:100

... offers a quiet retreat where sound  
... ment of stillness and reflection.

R3 -

Looking up through the frosted glass beneath the pool, diffused light and flowing  
water guide a quiet transition toward the harbour, where movement and life  
unfold in a calm, intimate atmosphere.



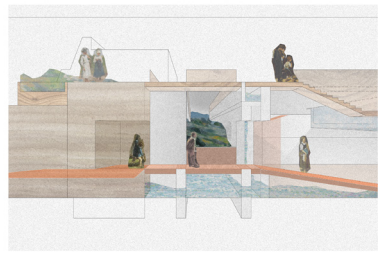
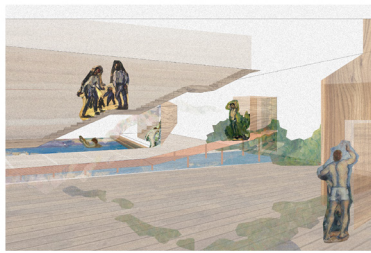
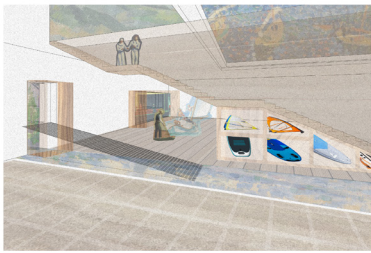
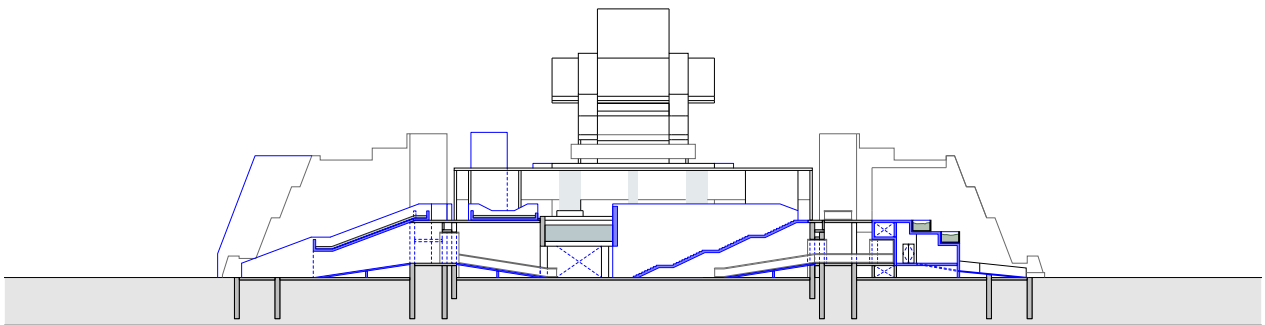
...ospheres of heat, mist, and spray blur  
...ld in a quiet dialogue between water,

G3 -

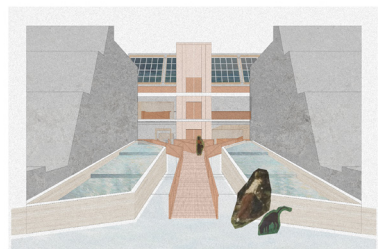
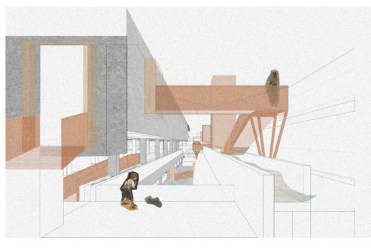
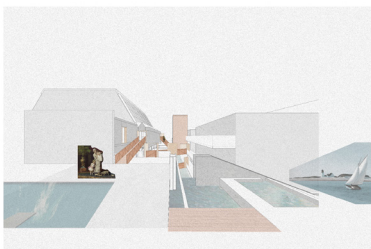
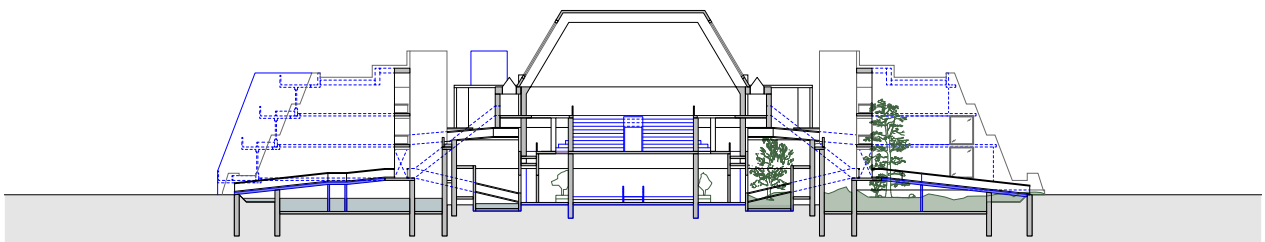
Approaching the seaside, windsurfers and sailors animate the horizon as the  
sounds of repair and dining intertwine, creating a lively rhythm where labor and  
leisure converge.

**03D DESIGN - MONTAGING + MODEL-MAKING (A2: SECOND DESIGN ATTEMPT)**

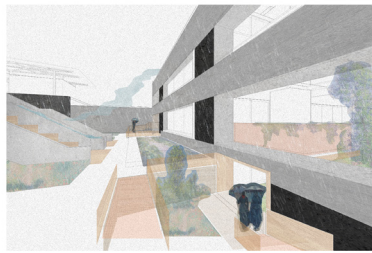
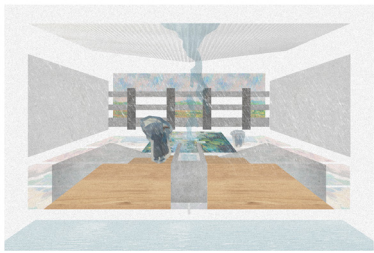
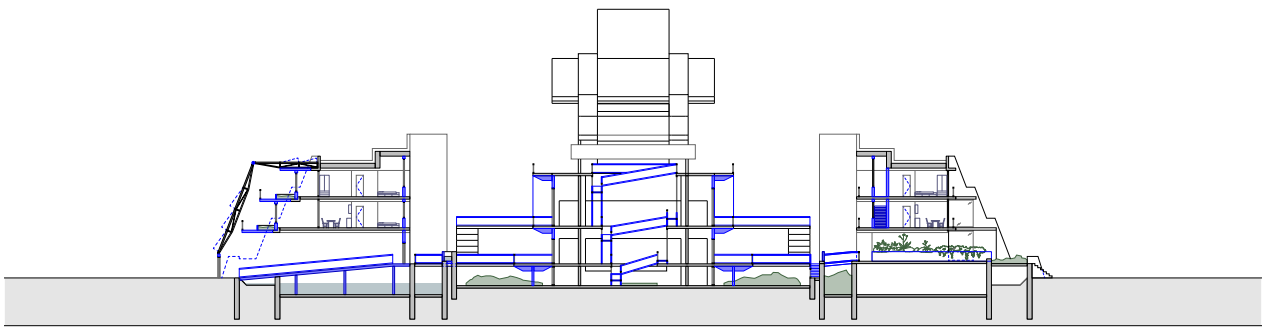
From the montage, the perspectives are further developed into sectional drawings across different design blocks. Extending the idea of stitching spaces through movement, spatial fragments are connected by circulation pathways into cohesive sequences. Working models at the scale of 1:100 are also made to aid the process of spatial translations. The process focuses on articulating both intra-level and inter-level connections within the same spatial block.



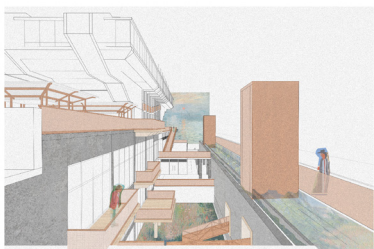
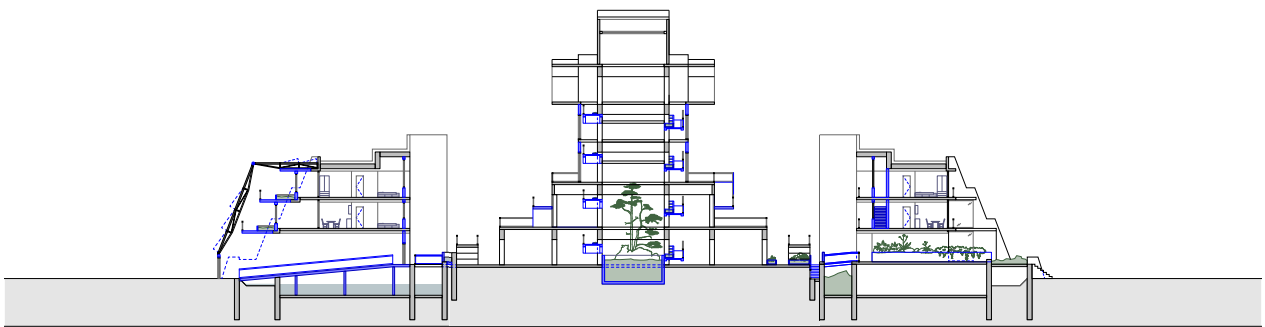
POOL BLOCK SEQUENCE



SPORTS BLOCK SEQUENCE



SAUNA BLOCK SEQUENCE



GREENHOUSE BLOCK SEQUENCE

**03E DESIGN - TECHNICAL KIT-OF-PARTS AND CIRCULATION NETWORKS (A3: UNIFICATION AND RESOLUTION)**

At this stage, although spatial fragmentation within the existing building remains the primary intention, the four design blocks lack spatial correlation with one another. To address this, the project shifts toward materialisation, zooming into technical sections at scales of 1:25 and 1:50. Through this process, recurring technical systems and material strategies are identified across different interventions and consolidated into a technical kit-of-parts to be implemented throughout the Yachting Centre. These include, but are not limited to, planar trusses/frames, timber portal insertions, and tree-like structural footings. Upon resolution, the project develops its own spatial kits for collaging and intervening into the existing project, echoing the methodological exploration on the technique of collage for spatial modulation.

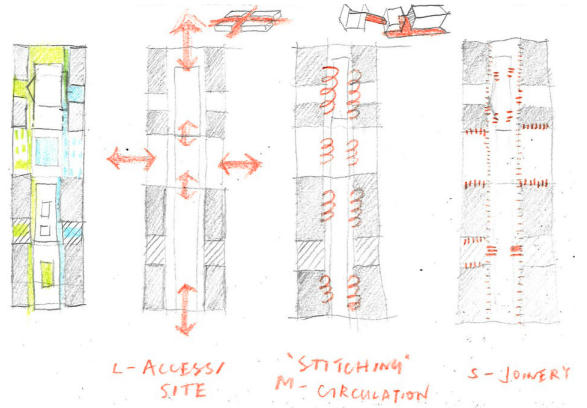
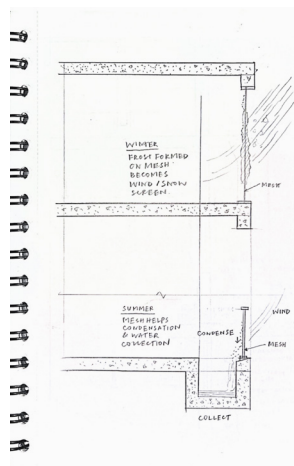
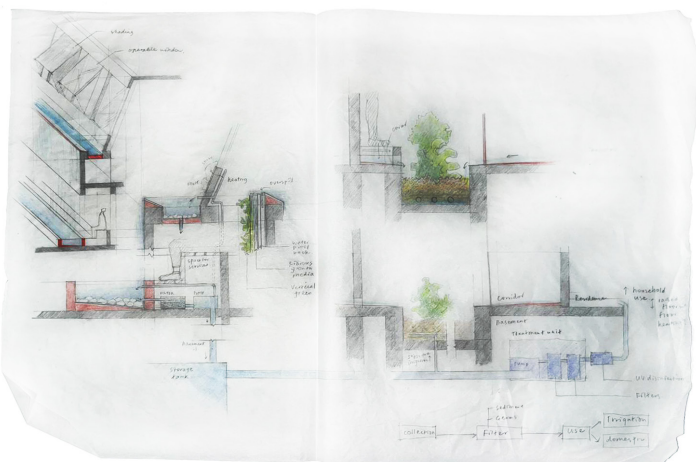


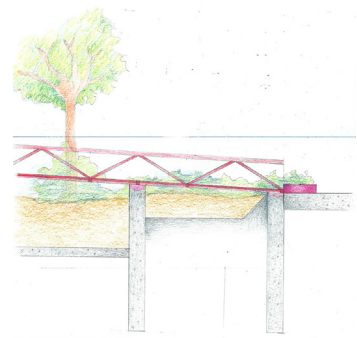
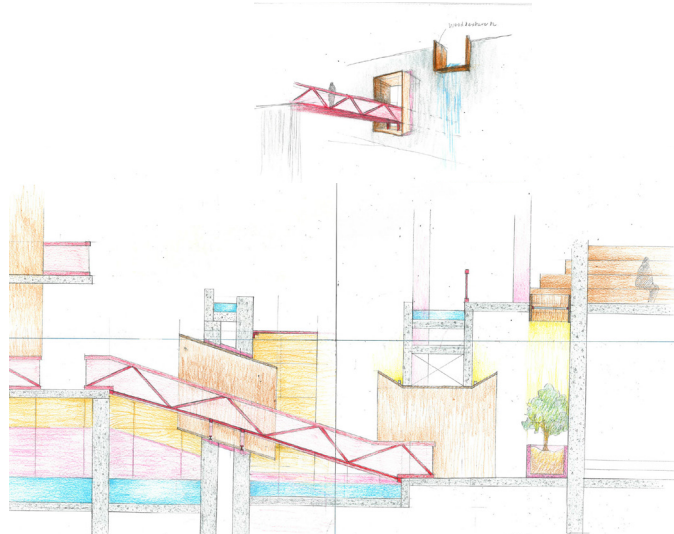
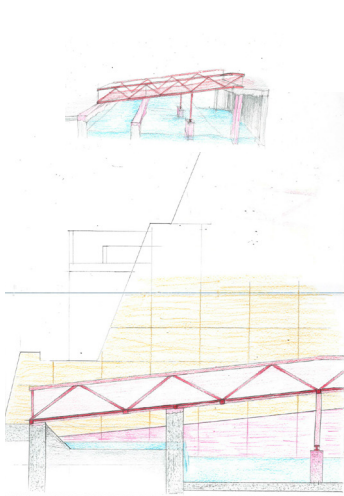
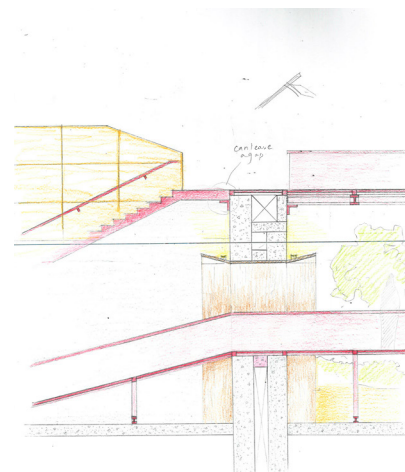
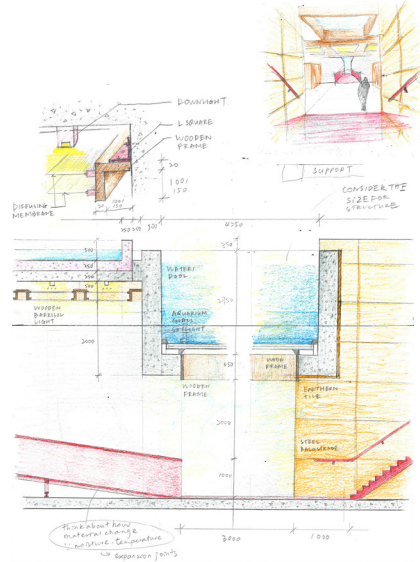
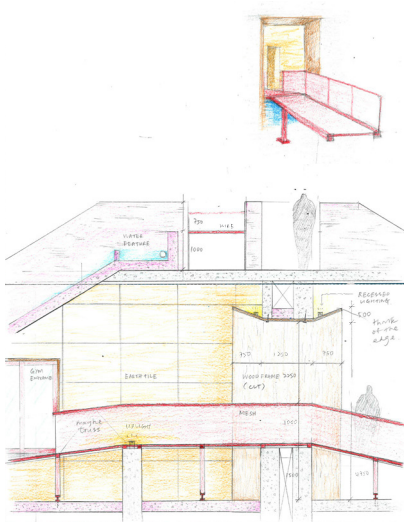
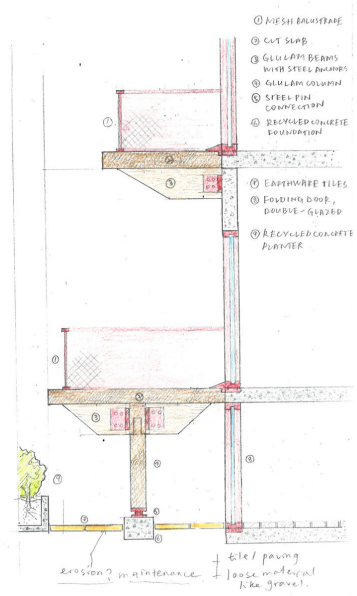
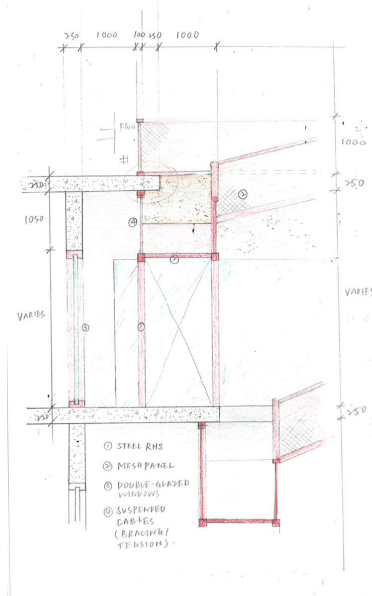
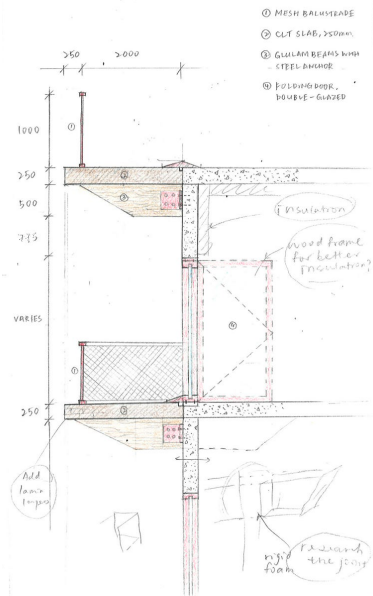
DIAGRAM - CIRCULATION PATHS AND NODES

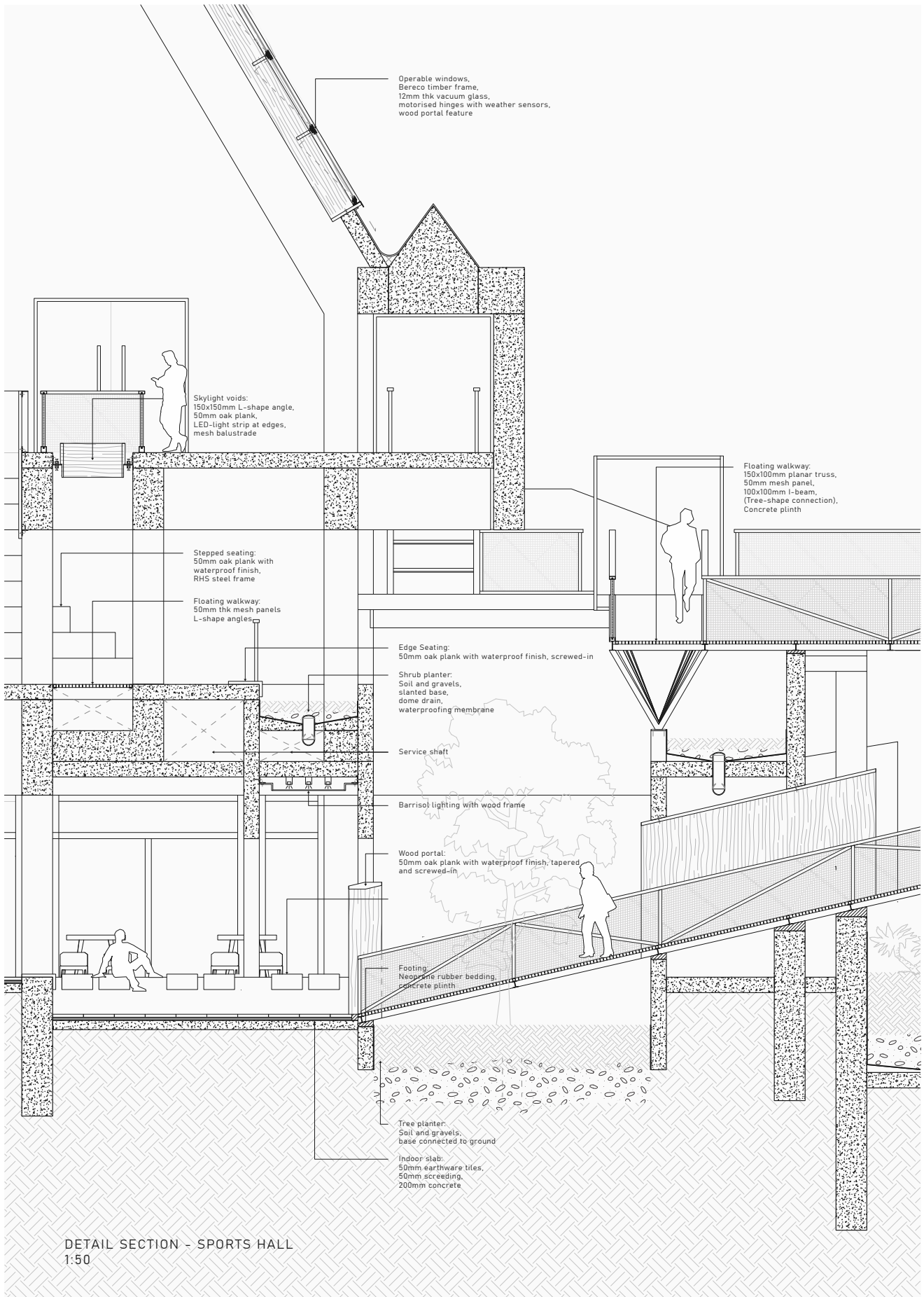


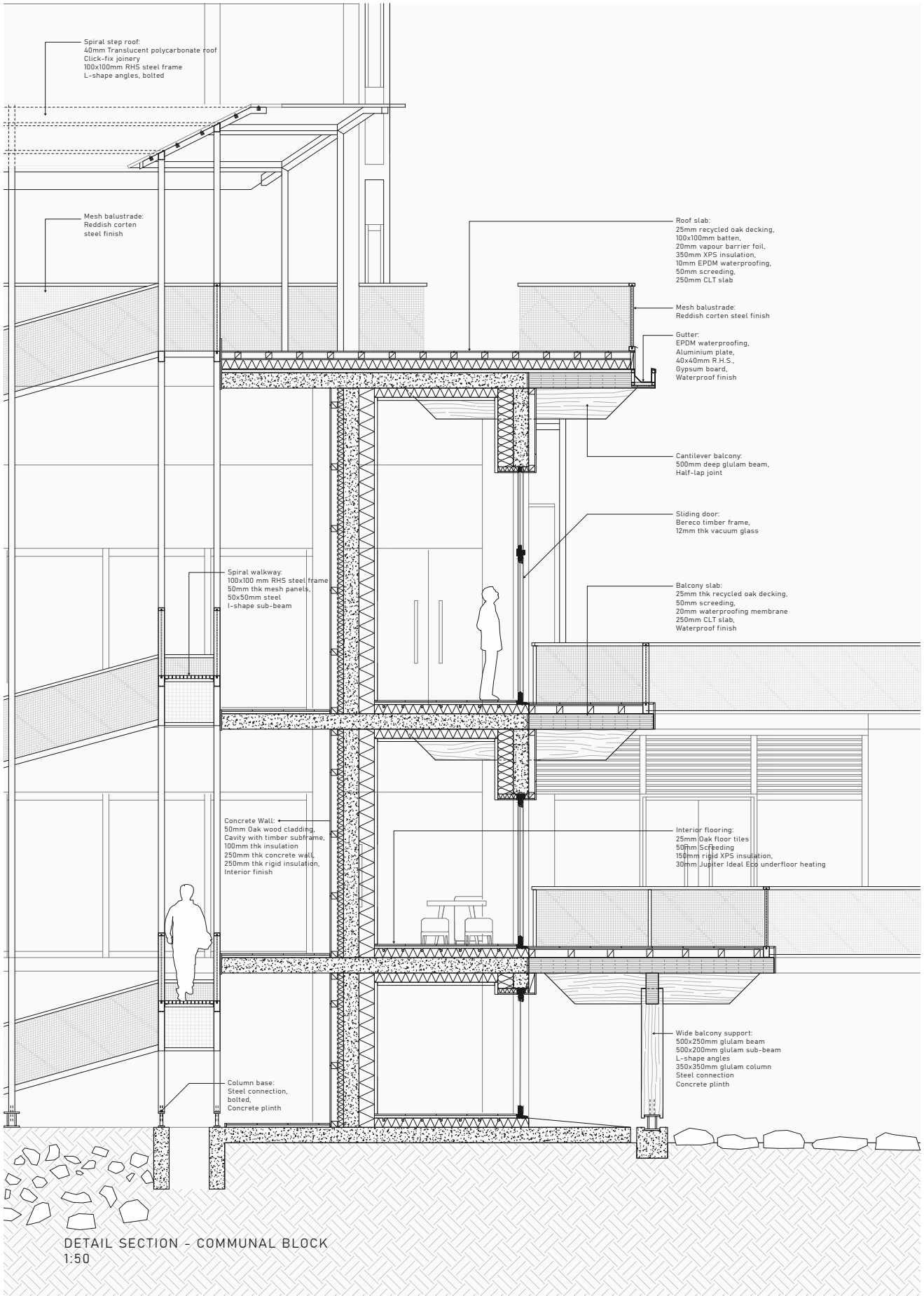
SKETCHES - MATERIAL CYCLE



SKETCHES - WATER AND PLANTER









TECHNICAL DETAIL MODEL  
1:50



PLANT-INTEGRATED ELEMENTS



FACADE ARTICULATION



MODEL - GREENHOUSE BLOCK



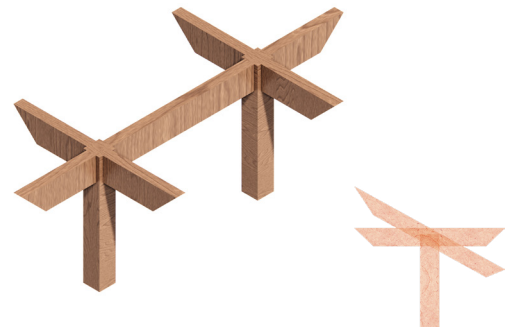
PLANAR STEEL FRAME WITH WITH  
TREE-LIKE FOOTING



TIMBER



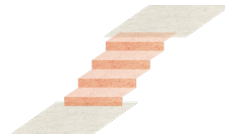
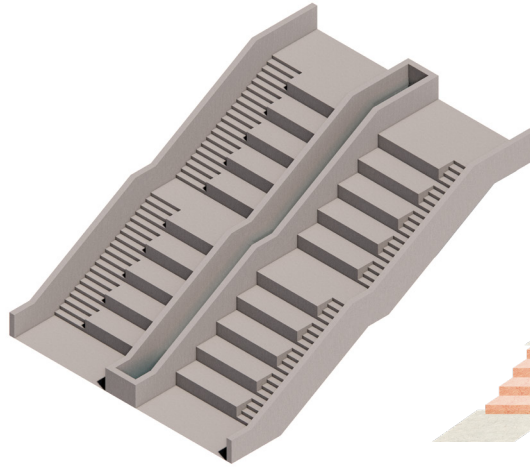
SPIRAL COURTYARD



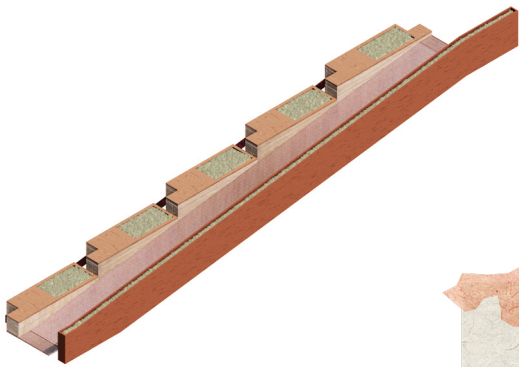
TREE-LIKE TIMBER STRUCTURE



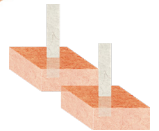
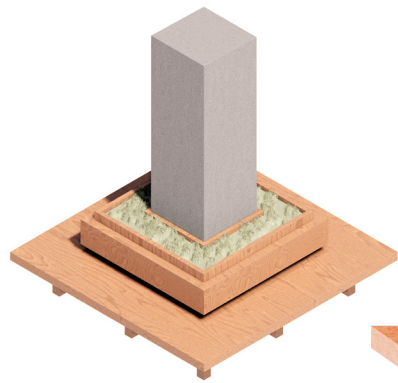
R PORTALS



STEPPED SEATING  
(WITH NATURAL ELEMENTS)



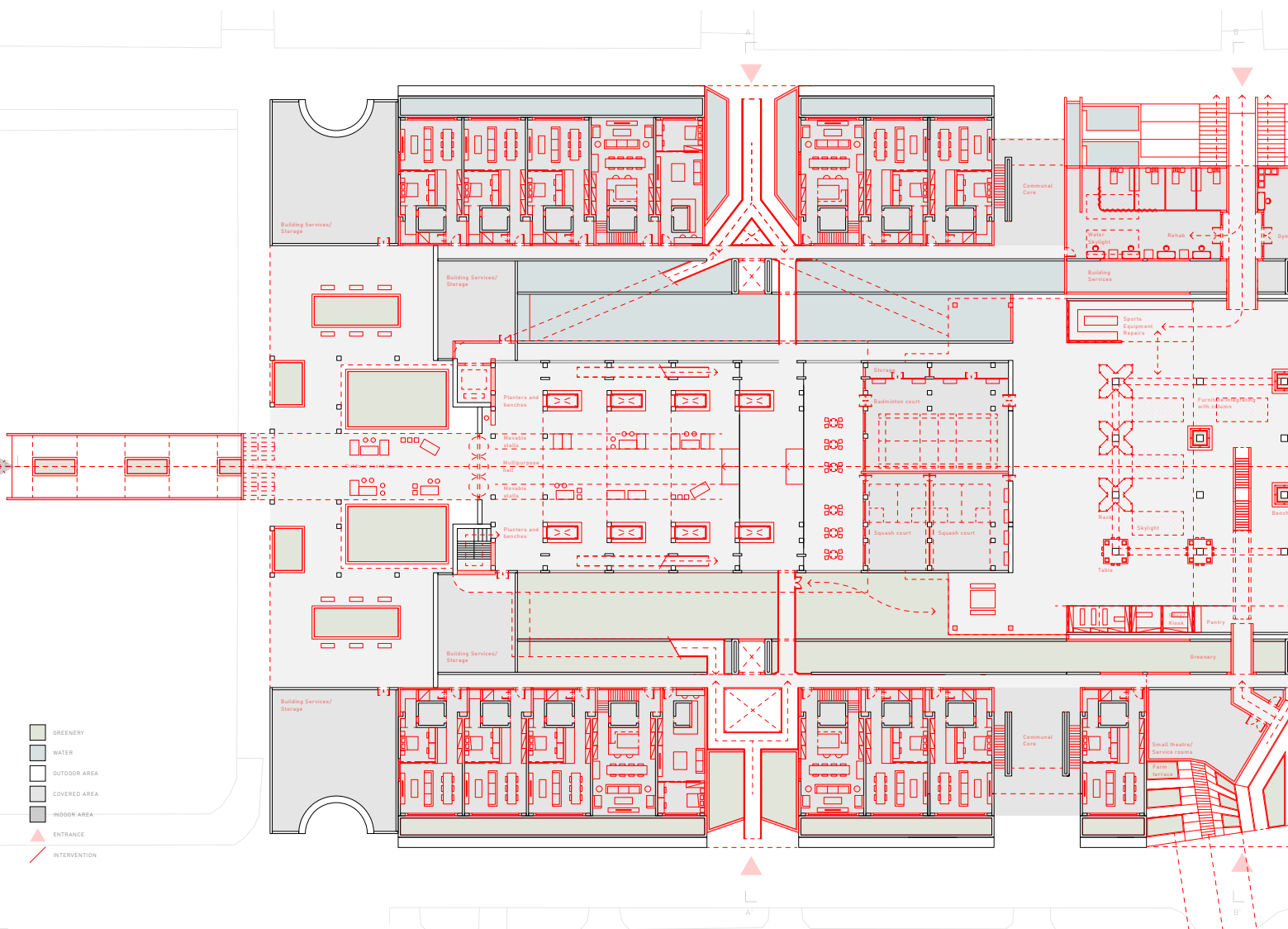
PLANT-INTEGRATED ELEMENTS



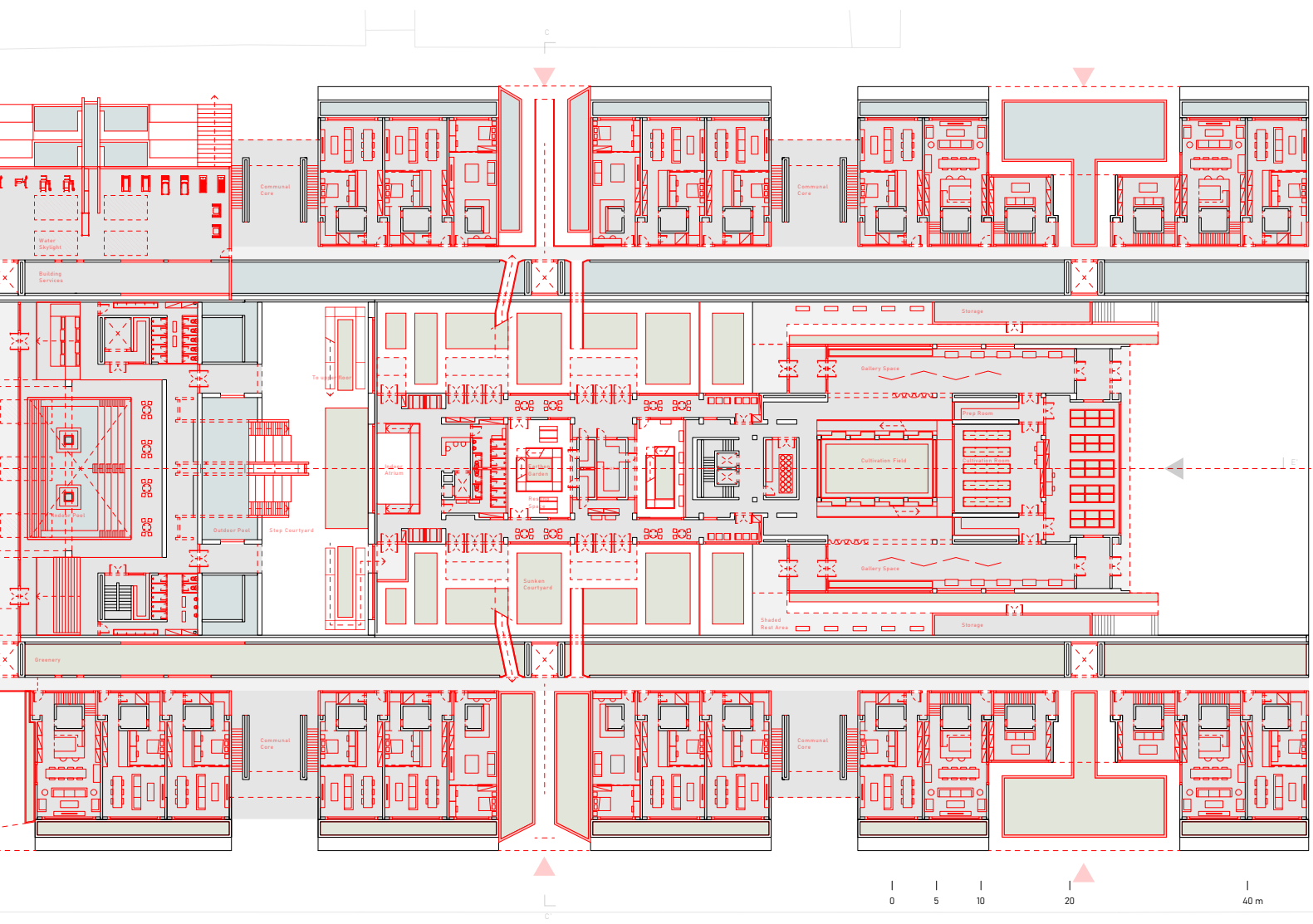
PLANT-INTEGRATED ELEMENTS

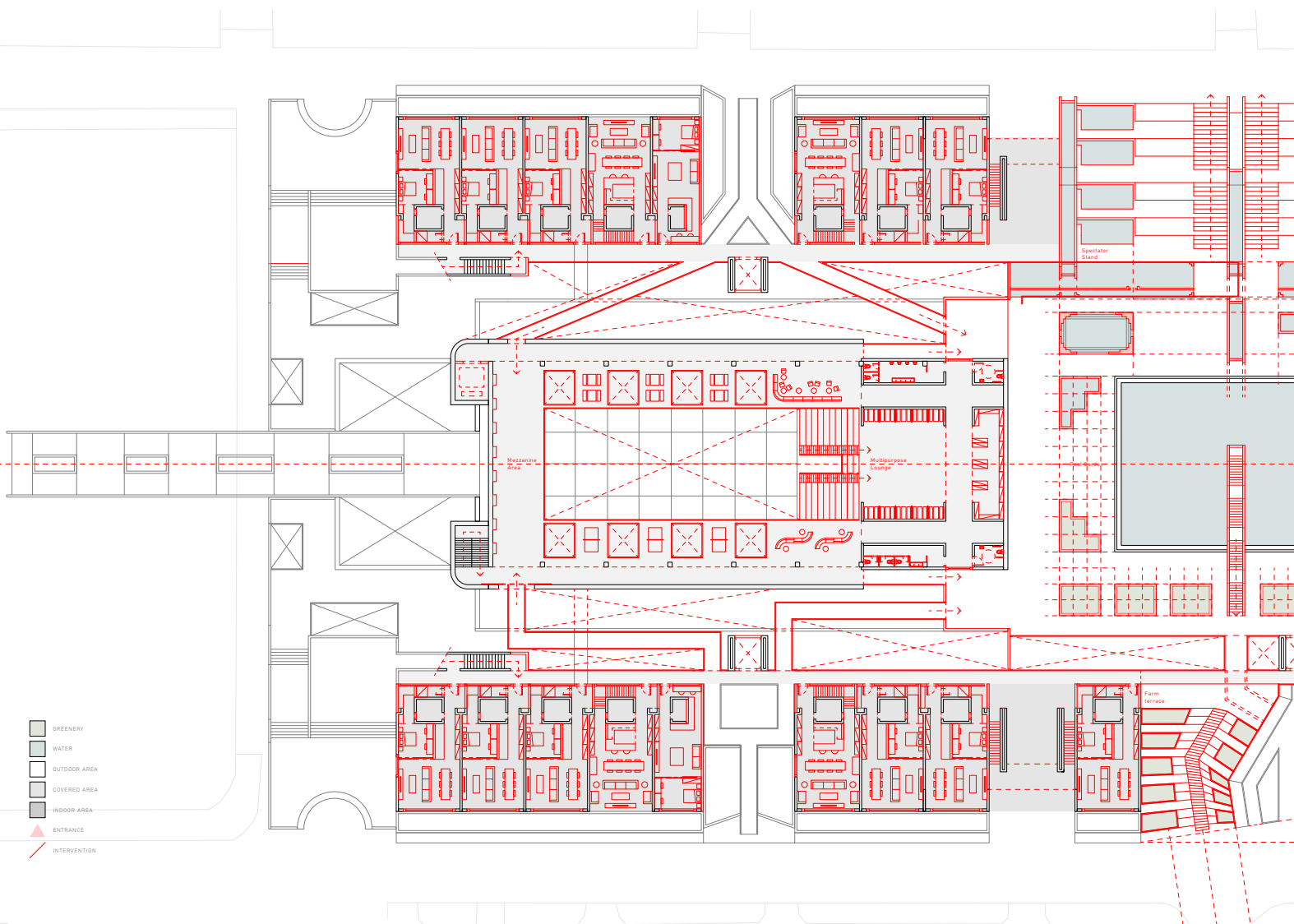
### 03E DESIGN - TECHNICAL KIT-OF-PARTS AND CIRCULATION NETWORKS (A3: UNIFICATION AND RESOLUTION)

Following this focus on smaller scales, the project returns to a macro perspective, further addressing the spatial integration of the design blocks. Interconnections between previously segregated structures are introduced through wall protrusions, extended walkways, and ramps or steps. These interventions operate along both longitudinal and transverse axes, unifying the building as a whole. The connections extend beyond the building itself to its broader context, achieved through the introduction of multiple points that link different vertical levels of the complex to the surrounding landscape and neighbourhood. This responds to the issue of “bigness” of the Yachting Centre. Each building maintains their spatial logic and programmatic character while being correlated to spatially. The spaces reveal each of their character to the users with diverse circulation journeys.

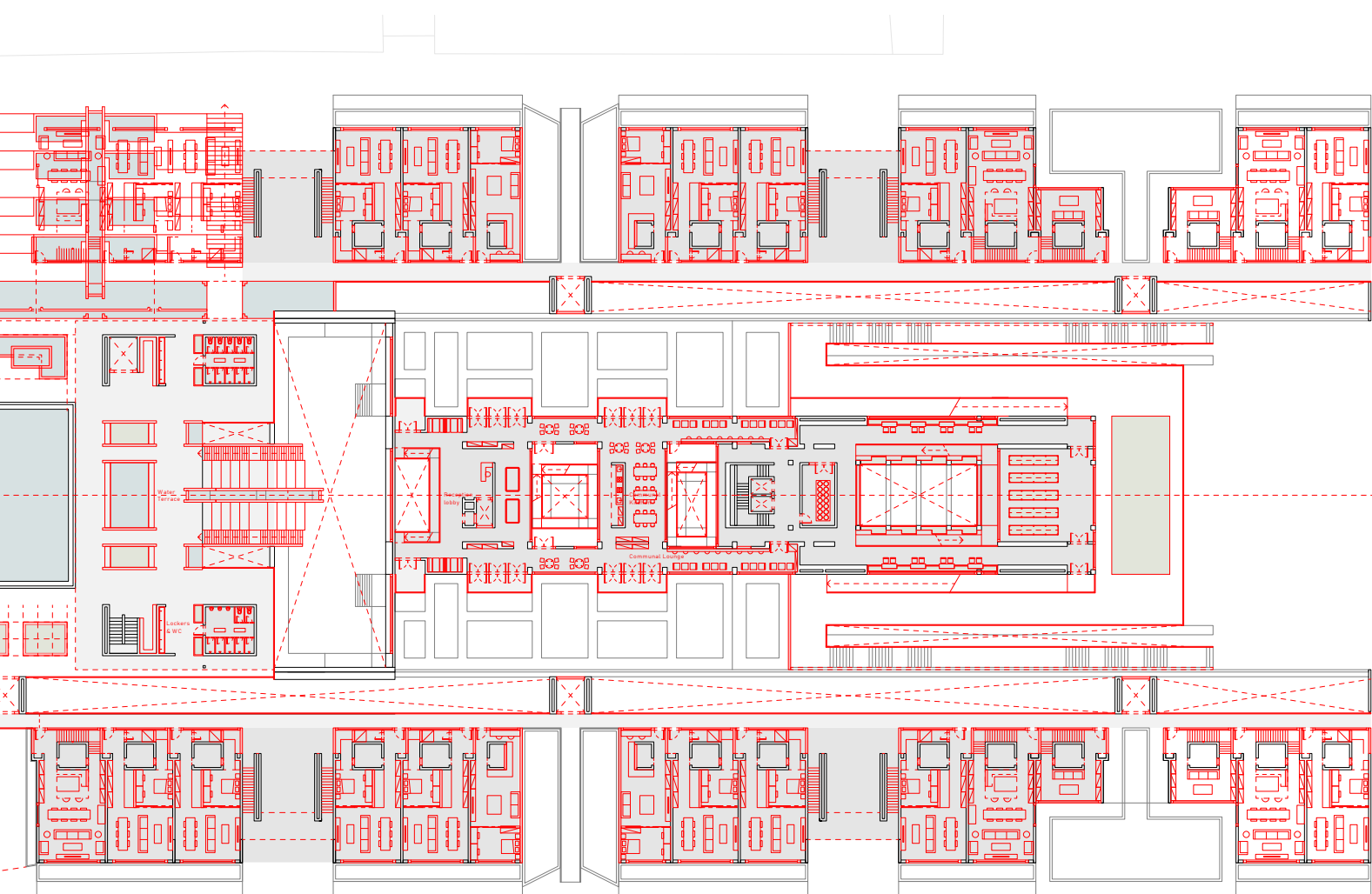


PLAN - GROUND  
1:200

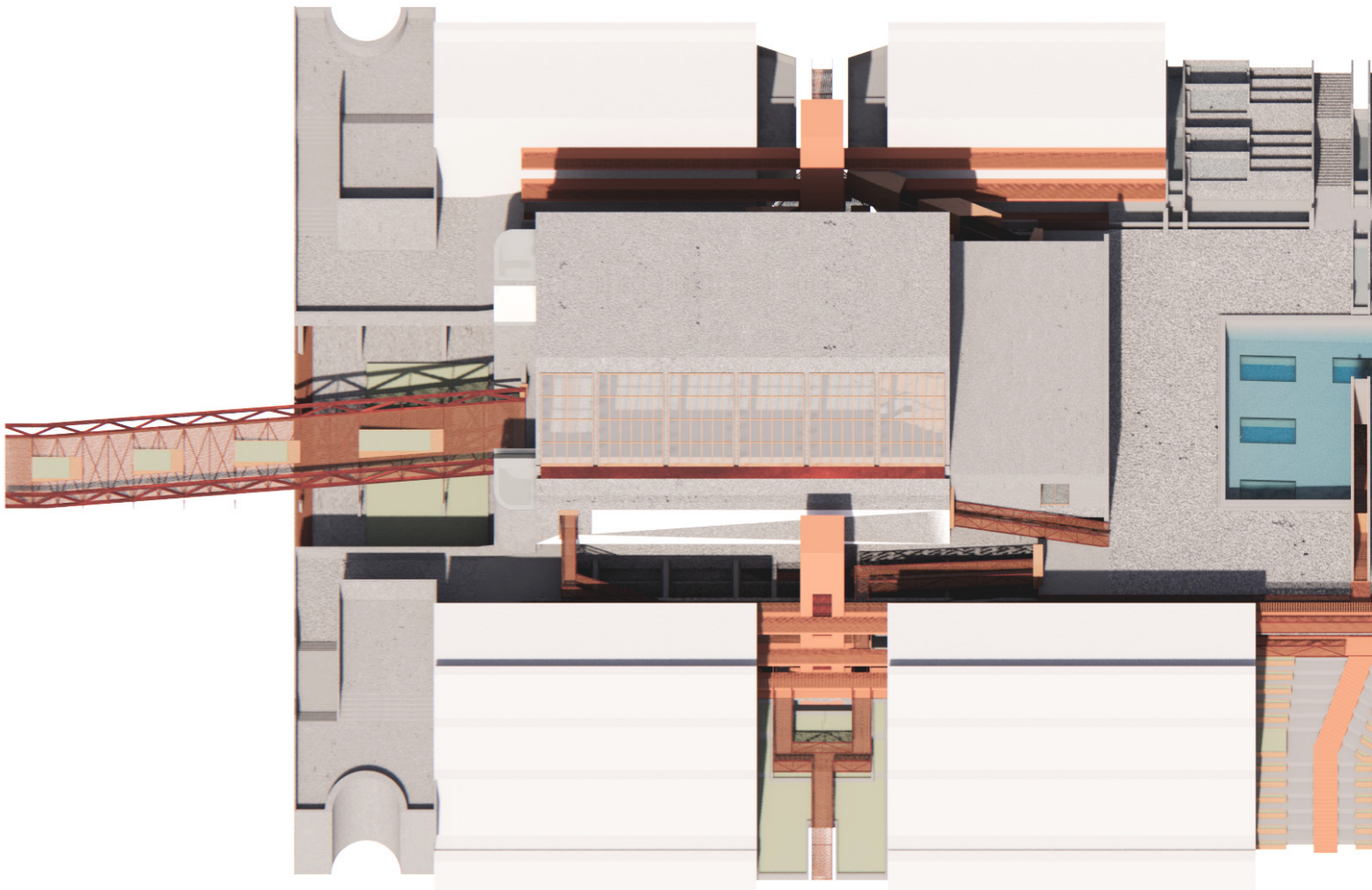




PLAN - PODIUM  
1:200



0 5 10 20 40 m

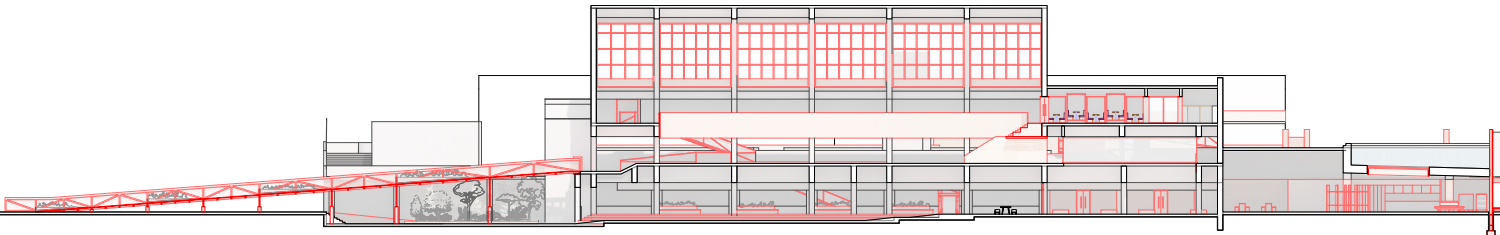


AXONOMETRIC  
1:200

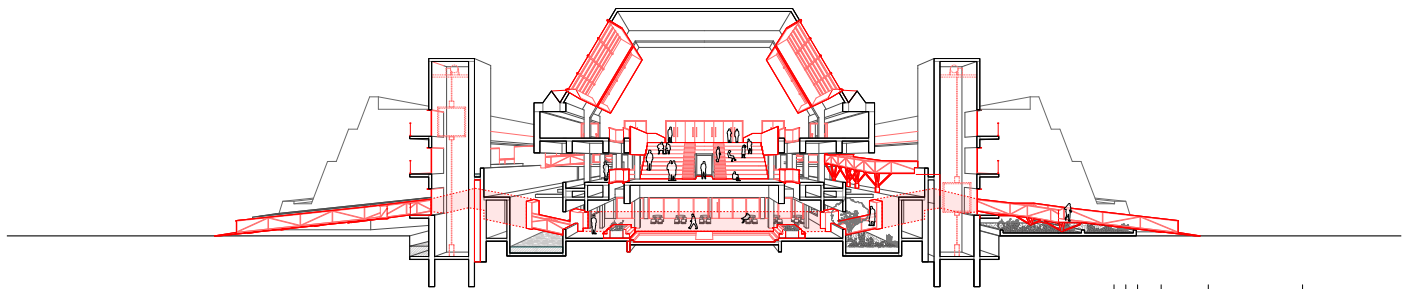


SPORTS COMPLEX

POOL AND SAILING



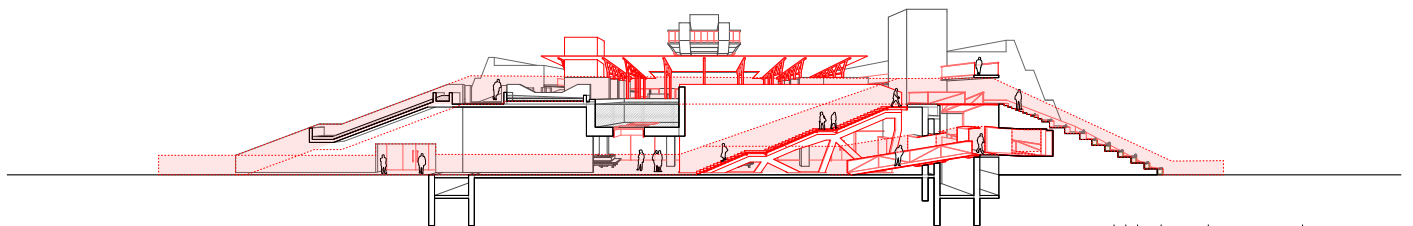
SECTION EE'



SECTION AA'

0 1 2 4 8 16 m

SPORTS COMPLEX



SECTION BB'

0 1 2 4 8 16 m

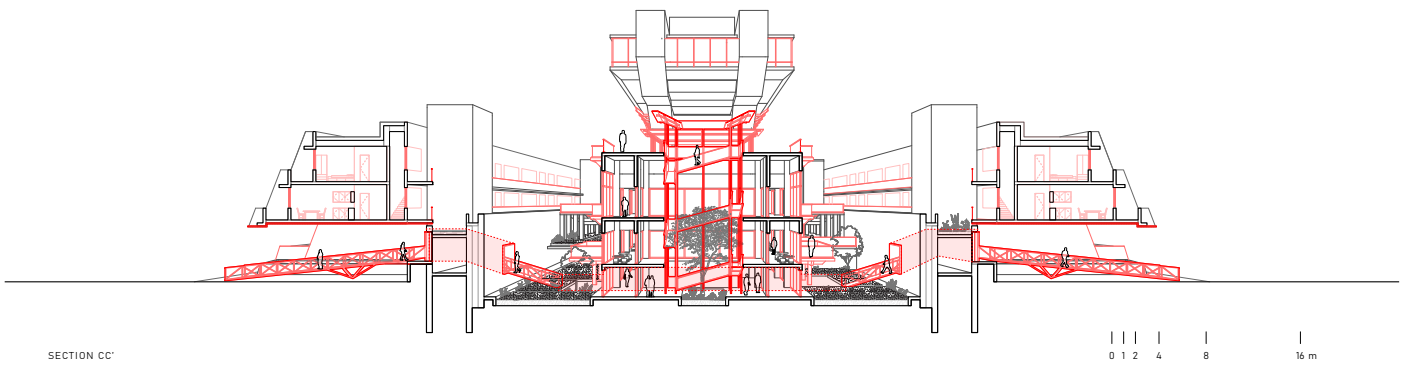
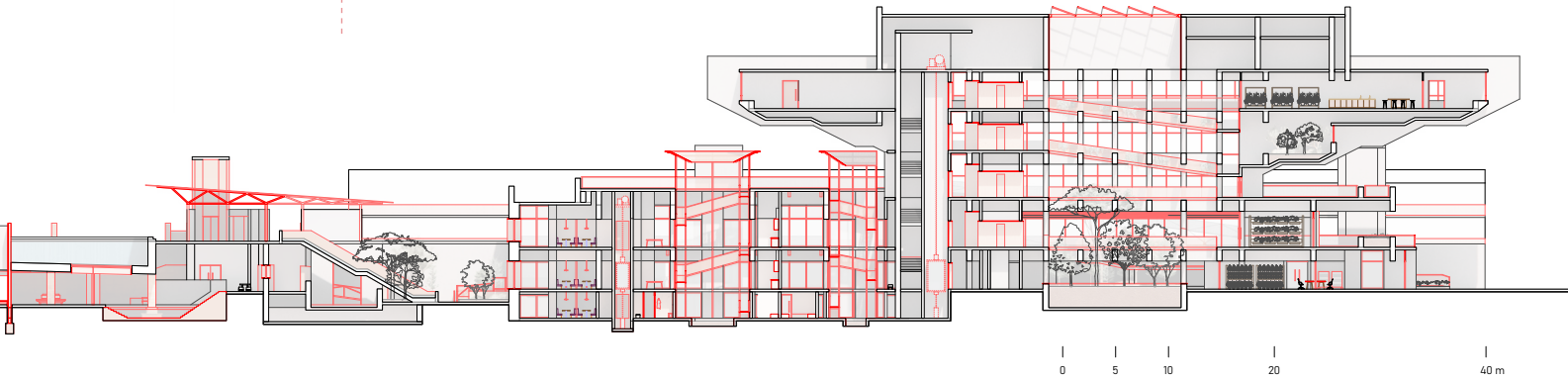
POOL AND SAILING FACILITIES

SECTIONS  
1:200

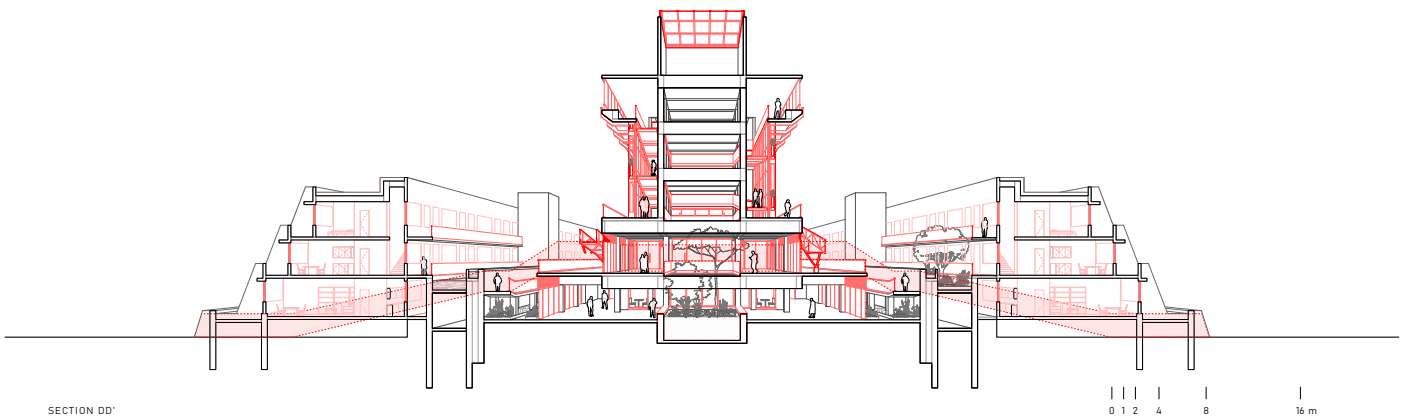
FACILITIES

SAUNA AND CLUBHOUSE

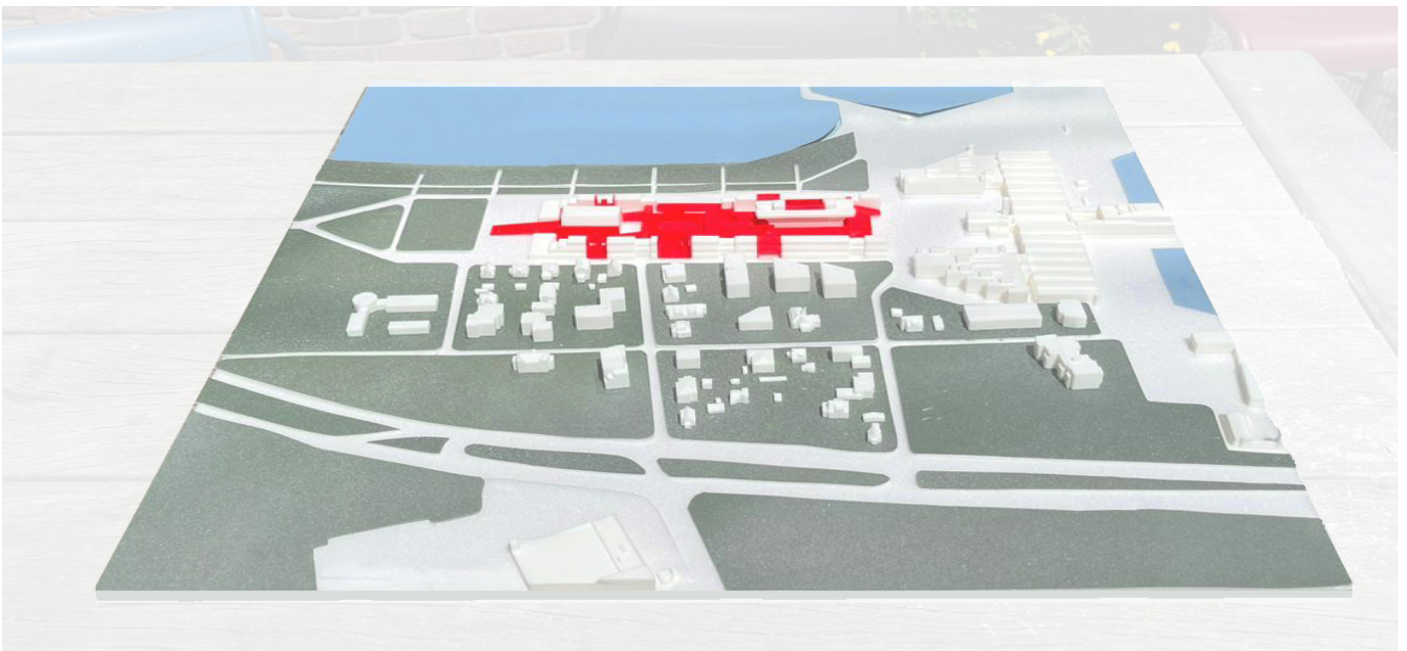
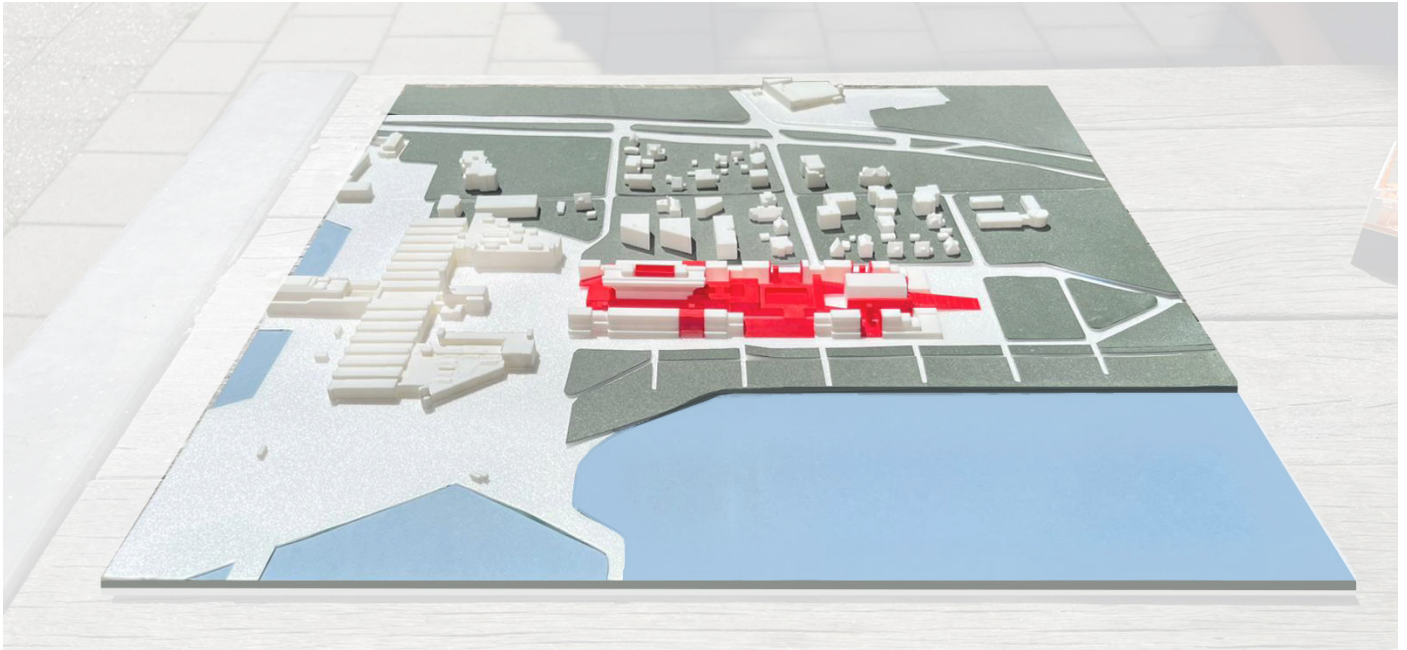
GREENHOUSE

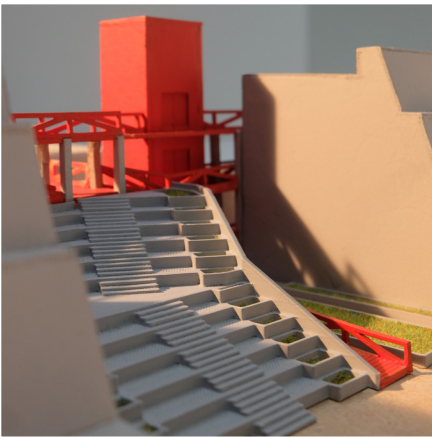


SAUNA AND CLUBHOUSE



GREENHOUSE





MODEL - M SCALE - SEQUENCE  
1:150

04A CONCLUSION

The project originates from a fascination with oversized Soviet Olympic establishments and positions itself as a response to their lack of use, as well as their spatial and societal disconnect, through spatial modulation, exemplified by the Tallinn Olympic Yachting Centre.

Initial contextual and precedent analyses reveal the causes of both social and spatial fragmentation. Socially, these edifices retain functions largely irrelevant to their surroundings, rendering them distant and uninviting to local residents. Their association with the previous regime further reinforces a quiet sense of alienation. Spatially, their overwhelming footprints establish enclave-like boundaries within an otherwise open landscape, while their monolithic concrete materiality frames them as distant objects - present, yet withdrawn from everyday life. Internally, fragmented circulation further isolates the building blocks, intensifying this separation.

The project seeks to activate these latent architectural resources by opening and reconnecting them to their landscape context. Across scales, the intervention operates from territorial to intimate levels: at the XL scale, water and greenery are introduced and amplified, allowing the complex to soften and dissolve into its surroundings; at the building scale, additional access points enhance permeability and invite new paths of entry; at the level of use, programmes such as sports facilities and sauna reintroduce rhythms of collective life; and at the smallest scale, spatial interventions create moments of visual and experiential contrast, gently unsettling the rigidity of the monolith.

All in all, these strategies reconcile the gap between the stigmatised architectural resources and Tallinn's contemporary urban life, transforming them from distant relics into lived spaces.



PHOTOGRAPH -  
OLYMPIC YACHTING CENTRE AT DUSK

## 04B IMPLICATIONS AND/OR RECOMMENDATIONS

### Re-read Residues

The project is an adaptive reuse project, which presents the shifting role of architecture. In European cities, there is much focus on the reuse of historical buildings from distant Medieval or Renaissance times. As time progresses, European cities have also become saturated with architectural projects from a much nearer timeframe that now become obsolete objects. Contrasting the constructivist vision, post-contemporary architecture is no longer about producing new objects, but about re-reading and transforming existing spatial residues.

The project demonstrates a shift toward design as a process of constant fragmentation and re-composition as datums in the digital age, embodying a system of operations - addition, subtraction, stitching, and revelation (Hui, 2012). Monuments hence are no longer markers of timepoints, but open systems for reinterpretation. It expands authorship towards the act of transformation..

### Cultural Stitching

The resourcefulness of spatial reinterpretation lies in its use in cultural and political repair. In Sohn's essay, she notes heterotopia as "a spatial displacement of normal tissue" that has no impact on the organism's bodily operation or development (Sohn, 2008, p.44). These stigmatised buildings are embedded as heterotopia in their contexts, not interfering with the current operation of society but existing as misfits.

The project rejects the erasure of these structures and instead aims to reposition and re-embed them into contemporary civic life. Hence, as a discipline, architecture acts as a tool to re-read contested histories, soften ideological residues, and promote coexistence between memory and present-day use of problematic heritage.

### Technicity Palette

Materially, the project also leans toward a more circular approach to construction. It reuses the large concrete structures of the constructivist monoliths. Different reconfigurations and appropriations of these reservoirs into landscape features experiment with other forms of structural reuse at larger scales of rooms or building blocks.

On the other hand, cross-laminated timber (CLT), glulam timber, steel frames, and recycled concrete additions are tested across different fragments of the project. It serves almost as a hands-on testing ground for adaptive reuse techniques. The flexible kits-of-parts used to materialise collaged fragments combine conceptual speculation and technical viability - sometimes clean, sometimes a bit rough around the edges, but intentional.



SKETCHES -  
MATERIAL CYCLE

## 04C REFLECTIONS

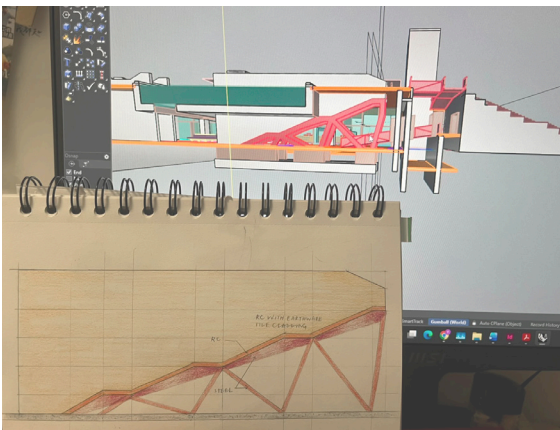
**Design as non-linear iterative process**

Looking back at the design process, I came to realise that the strength of the project lies in its experimental nature. The project places strong emphasis on testing methods and constant inter-scalar switches. Having a theoretical standpoint on re-reading and re-interpretation of architecture, the project constantly re-reads and re-writes itself through the interchanging of media.

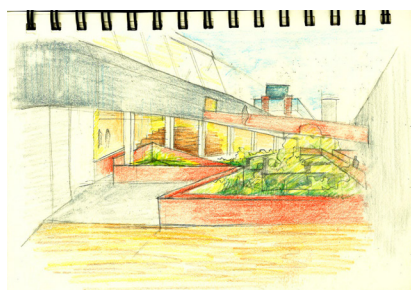
Each switch implies a translation. By translating from analysis, collage, montage, model, and drawing to technical refinement, the design iterates itself repeatedly and generates its creative momentum. The same applies to the oscillation between fragments and systems in terms of scale.

Synonymous with the project title, the act of fragmentation, or reading spatial clasts as individual fragments, operates as a form of design modulation to the monolithic site. The unification of these moments into a cohesive system combines the smaller moments into a "big" project again, from which different technical clasts can be derived and catalogued into kits-of-parts to be re-implemented into the project itself.

As such, the design emerges through accumulation rather than a single decision-making moment. The inter-translation becomes a generative creative engine that facilitates project development.



WIP -  
SKETCHING AND 3D MODELLING  
SIMULTANEOUSLY



WIP -  
SKETCHING AND PHYSICAL MODELLING SIMULTANEOUSLY

### **Collage as a thinking tool**

Another attempt in this project is to utilise collage as a creative thinking tool. It is not used as a mere means of representation, but as a method of thinking. At the early stages of the design, the process was rather restricted by the existing logic of the Yachting Centre. As such, the technique of collage is introduced and tested.

Collage is a constellation of deliberately combined and positioned fragments, not necessarily related to their origin or source. It presents a degree of freedom in testing unexpected adjacencies and allowing spatial tension to emerge. It is highly valuable in the initial stage for brainstorming spatial scenarios but remains limited in resolution.

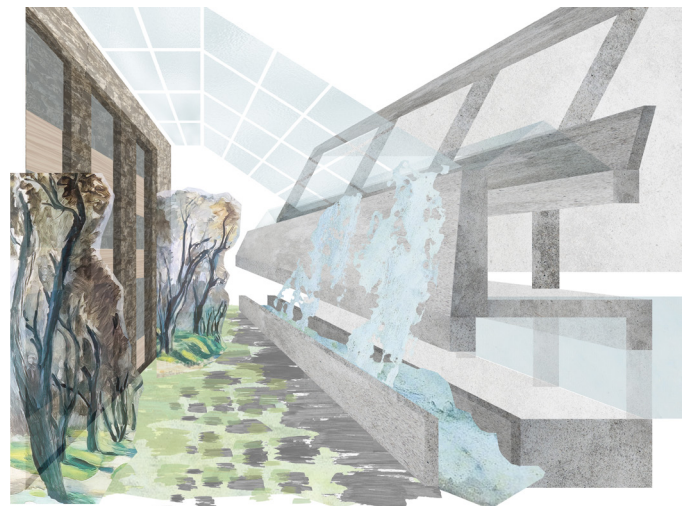
It requires anchorage through translation into more precise media such as plans, sections, models, or perspectives to prevent the design from remaining abstract and purely image-driven.

### **Montage as a spatial logic**

Spaces can be static, but never the user experience. As one enters, moves, and inhabits the space, she encounters different static moments in sequence, almost like passing through a series of framed conditions. Montage captures such dynamic experiences and highlights the procession of spatial experience, not as isolated scenes but as a continuous unfolding.

Architecture can hence be constructed as a choreographic aggregation of movements – navigation, transition, and perceptual engagements that subtly guide the body. It is not only about where one arrives, but how one drifts, pauses, and shifts between spaces.

Sections and perspectival views become important tools in translating and grounding this sequencing of experiences into coherent structural systems. They anchor these otherwise fleeting moments, making the invisible rhythms of movement legible, and allowing spatial narratives to be both imagined and built.



CONCEPTUAL COLLAGE

04C REFLECTIONS

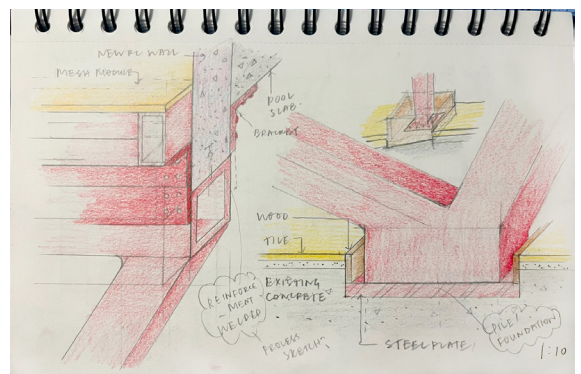
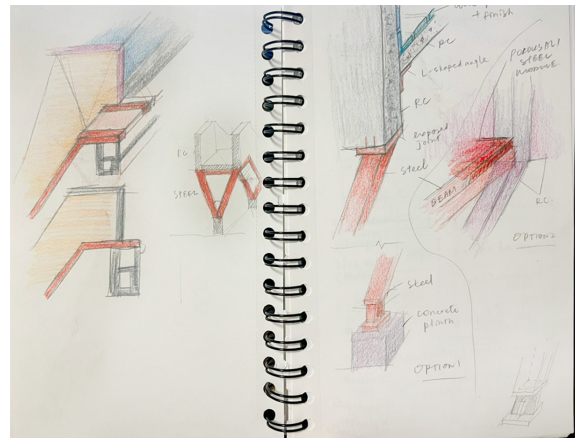
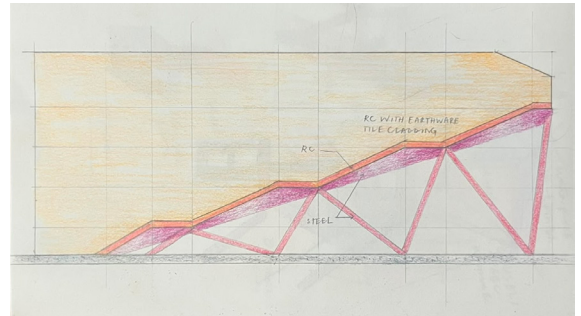
**Multi-scalar framework**

The multi-scalar framework (S-M-L-XL) provided both clarity and complexity throughout the design process. It allows for an easy switch of lens to read the project, from an urban tissue, a building mass to a detail. The emphasis on the simultaneity allows for a balance between conceptual and viable realm. However, the switch of scales that are too varied, e.g. jumping from 1:500 to 1:50, would result in a disjoint between narratives at different scales. In the project, it is resolved by introducing more in-between scale to translate the design gesture to bridge the gaps. By gradually upscaling and downscaling, the project is resolved by development of circulation strategies and a coherent technical kit-of-parts to unify the project as a whole. Scales, as such, is not a limiting hierarchical system, but a creative translational system.

Alongside, the technical detailing at 1:25 and 1:50 scales is especially critical at later stages that informed the project development. The structural systems and materialisation strategies become a conceptual driver rather than remained as a representational requirement, grounding the collage-based exploration in unity.

**Ending Remarks**

Looking back, the project has been really a wild ride of experiments - constantly alternating between collage, montage, and scales without fully committing to any of them. All these media are in constant conversation and debate, producing new conclusions each time. Perhaps my design is less about settling for a "final.final.final.3dm" definitive version, and more about the relentless act of re-reading and re-editing. It accurately summarises my 6 years of architectural studies: a never-ending, and at times quite fun, journey of trial and error.



WIP - MULTISCALE SKETCHING



05A BIBLIOGRAPHY

**Books & Monographs**

- Barthes, R. (1977). *Image-music-text*. Hill and Wang.
- Barthes, R. (1988). *The fashion system*. University of California Press.
- Binet, H. (1990s). *Yves Brunier works*. (photographic archive / exhibition publications)
- Carpó, M. (2011). *The alphabet and the algorithm*. MIT Press.
- Foucault, M. (1984). Of other spaces. *Diacritics*, 16(1), 22–27.
- Hui, Y. (2012). *On the existence of digital objects*. University of Minnesota Press.
- Koolhaas, R. (1978). *Delirious New York: A retroactive manifesto*. Monacelli Press.
- Koolhaas, R., Mau, B., Sigler, J., Werlemann, H., & Office for Metropolitan Architecture. (1998). *S,M,L,XL*. Monacelli Press.
- Martin, L. (1998). Interdisciplinary transpositions: Bernard Tschumi's architectural theory. In A. Coles & A. Defert (Eds.), *The anxiety of interdisciplinarity* (Vol. 2, pp. 59–88). Black Dog Publishing.
- Migayrou, F., & Brunier, Y. (1996). *Yves Brunier: Landscape architect*. Actes Sud.
- Superstudio. (1972). *Life without objects*. Casabella.
- Tschumi, B. (1994). *The Manhattan transcripts*. Academy Editions.

**Edited Volume / Chapter**

- Sohn, H. (2008). Heterotopia: anamnesis of a medical term. In M. Dehaene & L. de Cauter (Eds.), *Heterotopia and the city: Public space in a postcivil society* (pp. 40–50). Routledge.

**Journal Article**

- Berteloot, M., & Patteeuw, V. (2015). OMA's collages. In *OASE* (No. 94, pp. 66–78). nai010 publishers.

## 05B APPENDICES

### Data Management Checklist

<b>Section A. General considerations</b>	yes	no
<p>1. Is the graduation project conducted as part of an internship (at a company), or as part of a research project at TU Delft?</p> <p>If a student's graduation project is conducted at a company or as part of a research project at the university, questions of data ownership and intellectual property rights need to be addressed in a written <a href="#">graduation or internship agreement</a> before the project begins. Students and their supervisor should consult the <a href="#">Intellectual Property Rights of Students webpage</a>. Additional information can also be found in the <a href="#">Extended Personal Research Data Workflow</a>.</p>	✓	✓
<p>2. Does the project involve conducting (part of) the research outside the Netherlands?</p> <p>Students who intend to travel abroad (even to other EU countries) for study, exchange, research, internship, or graduation project purposes need to follow the <a href="#">Travel Safety Protocol</a>. This includes attending a mandatory Travel Safety Training Session: see the <a href="#">Disclaimer</a>.</p>		✓
<p>3. Will the research involve processing data from humans, such as running a survey, conducting interviews or workshops, collecting data through social media or internet forums, or re-using existing datasets about humans provided by a third party? (If 'yes', see follow-up questions 4 to 13 in Checklist B.)</p> <p>Students who work with data from human participants must complete the next section and apply for and receive ethical approval from the <a href="#">Human Research Ethics Committee</a> (HREC) before conducting the research.</p>		✓

## 05B APPENDICES

## Data Management Checklist

Section B. Extended risk factors (only if question 3 has been answered with 'yes'.)	yes	no
<p>4. Will the project involve participants who may be considered vulnerable, such as the elderly, refugees or asylum seekers, ethnic minorities, patients, or people with disabilities?</p> <p>Participants who may suffer very adverse consequences (for instance, due to discrimination) if their personal data became publicly available can be considered vulnerable.</p>		✓
<p>5. Will the project involve participants who cannot themselves give informed consent for taking part in the project, but for whom consent must be obtained from a legal guardian?</p> <p>Participants who cannot give <a href="#">informed consent</a> can include, for instance, children or participants with intellectual disabilities, mental disorders, or dementia. Such participants are also considered vulnerable in the context of the <a href="#">General Data Protection Regulation</a> (GDPR).</p>		✓
<p>6. Will the project involve processing any of the special categories of personal data below?</p> <ul style="list-style-type: none"> <li>- Race</li> <li>- Ethnicity</li> <li>- Criminal offence data</li> <li>- Political opinion</li> <li>- Union membership</li> <li>- Religious or philosophical beliefs</li> <li>- Sex life and/or sexual orientation</li> <li>- Health data (including measurements such as heart rate)</li> <li>- Biometric or genetic data (including fingerprints, iris scanning, facial recognition)</li> </ul> <p>The <a href="#">General Data Protection Regulation</a> (GDPR) defines a stricter rules for processing <a href="#">special categories of personal data</a>. If it is necessary to process these data in a project, it is it is important to provide additional safeguards.</p>		✓
<p>7. Will the project involve processing personal data that could be considered sensitive, such as the ones listed below?</p> <ul style="list-style-type: none"> <li>- Information about a person's income, debts, or other payments</li> <li>- Information about a person's (un-)employment status</li> <li>- Information about a person's performance at school or work</li> <li>- Information about relationship problems or (gambling) addiction</li> <li>- Information about poverty, domestic violence, or youth welfare/social work involvement</li> </ul> <p>Some types of personal data are considered <a href="#">sensitive</a>, because they can have a high impact on the privacy of the data subject if other persons gain access to these data. Sensitive personal data should only be processed if necessary: in such cases, additional safeguards need to be put in place.</p>		✓
<p>8. Will the project involve processing video-recordings, or photographs of participants?</p> <p>TU Delft considers photographic and video-materials of research participants to be <a href="#">sensitive personal data</a>. If such data need to be processed, additional safeguards must be put in place.</p>		✓

<b>Section B. Extended risk factors</b> (only if question 3 has been answered with 'yes'.)	yes	no
<p>9. Will the project involve sharing or transferring personal data between multiple partners or collaborating organisations involved, such as between TU Delft and an internship company?</p> <p>According to privacy law, sharing personal data between organisations requires a <a href="#">privacy agreement</a> to be in place: setting this up takes time, and requires support from additional university staff. Furthermore, personal data sharing can potentially expose research participants to different types of risks: these risks must be considered in the ethical application.</p>		✓
<p>10. Will the project involve deception, or covert observation of participants?</p> <p>In some types of research, obtaining <a href="#">informed consent</a> for processing participants' personal data is not an option: for instance, if the research involves deception, or the research is covert (conducted without participants knowing about it). In such situations, the steps to mitigate risks to participants are important, and an alternative <a href="#">legal basis</a> for processing the participant's data needs to be established with the help of additional support staff.</p>		✓
<p>11. Will the project involve working with social media data?</p> <p>Social media data are personal data, but since it is usually not possible to ask for <a href="#">informed consent</a> for processing social media data, another <a href="#">legal basis</a> for processing the participant's data needs to be established. Processing of social media data also involves legal considerations related to terms of use of data from third-party platforms: therefore, research with social media data requires expert support on privacy, ethics, and legal matters.</p>		✓
<p>12. Will the project involve using learning algorithms or other AI to analyse, combine, or otherwise process data from participants?</p> <p>The use of AI in research involves many considerations in terms of data protection, ethics, security, and intellectual property: for more information, see TU Delft's <a href="#">Instructions for use of Generative AI</a>.</p>		✓
<p>13. Will the project involve participants who are based in a country or countries outside of the EU?</p> <p>Students affiliated with TU Delft must comply with Dutch and EU regulations of personal data processing (<a href="#">GDPR</a>). Furthermore, the student and their supervisor must make sure that the research complies with <a href="#">local (privacy) legislations</a> of any foreign destinations. Additional support from an external (local) expert may be required.</p>		✓

## 05C ACKNOWLEDGEMENT

I would like to express my sincere gratitude to my studio tutors, Klaske and Pierre, for their continuous guidance and support throughout the development of this project. Their open-mindedness and critical feedback have allowed me to further develop a more exploratory, methodology-driven design approach.

I am also thankful for my colleagues in the Methods studio and throughout my architectural education. The discussions and mutual support have been among the aspects I valued most during this journey.

Finally, I would like to acknowledge my family, partner and friends for their continued support, encouragement, kind assistance and understanding throughout this process.



PHOTOGRAPH -  
A SNIPPET OF TALLINN FIELD TRIP

