

BETWEEN NOW & NEXT



Credits: from GO Property archive - Balti Jaam, 1962

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design studio:

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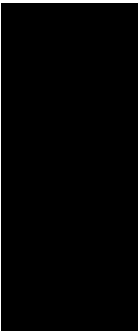
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FOREWORD

Cities are often remembered by their destinations, yet much of urban life unfolds in between. This project emerges from one of the last continuous pieces of land capable of holding Tallinn's dispersed centres in relation. This project begins with the belief that the future of this land does not lie in the creation of another centre, but in the amplification of those that already exist. It envisions architecture as a civic prosthetic: an instrument that extends the reach of the city, strengthens relationships between territories, and reveals latent potentials already embedded within the urban fabric. Rather than introducing something new, it seeks to intensify what is present, transforming a fragmented corridor into a connective force capable of holding Tallinn in relation to itself, founded on the belief that the spaces between things are often more powerful than the things themselves if designed accordingly. Here, the gap becomes gold.

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PART 1 INTRODUCING THE WHAT & WHY

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PROBLEM STATEMENT

The following project is situated in the heart of Tallinn, delineated by the city walls and the triangulation of the train, the tram and the bus terminal. The site operates through a composition of functions and tensions, that through this investigation have been questioned for their brittle nature in response to their role in this very fertile territory.

Manifestations of dysfunction present within the site-are seen through large, medium and small scale occurrences.

At the large scale, the post-Soviet transition and Estonia's independence in the early 1990s led to the dismantling and restructuring of Tallinn's railway infrastructure, leaving behind significant yet underutilized spatial potential, but also a railway line that abruptly ends in vacant land. Simultaneously, the shift from a centrally planned system to a market-driven economy, fragmented the land ownership, where state controlled land run alongside the transport infrastructure whilst surrounding plots were privatized and developed independently forming a matrix of cores distant from the now disarmed city center. This division has contributed to a discontinuous and unclear urban environment, where coordinated development and spatial coherence are difficult to achieve at a site that holds the potential to reconnect Tallinn's increasingly dispersed urban cores.

To further the complexity, the arrival of Rail Baltica,

promising unprecedented regional connectivity, is likely to cause further pressure, exposing the growing mismatch between large-scale mobility demands and the existing urban fabric surrounding Balti Jaam.

At the medium scale, this wedge of land suffers precisely from these conditions imposed by mobility demands which are the large area needed to support the transportation infrastructure. The large debilitated land conditioned by this urban model of transitive functions creates dissonance in the urban fabric between the old town and the surrounding cores compromised by disjointed experiences.

In the smaller scales, the Balti Jaam station is often seen providing inadequate waiting or transiting areas without them feeling hostile or small in number. In some cases, you can also experience the absence of formal ways of dealing with these issues, such as the many temporal structures serving drivers and commuters that have been treated as permanent due to the lack of change for the bus station. It is also to notice that Tallinn experiences extreme cold and low temperatures for the majority of the year, intensifying the discomfort of the large presence of outdoor infrastructure for these modes of transport compared to closed and sheltered.

In response to these conditions, the project aims to provide Tallinn with a place of waiting through a building that acts as an urban node, stitching together fragmented urban territories while accommodating the diverse demands of its surroundings. The project

reimagines as a testing ground the node between the bus terminal, train and tram stop as an investigation into how architecture can assimilate and mediate existing urban conditions, offering itself as a catalyst for greater spatial coherence, connectivity, and enhancement. Rather than functioning solely as a transport facility, the building seeks to work as an amplifier by absorbing the pressures and opportunities of its context, transforming them into architectural and urban value.

RELEVANCE

The project proves to be of urgency as the future of this land is currently the subject of increasing development pressure, fragmented ownership structures, and an unresolved urban gap, whilst being the last pocket of land to be in contact with the many cores currently strengthening. Rather than viewing these conditions as obstacles, the project approaches them as a unique opportunity to investigate how the built in this land can be perceived as an extension of the city itself. One which forms nodes and acts as a civic prosthetic, assisting, amplifying and enhancing existing urban conditions. The project investigates how architecture through intensity, can absorb surrounding pressures, accommodate emerging demands, and strengthen relationships between fragmented territories and their specificity.

The relevance of this research therefore lies not only in the redevelopment of a specific site, but also in its broader architectural inquiry. As cities continue to face increasing complexity, architecture must move

beyond the production of static intervention for its self interest, but instead explore the opportunity of operating as a building that externalizes and enriches the existing whilst being responsive to the future transformations. The built in this area should aspire to become instrumental to the city, finding ways to bridge urban gaps through intensity, connectivity, and adaptability, acting as a catalyst for regeneration.

This attitude is not imposed upon the site, but emerges from it. Throughout its history, the Balti Jaam area has functioned as a concentration of infrastructure, movement, and technological systems. With future developments promising even greater levels of connectivity and complexity, the site presents an opportunity to investigate how architecture can harness these existing forces rather than resist them. In doing so, the project acknowledges that physical connectivity is already achieved through the various modes of transport linking Tallinn's urban cores. The challenge therefore lies not in bringing these places closer together, but in capturing and expressing the qualities they already possess. Through architecture and technology, the project seeks to transform the gap into a place capable of containing, reflecting, and intensifying the identities, activities, and experiences of the territories it connects, bringing people, programs, and urban territories closer together through the very systems that already define the area.

OBJECTIVE & MOTIVATION

The objective of this project is to provide the site at hand with an architecture that utilizes immediate analysis in generating form and function by responding to the specific requirements of a place. The project seeks to understand existing conditions and develop architectural interventions that amplify their latent potential in a continuously expanding project.

The project explores architecture as an active participant within the city, capable of assisting its users beyond their natural human baselines. By studying the relationship between operational systems and spatial experience, the research investigates how buildings can become tools to the needs of both their context and their occupants. To test this hypothesis, the project combines mobility infrastructure with the notion of containing and waiting due to the notions found on the site of interest.

The motivation for this project stems from a fascination with deriving form from emerging actions, procedures, and requirements, which throughout the design process sharpen and reinforce the belief in a building that gradually emerges through inquiry and investigation. Central to this thinking is the notion of the building as a mechanism: a system of interacting parts that work together to perform specific functions and produce particular outcomes. Rather than being

conceived as a static object, the architecture is understood as an operational framework whose form is informed by the relationships between its programs, users, technologies, and urban conditions.

RESEARCH and/or DESIGN QUESTIONS

The exploration hence contributes to the research in:

HOW CAN ARCHITECTURE WITHIN FRAGMENTED ENVIRONMENTS AMPLIFY EXISTING SYSTEMS AND CONDITIONS TO RECONNECT URBAN TERRITORIES?

The sub questions that would follow the main ones progress in understanding, evaluating and responding.

understanding

What existing conditions, deficiencies, and latent potentials define the Balti Jaam and its adjacent areas?

evaluating

How have these conditions shaped the spatial and experiential qualities of the site?

responding

How can architecture nurture existing potentials while addressing deficiencies to mediate and strengthen the area?

SCOPE

As previously stated, the peripheral of this project rests upon the transportation amenities of the Balti Jaam and the buildings that support it owned by the GO Property group. The general scope of the project is to design a much-needed node that will provide the bus terminal in junction with the displaced tram stop, a place of occupation and stay within an area otherwise defined by movement, transfer, and transitory use.

The architectural proposal combines mobility infrastructure with civic, commercial, educational, and leisure oriented environments. These include a re-configured bus signage and tram stop, waiting areas, boarding and transition zones, passenger services, commercial spaces, learning facilities, workspaces, staff facilities and temporary accommodation. The project investigates how these functions can coexist within a single architectural framework while supporting the diverse needs of passengers, staff, and visitors of the area whilst merging in the existing system.

The audience of this intervention is broad and inclusive. Aimed at travellers for every duration of waiting with their different intentions and bodily requirements, designated for solo or group travellers with their different ideas on what constitutes a comfortable waiting experience in anticipation of the next mode of transport based on the situation they find themselves in. Amongst this targeted audience, the place aims at

situating the drivers themselves in a comfortable and more central environment, giving them the possibility to integrate amongst the amenities, and not be excluded from them.

Although the proposal incorporates the functions of a bus terminal and tram interchange, it is not conceived as a conventional transportation facility or if ever a new typology for transportation, but rather the outcome of its conditions. The resulting program, spatial organization, and architectural expression are informed by the deficiencies, opportunities, and demands identified within the Balti Jaam area and not by preconditioning the site, hence the unorthodox size and functions.

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PART 2 APPROACH, METHODOLOGY & FRAMEWORK

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METHODS, RESEARCH, DESIGN & PLANNING

The project was developed through a process of observation, documentation, interpretation, and iterative design. The research began with fieldwork conducted within the Balti Jaam area and the continuation of that land within the area which is thought of as an urban gap, where a series of still film recordings were captured from selected points that were thought of as interesting. By documenting spaces over extended periods of time, the study sought to understand how the site was experienced, how people occupied it, and how events gradually unfolded within it. These observations were accompanied by written reflections, speculative stories, and a short film, allowing subjective experiences and atmospheric qualities to become part of the research process.

Following the fieldwork, archival research was conducted using historical maps, photographs, and planning documents to understand how the site evolved over time and how the present urban gap emerged. Particular attention was given to the transformation of railway infrastructure, changing patterns of occupation, and the gradual development of the surrounding urban fabric with an outcome of a small summative booklet.

The findings were subsequently translated into a series of analytical and speculative mappings. These drawings catalogued movement, waiting locations, spatial relationships, distances, scales, timelines, and patterns of development. The purpose of these mappings was not only to document existing conditions,

but also to identify deficiencies, latent potentials, and relationships between the different systems operating within the area. Through the accumulation of these studies, a broader understanding of the site's systems, procedures, recurring patterns, and spatial qualities began to emerge.

Whilst the fieldwork and historical research provided a general understanding of the area and its evolution, it was through the synthesis of these findings into drawings, stories, and mappings that the investigation became increasingly specific and emotive allowing the analysis to move beyond measurable data and engage with the atmosphere and experience of the site. The process of interpretation allowed individual conditions, deficiencies, and opportunities to reveal themselves, ultimately clarifying both the point of intervention and the direction of the architectural proposal.

The proposal therefore emerged through the curation and interpretation of the film studies, historical research, and speculative drawings. Together, these methods established a framework through which the site could be understood not only as a collection of infrastructures and programs, but as a place with distinct spatial, social, and experiential characteristics that could be translated into architecture. These findings were articulated through several texts written in the form of manifestos and journals that expressed the attitude on design required to proceed and conduct the investigation. Setting

THEORETICAL FRAMEWORK, LITERATURE & PRECEDENT STUDY

The theoretical foundation of this project as previously stated is rooted in the belief that architecture should emerge from and build upon the existing conditions of its place forming a singular architectural response. The project investigates how architectural form can arise from the relationships, activities, and systems already operating within an environment. In this sense, the building is understood less as an autonomous object and more as a mechanism through which existing conditions are collected, interpreted, and spatially expressed.

This position draws upon architectural ideas that view buildings as manifestations of larger urban forces. Antonio Sant'Elia's visionary projects are particularly relevant in this regard, as his work suggests that buildings can become physical expressions of the systems that surround them, allowing individual interventions to communicate the character of a wider urban condition. Within the context of this project, Sant'Elia is relevant not only for demonstrating how architecture can embody conditions traditionally considered external to the discipline, such as movement, speed and progress, but also for providing a framework through which the term amplification can be understood in the context of my research question. His work suggests that architecture can act as an expression of forces larger than itself, translating broader urban conditions into built form.

Through this growing exploration another theoretical framework that similarly adheres to the definition of amplifying is Hans Hollein's understanding of architecture as a medium of communication ^[1] capable of constructing immersive narrative environments through ideas, identities, conditions and experiences beyond practicality. A pilot project for this application is the Retti Candle Shop, where architecture extends beyond its commercial function to communicate a particular atmosphere and identity through the careful orchestration of material, form, reflection, and perception. Amplification is therefore understood as an increase in the ability of architecture to communicate and enrich the relationships, activities, and experiences present within a place.

Together, these positions support an architecture that acts not as an isolated object, but as a spatial expression of the relationships, where it is highly communicated through the framework of Hollein and highly intensified through the framework of Sant Elia.

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PART 3 RESULTS & OUTCOME

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CHOSEN LAND

In this part of my results I showcase the relationships and location of the site I am dealing with.

[Appendix 1]

The results are a site plan to compare what part of the city was my project going to evolve in and an aerial view with highlighted structures to expose the initial interest of my exploration. The result of this focus point has led me to have larger topics of interest but

FRAGMENTATION

In this part of my results, a clear definition of fragmentation can be seen through the work produced.

The fragmentation of the site was brought to my attention through the fieldwork that occurred during my visit in Tallinn and made more apparent as I looked at archival footage. The results in this part proceeded by firstly dealing with first hand experiences. This began with footage shot.

[Appendix 2]

The footage expresses summarized and curated version of the suggestive environment being explored. The first selection of shots were introductory. They help orient the people with the location, but also to already showcase scale and the things at hand. These first shots immediately introduce the humble scale of the train station in comparison to the city of Tallinn. Subsequently we see how the train and tram are

connected to each other with their respective sub-structures, which are minimal, outdoor and fragile.

The shots then proceed to show how the tram traverses on vacant and abandoned land with the addition of how demanding the infrastructure present actually is in combination with the bus, with abundant space occupied every once in a while due to their maneuverability and required parking, leaving land for the majority of the time idle and waiting.

From this point onwards, the film explores the relation with the old town and the gap that runs along side it, which hints at forgotten architecture and infrastructure that no longer play a role in today's society. The film then re-explores the connection back to the train station with the sun giving the impression of how beautiful this place is in the right climate.

In conclusion this hope is juxtaposed with the things that make the site unbearable at times which are the separation caused by the obstructions like the tracks and fences present, but also the separation of all the amenities and the role of users and drivers of this area.

[Appendix 3]

The film and the experience on site led to an accumulation of data that showcased the biggest interest lying on the wedge of land that wraps around the old town. This was marked and considered as I later on developed this finding with more research, such as a displacement drawing that showcased the vertical and horizontal displacement that the old city had with its

representing toompea and the lowest point representing adjacent districts, Telleskivi, Kalamaja, Kelmikula & Pelgulinn. How this map works it that the land topography was excavated from the volume of my boundary with a total volume made up by the highest point representing the lowest point of land in the area marked. The result of the volume after being excavated would then showcase the detachment the land has with the old town, as well as showing the detachment the land has horizontally with the other districts. In continuation of this exploration to go along side this analytical finding, a map of functions that represented what part of this land made the situation difficult was made, from the functions present and elements. These two drawings side by side made it apparent that there definitely is an inconsistency in the terrain and land use

[Appendix 4]

Through the process of filming and inhabiting the site, a series of encounters gradually unfolded over time. These observations were subsequently articulated through written narratives that personified particular moments, transforming them into representative symbols of the places and conditions encountered throughout the area of study. These proved to be of use as they helped describing the site by imagining the user, which later on proved useful in the formation of what needed to be included.

[Appendix 5]

Following the personification studies, the research shifted towards archival investigation and historical analysis. Through the examination of historical maps,

photographs, planning documents, and other archival material, a chronological understanding of the site was constructed. These findings were compiled into a growing catalogue that traced the evolution of the area over time, documenting the transformations of its infrastructure, urban fabric, and patterns of occupation. This process not only revealed how the present condition of the site emerged, but also exposed a series of recurring themes, absences, and opportunities that would later inform the architectural proposal. The most interesting findings were the changes in the stations in post soviet times and the presence of commercial illegal structures amongst all the site that in more recent years were displaced and nothing built to neutralize it. Another big occurrence were the many waiting areas proposed for the new buildings of the station that in recent years can be seen as either fully occupied by private amenities or commercial use, with just a corner of the building left for casual comfort.

[Appendix 6]

In the following steps of the analysis, the project started to move in the direction of designing. To ease into this phase, the research conducted aimed at disassembly and interpreting as a way of learning. This way of arranging processed data through interpretation, and an own set of rules helped assembling more knowledge whilst defining spatially the scales and positions of my intervention amongst the spatial hierarchies and relationships that involve the site. The drawings commenced with an already alliterated knowledge where observations, questions, and

explored in syntax with real world occurrences, deep emerging themes are deepening the understanding of the site.

The results of this drawing tries to compile an operational diagram that shows the hidden mechanisms of mobility and waiting, disassembling the site into constituent parts.

While the passenger experiences the terminal as a place of arrival and departure, the drivers inhabits a parallel spatial reality. Confined between cockpit, corridor, platform edge, and timetable, their experience becomes highly linear and only as operational as the signage provided for both tram and bus. This at the same time is just as important for the user as it allocates the places of waiting or the places in which they are stronger than the transport such as the zebra crossing.

Whilst the project already knew with what intensity it needed to act these drawings brought out precisely where.

AMPLIFICATION

The following section of results is dedicated to the results that shaped the attitude of this project and how it would treat the previously formulated data into design. The following section of results is dedicated to the investigations that shaped the architectural attitude of the project and informed the translation of the previously formulated data into design. Whilst the

preceding analysis clarified the conditions, deficiencies, potentials, and relationships present within the Balti Jaam area, it did not determine how architecture should respond to them. The following studies therefore explore the theoretical positions, references, and architectural principles that guided the project, investigating how existing conditions can be amplified, communicated, and translated into a singular architectural intervention.

[Appendix 7]

To initiate the development of an architectural attitude, a collage was produced that sought to visualize the role of architecture within the context of the project. The image portrays the user as a delicate and vulnerable figure inhabiting a territory dominated by infrastructure, technology, and large-scale systems. Positioned amongst mechanisms far greater than themselves, the individual appears limited by the natural capacities of the human body when confronted with the scale and complexity of the surrounding environment.

The collage proposes architecture as a means of mediation between these two conditions. Rather than overpowering the user, technology becomes an extension of human capability, amplifying perception, awareness, and experience. Instruments such as the telescope and communication devices symbolize the project's ambition to enhance the relationship between people and their surroundings, allowing users to engage more deeply with conditions that would otherwise remain distant, inaccessible, or overlooked.

In this sense, amplification is understood as the act of extending human capacity. Architecture becomes a supportive framework through which existing qualities of the site can be more easily perceived, experienced, and occupied. The project therefore seeks not to replace the existing environment, but to provide the means through which its latent potentials can be more fully revealed and enjoyed.

[Appendix 8]

Alongside these theoretical investigations, a manifesto was produced and consolidated the architectural position that emerged emerging from the analysis. The text synthesizes many of the observations gathered throughout the previous stages of analysis and establishes a clear attitude towards the future development of the territory. Rather than viewing the gap as a void within the city, the manifesto reinterprets it as a strategic asset capable of reconnecting Tallinn's dispersed urban cores and accommodating the increasing demands placed upon them.

The text provided an initial glimpse of the scale, attitude, and intensity required of the intervention, allowing the architectural proposal to gradually emerge in thought and idea. In this sense, the text acted not only as a reflection upon the research, but also as a catalyst for design, shaping the direction through which the project would continue to develop.

[Appendix 9]

Whilst the manifesto had already begun to establish an understanding of amplification and its role within

the project, the concept remained largely intuitive and project-specific. The following theoretical investigations were therefore used to further articulate and position this understanding within broader architectural discourse. Rather than defining amplification directly, these frameworks demonstrate the architectural outcomes, attitudes, and possibilities that emerge when architecture seeks to embody, communicate, and strengthen conditions beyond itself.

Through these references, amplification becomes understood not as an increase in scale or intensity alone, but as the capacity of architecture to reveal, extend, and enrich existing relationships, activities, and systems. The theories that follow therefore provide both a definition and a validation of the architectural attitude established through the manifesto.

The study of Antonio Sant'Elia proved particularly valuable in the development of the project because it reinforced the possibility of deriving architecture from conditions that exist beyond the boundaries of the building itself. His work demonstrated that architecture can embody relationships, systems, ambitions, and forces operating at the scale of the city, rather than merely responding to functional requirements. This understanding encouraged the project to move away from the notion of designing a conventional transport facility and instead investigate how a single intervention could become a manifestation of the wider territory in which it is situated.

Through Sant'Elia's work, the project gained a

clearer understanding of how architecture can gather dispersed conditions and express them through a singular form, by the shapes used and what was made noticeable in the building. This became particularly relevant to the Balti Jaam site, where fragmented urban cores, mobility infrastructures, waiting conditions, historical traces, and technological systems coexist within the same territory. Rather than treating these as independent problems to be solved individually, the research began to view them as forces capable of generating architectural form when brought together and intensified through design.

The influence of Sant'Elia therefore did not determine the appearance of the proposal, but rather informed its method of formation. It encouraged the project to understand the building as an embodiment of its surroundings, allowing the architecture to emerge from the relationships, systems, and conditions already present within the site.

Through this growing exploration, another theoretical framework that adheres closely to the project's understanding of amplification is Hans Hollein's conception of architecture as a medium of communication ^[1].

Whilst Sant Elia's conception of amplification is to engrave and fully embody the forces, Hans Hollein's view reveals and narrate these urban conditions rather than becoming them. Hans Hollein's framework relates more to that of experience perception and narrative to form identity.

The pilot project embodying this philosophy was

through the study of his retti candle shop (1965) where Hollein Transformed a relatively small commercial interior into an immersive spatial experience with an exhibition space and a walk in store room as a shop^[2]. The shop was not designed merely to facilitate the sale of candles, but to construct a memorable experience capable of communicating the values and character of the institution it represented.

The Retti Candle Shop demonstrates that architecture can amplify conditions without necessarily increasing their physical scale, exhibiting characteristics traditionally associated with much larger architectural works, such as its symmetry or its spatial sequence. Amplification here occurs through the careful orchestration of perception and experience. Through architectural intervention, ordinary activities can acquire greater significance, overlooked relationships can become more apparent, and latent qualities can be brought to the foreground. Hollein's work suggested that architecture could do more than accommodate functions. His work discusses actively how to reveal and communicate them. The proposal therefore began to investigate how waiting, movement, connectivity, historical traces, and urban relationships could be translated into spatial experiences that make users more aware of the territory they inhabit. Architecture becomes a communicative instrument capable of revealing the qualities of a place, allowing users to experience, understand, and engage more deeply with the conditions already present within it.

[Appendix 10]

The outcome of this theoretical investigation informed the selection of the project's point of intervention by establishing a direct relationship between the ambitions of the research and the territory upon which it acts. The following diagram serves as the conceptual backbone of the proposal, illustrating how the building deploys and merges the adjacent cores as a node.

As a starting point for the architectural proposal, a strategic zoning drawing was produced to translate the findings of the analysis into a series of urban interventions. The drawing identified key points of interest, existing deficiencies, and latent opportunities across the territory, allowing the project to investigate where architectural action could generate the greatest impact. Rather than focusing solely on the building itself, this exercise considered the wider urban landscape and the relationships operating within it. Through the reconfiguration of existing programs and the introduction of complementary functions, the drawing explored how different interventions could strengthen the current condition of the site. Particular attention was given to improving connectivity, occupation, comfort, orientation, and the quality of public amenities. The study therefore acted as an intermediary step between territorial strategy and architectural design, establishing a framework through which the various ambitions of the project could be spatially organized and tested.

The resulting zoning strategy not only informed the location of the primary intervention, but also revealed

how a network of smaller actions could contribute to the wider development of the project and urban environment.

The zoning strategy was followed by a continuous process of massing and formal iteration that gradually developed from the identified urban strategies. During this stage, the project was accompanied by supporting research into terminology, logistics, waiting behaviours, and operational requirements, allowing the architectural concept to be defined before it was fully translated into form. The investigation sought to establish the principles, actions, and relationships that the architecture would need to accommodate and amplify.

Progress through this phase was aided by the establishment of a series of design conditions that guided the evolution of the proposal.

ARCHITECTURE

Having established the territory of intervention and the theoretical principles through which it would be approached, the project could begin its translation into architecture. The following section presents the architectural outcomes of the research, illustrating how the identified deficiencies, latent potentials, and relationships were transformed into spatial, programmatic, and formal decisions.

Rather than emerging from a predetermined image or typology, the proposal developed through the continuous synthesis of observations, theories, and design investigations. The resulting architecture seeks to embody the principles of amplification explored throughout the research, translating them into spaces that strengthen existing relationships, function, and contribute to the wider development of the territory. The following section provides the continuous iterative process that shaped the building.

ARCHITECTURE: SPATIAL ORGANIZATION & WAITING

[Appendix 12]

The resulting proposal emerged through the development of a collection of spatial instruments designed to support particular actions, procedures, and experiences identified throughout the research. These elements were positioned, connected, and transformed according to the conditions imposed by the site and the relationships between their users. Form therefore became the outcome of a process of negotiation between operational requirements, spatial ambitions, and the broader objective of amplification, rather than a predetermined architectural gesture.

This process led to a building organized around a symmetrical arrangement, allowing the intervention to respond equally to both the tram and bus systems positioned on either side of the site. Symmetry was adopted not as a formal preference, but as a means of reinforcing clarity, order, and legibility within a program that accommodates similar modes of waiting, boarding, and circulation. Variations in height were subsequently introduced to differentiate between movement and occupation. Traversing corridors and circulation routes occupy the higher levels of the spatial sequence, whilst lounges and waiting areas are positioned lower, creating visual connections across the building whilst preserving comfort and orientation.

The waiting experience was developed through a

hierarchy of spaces that respond to different stages of the journey. Areas located closest to boarding zones accommodate shorter periods of occupation and more immediate access to transportation. As users move further from these points, the spaces gradually become more relaxed, offering increased levels of comfort and occupation. Waiting areas are further subdivided to improve boarding efficiency and provide a clearer distinction between places of movement and places of rest. This hierarchy continues vertically throughout the building, where spaces evolve from operational waiting zones into lounges, quiet areas, and longer-stay environments as one moves upwards.

ARCHITECTURE: ORIENTATION, AMENITIES & PROGRAM

Particular attention was given to orientation and ease of use. The entrances were conceived as highly legible points of arrival and furnished with information hubs, ticket machines and storage facility with immediate devices for the street such as vending machines and atm . These amenities allow users to resolve practical requirements upon entering the building whilst simplifying the logistical operations of the terminal. The storage facilities are directly connected to the basement level, enabling staff to manage luggage and deliveries efficiently without disrupting the public realm through elevators running alongside the information hubs. The immediate connection to the basement is suitable for heavy loads and curb-side drop off for the cellars, and storage spaces.

Movement within the building is assisted by a series of architectural elements that form and operate as an instrument of orientation. A circular node with an the elongated guiding wall directs the users horizontally and vertically. The addition of atriums, and visual openings with these instruments collectively establish a clear spatial sequence that directs visitors towards boarding areas, lounges, vertical circulation, and exits. Rather than relying exclusively on signage, the project embeds wayfinding within the architecture itself, allowing movement to emerge naturally through form, visibility, and spatial hierarchy.

Beneath the public areas, the basement accommodates the operational infrastructure of the building. This level contains storage facilities, kitchens, cellars, changing rooms, showers, sanitary facilities, and temporary accommodation for transport staff. By concentrating these supporting functions within a dedicated service level, the project ensures that operational requirements remain closely integrated with the terminal whilst preserving the clarity of the public spaces above.

As the building is experienced vertically, the character of occupation gradually changes. The lower levels prioritize movement, orientation, and transportation, whilst the upper levels provide environments for prolonged stays. Sixteen silent pods, distributed symmetrically across the building, offer spaces for retreat, concentration, reading, work, and temporary withdrawal from the intensity of the terminal. These pods amplify the act of waiting by transforming it from

a passive necessity into a condition capable of supporting multiple forms of occupation. Their arrangement intentionally recalls the rhythm of transport bays found on the site, translating an operational logic into an architectural experience, accommodating lighting clues for when the buses arrive.

Adjacent to these quieter environments, a commercial layer is connected by a central bridge extending towards Balti Jaam. This elevated connection facilitates rapid movement between transportation systems whilst simultaneously acting as a social and commercial spine. Part of the bridge incorporates assisted circulation systems, allowing users to transfer quickly between the train station and terminal when required and the future buildings that will occupy the land.

Above the public layers, the project gradually introduces spaces dedicated to learning and professional activity. A learning facility equipped with flexible teaching spaces, simulators, workstations, video rooms, and outdoor terraces provides opportunities for training transport operators and supporting educational activities. Positioned between the public and private realms is a shared civic layer designed as a flexible commons. This adaptable space accommodates exhibitions, lectures, study, events, informal work, and community activities, functioning as a mediator between transport staff and the wider public. Its role is to encourage exchange between the two worlds whilst maintaining the necessary degree of separation.

The uppermost levels contain offices, common rooms, libraries, and observation spaces serving both transport operators and the GO Property group. These spaces provide views either towards the Estonian landscape or towards the sea, reinforcing the building's role as an instrument through which users may engage with the wider territory beyond the terminal itself.

ARCHITECTURE: EXPRESSION, STRUCTURE MATERIALITY & ENVIRONMENTAL STRATEGY

The architectural expression of the proposal emerges directly from its organizational logic. Rather than concealing circulation, servicing, and operational systems behind a singular envelope, the building allows these elements to participate in the formation of its architecture. The resulting composition is therefore generated through the articulation of circulation towers, connective bridges, waiting halls, service zones, and learning spaces, creating a building that communicates the activities and procedures occurring within it.

A symmetrical arrangement was adopted not only to reinforce spatial order but also to simplify the distribution of structure and environmental systems. Since both sides of the building accommodate comparable transportation functions, the repetition of structural bays, service routes, and ventilation systems allows for a more efficient organization and maintenance strategy. This repetition further contributes to the clarity and legibility of the proposal, establishing a coher

ent relationship between form and function. The directional architectural elements that organize movement throughout the building simultaneously accommodate the majority of the building's technical infrastructure. Ductwork, piping, electrical systems, and maintenance routes are integrated within these elements, and within floors allowing the servicing strategy to become inseparable from the architectural expression of the project. In doing so, the proposal avoids the need for secondary service zones whilst maintaining accessibility for maintenance and future adaptation.

At every major point of vertical circulation, these directional elements are anchored by concrete cores housing staircases, elevators, and service shafts. These cores act as the primary stabilizing elements of the structure, removing the need for extensive bracing systems and allowing the surrounding spaces to remain open and adaptable. Structure, servicing, and circulation are therefore consolidated into a single architectural system.

Materially, the proposal is organized through a distinction between permanence and adaptability. The basement and ground floor are conceived as permanent cast-in-place concrete elements that accommodate the most intensive public, logistical, and infrastructural functions. Above this, the building transitions into a lightweight steel structure where concrete assumes a secondary role. This relationship allows the upper levels to remain flexible and largely demountable whilst maintaining a robust and enduring foundation below.

The geometry of the building further contributes to its environmental performance. The inclined form assists the collection of warm air towards the upper levels, where heat is recovered through an air-to-water heat exchange system before being redistributed to support domestic hot water and heating demands. The large thermal mass of the ground floor allows for heat to be redistributed at over a long period of time, making the concrete naturally heat , but also instinctively through the serpentine addition embedded within it. Fresh air is introduced through controlled façade inlets and ground-level intake points, whilst independent extraction systems serve the basement and silent pods. Through the integration of structure, services, and environmental systems, the proposal operates as a cohesive piece of inhabitable infrastructure capable of supporting both the comfort of its occupants and the operational demands of the terminal.

ARCHITECTURE: SUPPORTING INTERVENTIONS

After conducting the design, the project explored a series of complementary interventions intended to strengthen the relationship between the proposed terminal and the existing Balti Jaam station. The Investigation departed by introducing a departure/landing for the bridge that prolongs outwards from the intervention. This extension sought to establish a more continuous passenger experience whilst providing a clear departure point for the rapid connection linking the station to the terminal. Following this intervention, an additional wing was given to the station to expand its seating areas horizontally and vertically, with new

supporting functions capable of reinforcing the identity of the site. These included a parcel collection point, commercial facilities, and a souvenir shop positioned at the edge of the station. Beyond their practical function, these interventions sought to acknowledge the historical role of the site as a freight corridor, preserving traces of its former occupation whilst contributing to a renewed public identity.

The extension followed the central organizing axis of the proposed terminal, carrying its spatial language back into the station and allowing the two interventions to operate as parts of a continuous architectural sequence. The footprint and organizational principles expressed outward by the new building were mirrored inward, allowing traces of the proposal to be reinterpreted within the existing fabric of Balti Jaam. Through the introduction of coordinated flooring, cladding, and architectural attachments, the station gradually adopts elements of the new intervention, establishing both a physical and visual continuity between the two structures.

Alongside these investigations, smaller interventions were considered within the surrounding public realm. A kiosk and supporting amenities located within the square were explored as a means of encouraging outdoor occupation, improving access to public facilities, and strengthening the everyday use of the space beyond transportation alone. Although secondary to the principal intervention, these studies contributed to a broader understanding of how the project could extend its influence beyond the boundaries of the building itself to gradate into the existing system.

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PART 4
CONCLUSION
& DISCUSSION

design

studio:

CONCLUSION

This project began with the investigation of a large wedge of land extending from Balti Jaam towards the Port of Tallinn. Through film recordings, archival research, mapping, personification studies, and speculative drawings, the analysis gradually revealed a territory operating under multiple forms of tension. At a territorial scale, the land existed between an increasingly fragmented collection of urban cores whose independent development had weakened the role of what was once a more centralized city structure. At an infrastructural scale, large transportation systems occupied vast amounts of land whilst often providing little in return to the everyday experience of the user. At a human scale, waiting, orientation, comfort, and occupation were frequently treated as secondary concerns, resulting in environments that were often hostile, temporary, or inadequate for the people relying upon them.

Whilst these findings initially appeared as separate deficiencies, the research gradually demonstrated that they were symptoms of a broader condition. The site showcased a lack of care and presence in infrastructure that supported more than just the physical connection of the cores. The area was defined by a lack of activity, identity and increasing separation for a land as important as one that carried the economy of Tallinn. The challenge therefore shifted from identifying what was missing to understanding how existing conditions inside or outside this structure could be brought into stronger relation with one another.

The accumulation of these findings gradually clarified that the attitude through which the project would proceed is an architecture emerging from the conditions already present within the territory, and it intensifying the systems, relationships, activities, and gestures present in or around the site. This position ultimately led to the concept of amplification, understood as the act of strengthening, extending, and exteriorizing latent conditions already present within a place to heighten the experience. Architecture was therefore no longer understood as an isolated object, but as a mechanism capable of revealing, intensifying, and communicating the qualities of its surroundings.

This understanding informed the broader vision developed for the territory. The project proposed that future interventions occupying this land should not compete with the urban cores surrounding them, nor attempt to replace the identity of the area with a singular architectural statement that spoke for itself. Instead, the buildings inhabiting this corridor should act as manifestations of the conditions already operating within it, externalizing the relationships, infrastructures, potentials and activities that define the site. Through this attitude, architecture becomes capable of assisting the wider territory whilst simultaneously contributing to its identity.

The selection of Balti Jaam as the primary point of intervention emerged directly from this position. Amongst the many conditions identified throughout the research, this area represented the most intense concentration of relationships within the wider corri

dor. Here, the train station, bus terminal, tram stop, historical railway traces, commercial activities, waiting conditions, future developments and the entire city of Tallinn converged within this single location. The site therefore provided an opportunity to test how a singular architectural intervention could engage with multiple systems simultaneously and transform them into a coherent spatial response.

Several points of action were identified throughout the analysis and subsequently translated into architectural decisions. The deficiencies of waiting environments led to the development of a hierarchy of waiting spaces capable of accommodating different durations and forms of occupation. The separation between transportation systems informed the creation of stronger physical and visual connections between modes of movement. The marginal position of transport staff generated facilities that placed them closer to the amenities and environments they help sustain. Historical traces of the railway corridor informed new learning facilities, educational spaces, and programs capable of reinterpreting former functions through contemporary uses. Similarly, the presence of forgotten informal structures and temporary occupations inspired the introduction of supporting amenities capable of restoring a greater sense of comfort, accessibility, and everyday life to the territory.

The resulting proposal materializes these ambitions through a building that operates simultaneously as infrastructure, civic amenity, learning facility, workplace, and transportation node. Waiting is transformed from

a passive necessity into a spectrum of experiences ranging from rapid transit to prolonged occupation. Learning becomes a continuation of the site's historical relationship with transportation. Orientation becomes embedded within the architecture itself. Staff, travellers, and visitors are brought into closer proximity through shared amenities and common spaces. The building therefore acts as an instrument through which existing conditions are amplified, making them more accessible, more comfortable, more visible, and more meaningful.

The execution of the proposal can consequently be understood as an act of stitching. Rather than reconnecting the city through physical infrastructure alone, the project seeks to stitch together experiences, occupations, programs, territories, and systems that have gradually drifted apart. Through architecture, relationships that already exist become more apparent, more accessible, and more capable of supporting one another. The intervention therefore operates not only as a destination within the city, but also as a mediator between its many parts.

Ultimately, this project argues that fragmented territories can be reconciled through an architectural attitude grounded in amplification. By carefully observing, interpreting, and building upon existing conditions, architecture becomes capable of transforming latent relationships into active ones as long as the things that have been amplified are of good nature to the site. The proposed intervention at Balti Jaam demonstrates how a building can emerge from the

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PART 4 CONCLUSION & DISCUSSION

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forces already present within its surroundings and, in doing so, contribute to the strengthening of the wider territory. The project therefore concludes that architecture's capacity to reconnect urban environments lies not in the invention of entirely new realities, but in its ability to reveal, support, and intensify those that already exist.

IMPLICATIONS AND RECOMMENDATIONS

Beyond the immediate context of Balti Jaam, this project suggests a broader role for architecture within the profession. Contemporary interventions within complex urban territories are often driven by the introduction of new identities, functions, or formal statements. This research instead proposes amplification as an alternative architectural attitude, where the primary task of design is not to replace existing conditions but to identify, strengthen, and extend them. In doing so, architecture becomes less concerned with the production of isolated objects and more concerned with its ability to support relationships already present within a place.

Equally significant is the project's understanding of waiting as a meaningful architectural condition. Whilst often treated as a residual necessity of mobility, waiting became one of the primary generators of the design. The proposal demonstrates that architecture can enrich these moments through comfort, orientation, occupation, and engagement, transforming them from passive interruptions into active experiences. In

this regard, the project expands the scope through which transportation architecture can be understood and designed.

Ultimately, the significance of this project lies not in the specific form of the building proposed, but in the attitude through which it was conceived. By treating architecture as an instrument capable of revealing, communicating, and intensifying existing conditions, the research proposes a methodology that may be applied beyond the context of Tallinn. The project therefore contributes to a broader understanding of architecture as a civic act, one capable of strengthening the relationships between people, infrastructure, and territory whilst remaining deeply rooted within the realities of place.

I believe that this project brings value to the architectural profession through the understanding that the architecture derived from a genuine urge to act. Whilst the beauty of architecture does not lie solely in its form, it was its capacity to emerge from experiences, observations, and sensations that reveal a need for intervention. It is precisely this quality that makes amplification such a valuable architectural attitude. Through observation, one develops the desire to give something back to a place, whilst simultaneously allowing the conditions that have been felt, witnessed, and understood to become embedded within the design itself sometimes. In this way, architecture becomes not only a response to a problem, but an expression of the relationship between the designer and the realities of the territory being transformed

Now whether what was designed manages to satisfy the consensus of everyone it cannot be told or known, but this procedure of reacting might bring knowledge on the things that were accustomed in the design.

REFLECTION

One of the strongest beliefs reinforced throughout this project is that the outcome of architecture is largely determined by the tools through which it is investigated. The first phase of the project was therefore not concerned with design itself, but with developing an understanding and fascination for the territory being studied. Reflecting on this stage, I find it difficult to criticize the methods employed, as their purpose was not to validate a preconceived idea but to expose me to conditions, experiences, and observations that were initially unfamiliar. The use of film proved particularly valuable in this regard, allowing me to continuously return to the site and reflect upon situations, atmospheres, and encounters that would otherwise have been an unjustifiable memory. Rather than functioning solely as documentation, the recordings became a tool for observation, interpretation, and repeated engagement with the territory.

Similarly, the decision to interpret the site through multiple methods, including narratives, mapping, archival studies, and analytical drawings, proved beneficial to the development of the research. The value of this approach became apparent when conclusions reached through different methods began to overlap. Observations made through personal experience were of

ten reinforced by historical investigations or analytical studies, providing confidence that the relationships and conditions being identified were not isolated impressions but recurring characteristics of the site. In this sense, the diversity of methods strengthened both the reliability of the findings and the richness of the design process.

What I would have liked to continue using in my design were these attentive experimental drawings in designing, but it proved too hard with the scale of the project.

One of the most challenging aspects of the project emerged during the design phase itself. Designing through amplification required continuously moving between the identification of a condition and the architectural response proposed to strengthen it. Whilst this process generated a highly site-specific project, it also introduced a constant difficulty in determining when a particular intervention had been sufficiently resolved. Frequently, the resolution of one amplified condition would reveal another requiring attention, resulting in an iterative cycle of zooming into individual problems and zooming back out to assess their impact on the whole. Maintaining coherence across these multiple layers of intervention proved to be one of the most demanding aspects of the process.

A second challenge concerned the question of when to stop designing. Unlike projects guided by a predetermined formal outcome, this research remained deliberately open-ended for much of its development.

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PART 4
C O N C L U S I O N
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studio:

Whilst this allowed discoveries to continue shaping the proposal, it also limited the amount of time available for refinement once the overall direction of the project had been established. Looking back, there are aspects of the proposal that I would have continued to develop had more time been available. For example, I would have further consolidated the directional and entrance elements located at either end of the building into singular, more dominant architectural components. In retrospect, this may have strengthened the proportional balance of the proposal and reinforced the clarity of its organizational structure. However, this realization only became apparent after the project had reached a stage where further design development was no longer possible. Lastly, the open ended nature of this project allowed the exploration of a spectrum of things, which although led to the beauty of this project, a lot of times led to loopholes and being caught in investigations that might have not been fruitful to the execution of the project and only to my personal growth.

This observation ultimately revealed an important lesson regarding the relationship between design and reflection. Some architectural decisions can only be evaluated once the broader composition has been assembled and experienced as a whole. The challenge therefore lies not only in designing, but also in recognizing the moment at which a project has reached sufficient resolution to allow meaningful critique. This project demonstrated that the process of architectural design is not simply one of solving problems, but of continuously negotiating between discovery, response, evaluation, and restraint.

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B A L T I
JAAM:TRAIN
TRAM & BUS
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BALTI
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JAAM:
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BALTI
 TRAIN,
 SITE

JAAM:
 TRAM & BUS
 COMPOSITION

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SCENARY STUDY
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F I L M
ANALYSIS OF SEQUENCE
BALTI JAAM:
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design studio:



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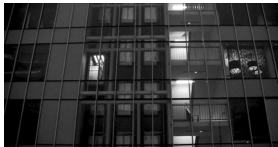
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SCENARY STUDY
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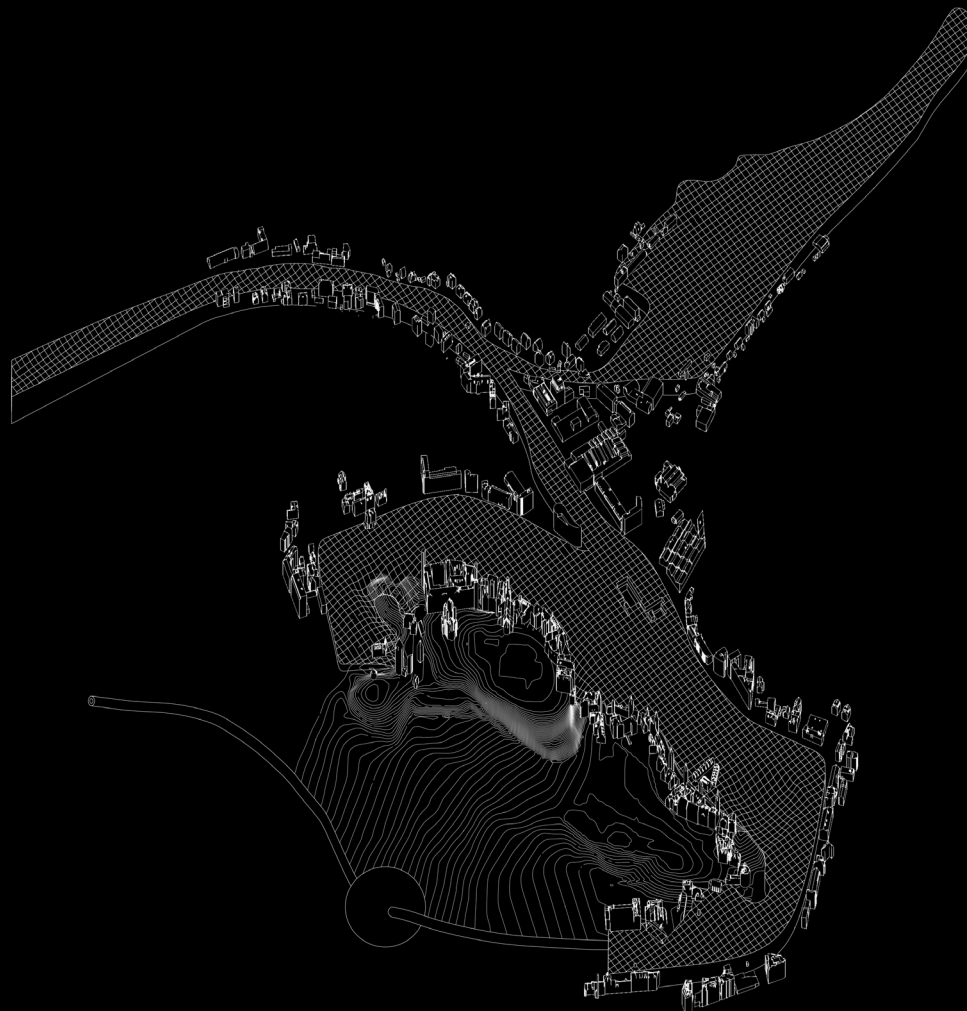
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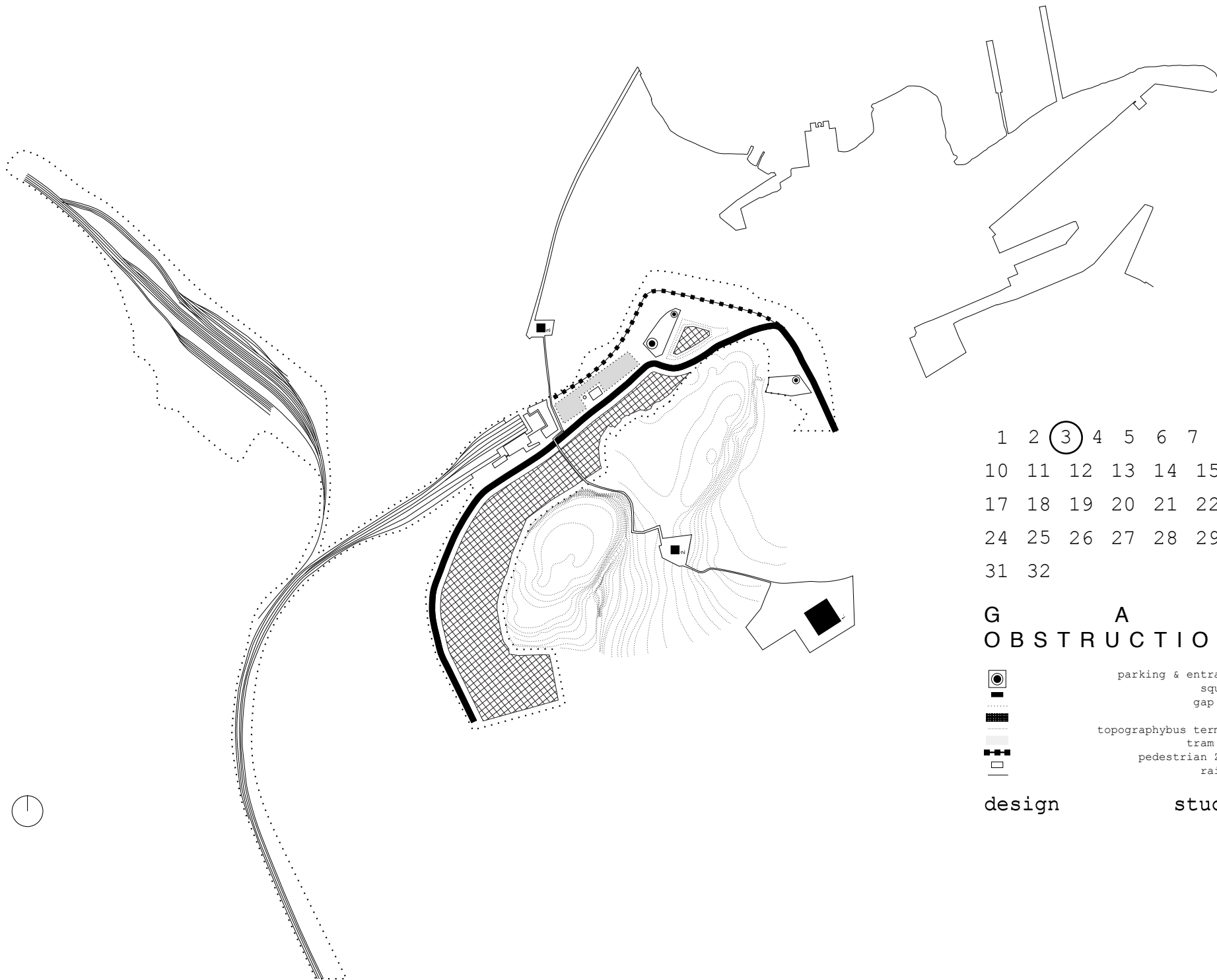
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G A P
DISPLACEMENTS

design

studio:





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G A P OBSTRUCTIONS

- parking & entrances
- squares
- gap plot
- park
- topography
- bus terminal
- tram line
- pedestrian zones
- railway

design

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[01]



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PERSONIFYING THE SITE

fragmentation [1]
grit & climate [2]
seperation [3]
vacant & forgotten structures [4]
technology [5]

design

studio:

Today the 17th of November 2025, I depart from home to go home. The silver lining that trails the train that awaits me is the same that contours the plate that my parents fed me. As they bring me to Tapa, goodbyes don't get any easier and on I wait. The wait didn't get any shorter as I waited elsewhere on the Tartu-Tallinn train. Engulfed I was in the Estonian landscape as I embrace the good times spent with family. My arrival straps on my shoulder the heavy burden of leaving them behind like the backpack and armbag I was wearing. Which comes first I don't know, but it did matter and does matter as one takes away the other. Interlocked with the bones that hold me up my movement stiffens as the cold freezes the time and memories we made. Should I stay or should I go? I took the taxi instead; the promise land awaits me just one ferry away.

I step off the bus; cold air strikes my face. I walk toward the crosswalk. on one side, cars rush past, on the other, the quietness of the park and the old town, breathing slowly. I wait for the light to turn green. Waiting... while people gather around me. We move as one mass across the road, I walk until I reach my spot beside the railroad. There, I place my warm socks on the ground and stand behind them, hands tucked deep into my jacket, watching people stream past. Tourists, workers, students, everyone moving, no one connecting. Rain begins to fall. The cold settles in. I stay. The socks grow wet; I do not move. Every day, week after week, the scene repeats. Nothing changes.

Tired I awake. A punctual job yet all the people I see are a haze, no face too interesting to remember. Good and bad, kind and miserable, sober and drunk, but the route I take really is beautiful. Forests, rooftops, bits of Baltic light sneaking between buildings as Tallinn shows itself off in small, quiet ways from the corner of my eyes. The tracks are my full attention, a climbing ladder I never quite reach the top of. A steady steel forward motion perpetual to me, I too run the rail. Either end of the binary it is the same, a swinging pendulum suspended by time and its duality. Forwards or backwards. Going or coming back, black or white. The only grey is the sky and that 30-minute break I get to take to experience it. Tallinn though remains beautiful and I am happy to bring to it.

[04]



This very day we do grief. I wore black, not superstitiously and neither coincidentally. A shared habit. This time it does match the instance. Light, it's eyes and pale, it's skin, much like most of us. But today the light has left . I remember it feeling like a sultry breath stretched amongst the people that I marched and fought the length of either end. Inevitable were those who stole it ,but we fought different battles. Some left, some second left, others left or right. Yet there were those that stayed. I too felt the need to stay. And when i did stay, under the rolling tires of the street I Jaamed as the cars held the frets of this guitar. I liked this because I knew i was heard . From end to end. Now awfully cold, the tunnel plays no longer. Just a whistle of wind playing the second note, held by the gates that shut it.

[05]



The bus hums under me as i read the last lines of my script. A game of flickering, signaling, observing. I exist as a driver who barely moves. I exist as Small, economical gestures that carry the subtle language of road machines extending through the joints of my body that carry my hand and push my feet. I sit, anchored, still. A static world outside-in: And yet I live as an entire bus. Hard to think when my chores are so humane. Even so, the body shows quietly. My stomach tightens as i turn. My other stomach holds the weight of 30 people and somehow I feel it as a shift in my own. Quite a boring job for a world painted before me. My journey ends the same way I begin it, and my breaks dont reach far beyond my leathered seats and the bristles of my broom. The full stop awaits me in its tidy format and as tidy are the lines that set me off, tidy i arrange it for the next.



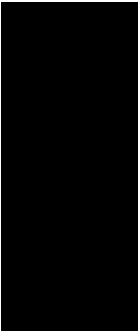
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ARCHIVAL STUDY

design studio:

BALTI JAAM₀

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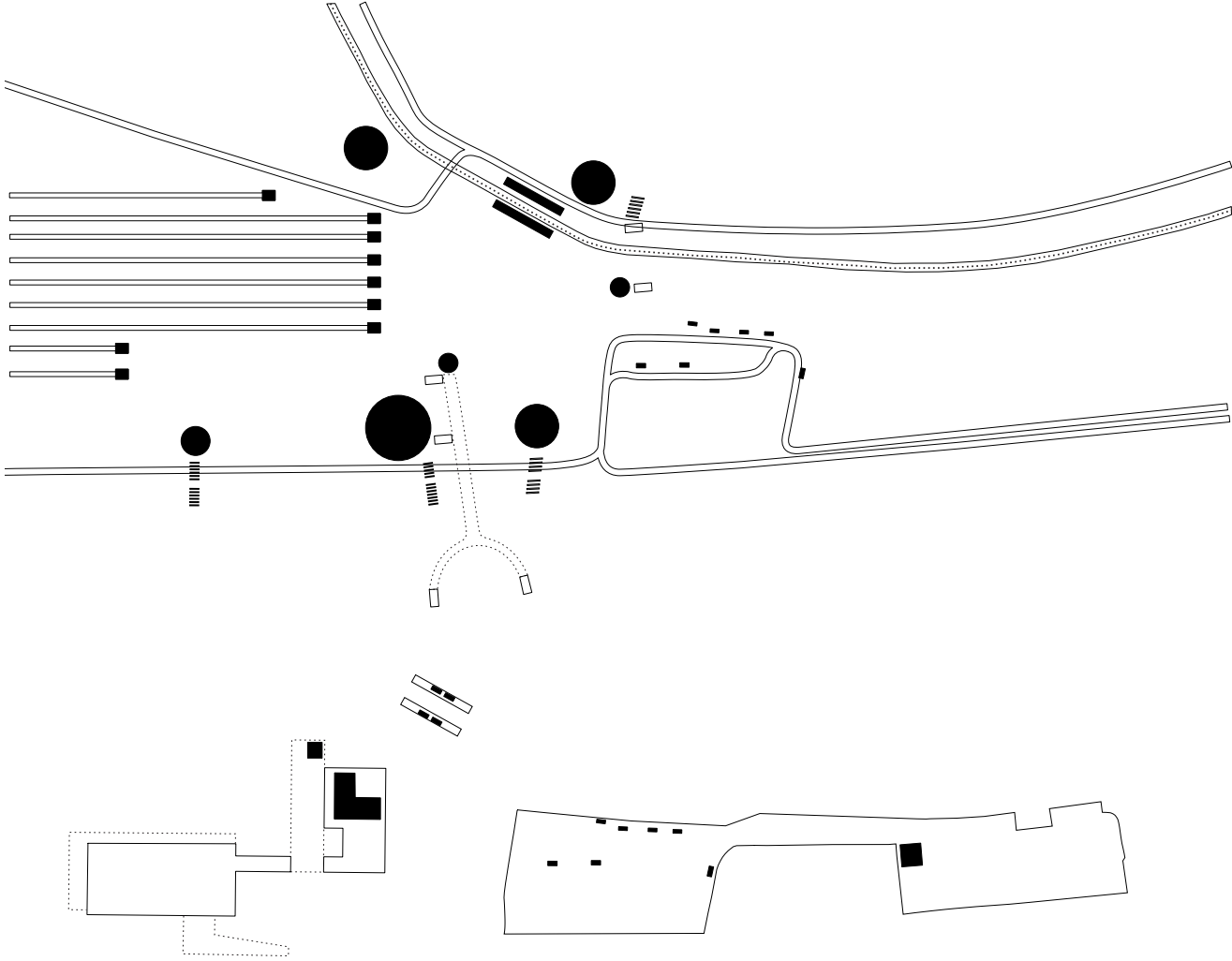
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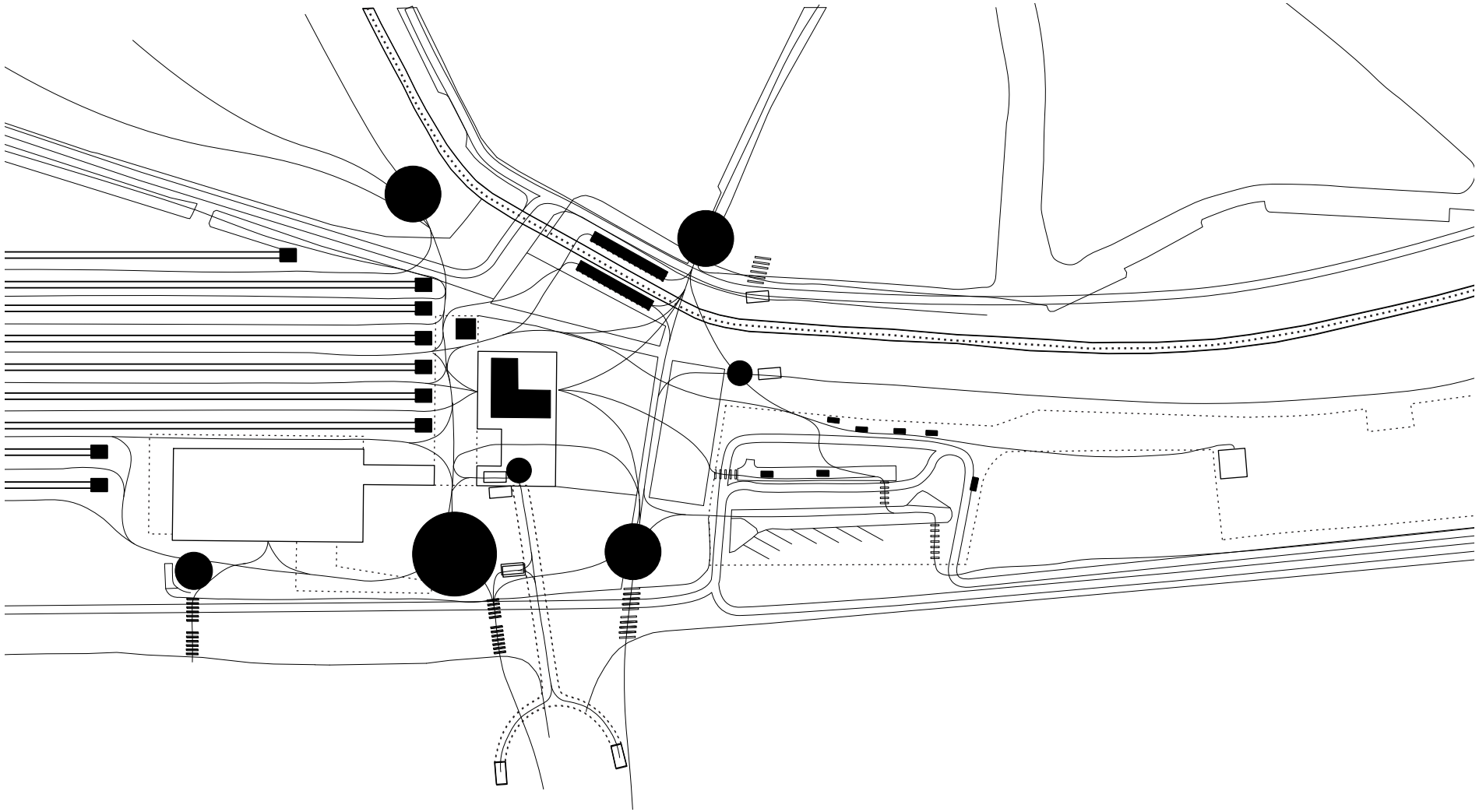
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DISASSEMBLY
DRAWINGS

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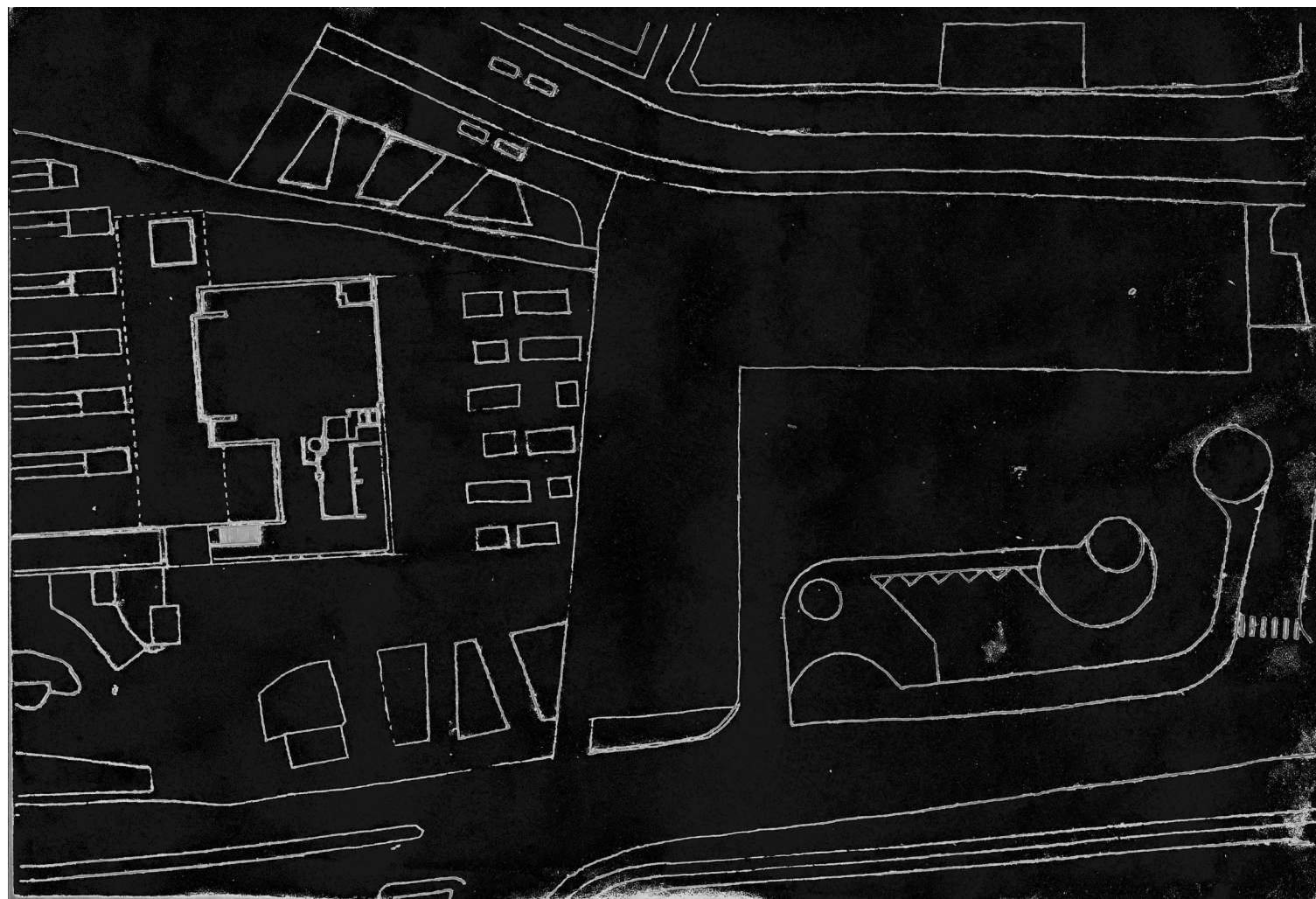


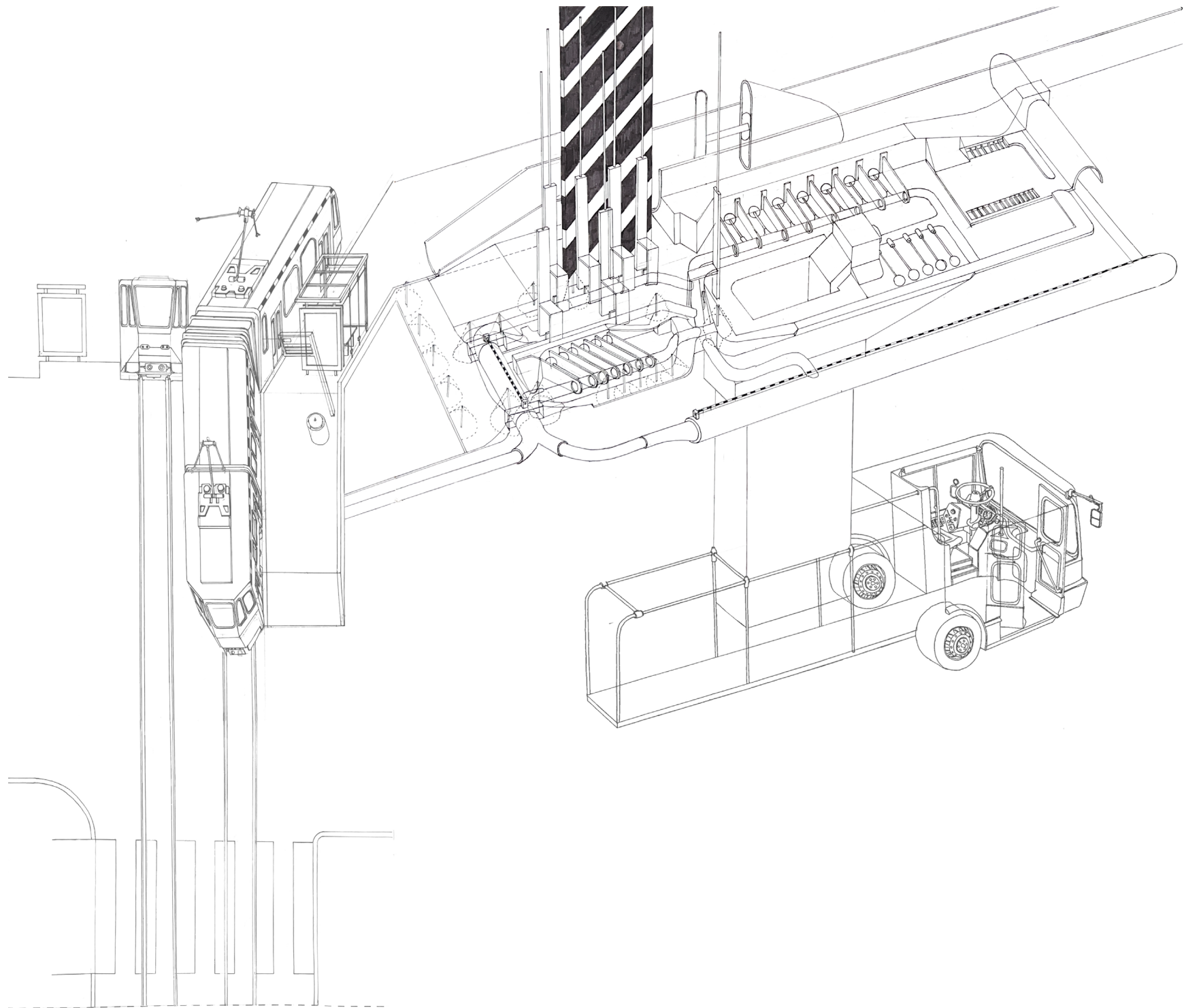
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DISASSEMBLY
DRAWINGS

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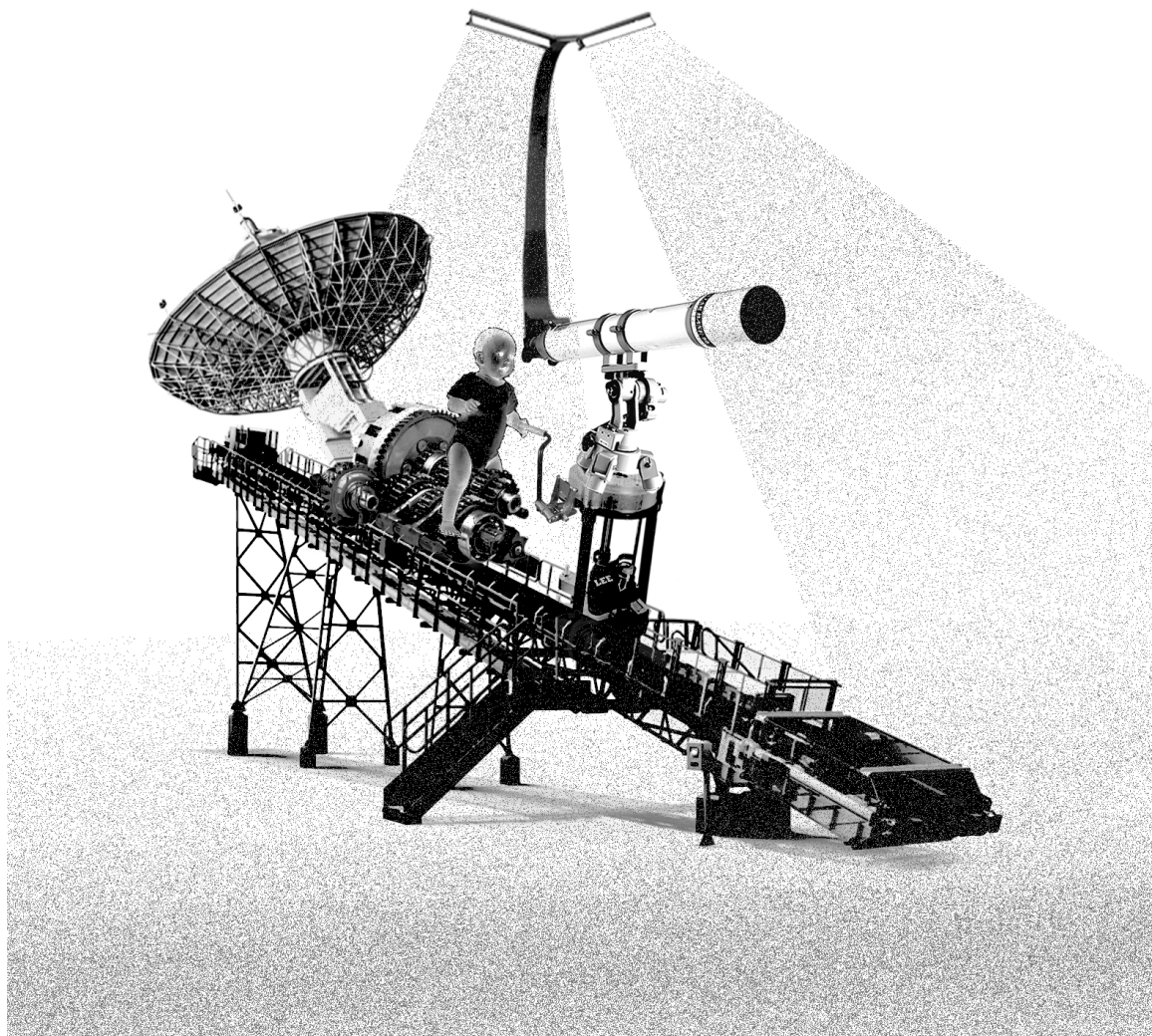


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POLITECHNICITY

design

studio:



The site chosen to intervene with is one that determines the future of this city.

Tallinn's independence in 1991 brought a need to reconsider the role and structure of the city. Among the many competing ideals of what the city should become, a shared ambition was to reconfigure patterns of land ownership and move away from the centralized systems that had previously shaped urban development. Although crucial to the development of Tallinn, the resulting processes of privatization transformed many central amenities to lustful and static projects. Over time, these settlements weakened what were once central amenities and contributed to a city characterized not by a singular dominant core, but by a matrix of them.

Today, Tallinn can be understood as an agglomeration of these nodes, connected by a large debilitated stretch of land traversing much of the city. This land, shaped by the removal of railway infrastructure and subsequent abandonment, remains one of the few continuous urban layers capable of linking these dispersed centres together.

This project does not seek to overwrite this condition or impose an artificial centre upon it. Instead, it embraces the existing reality of diverse cores and a layered city in constant evolution. It proposes to re-envision the gap not as a gash within the urban fabric, but as a latent asset capable of generating new relationships between territories. The gap becomes gold.

To realize this condition, the city must monumentally intensify the infrastructures and logistical systems that support mobility while simultaneously providing sensorial instruments capable of stitching together and amplifying distant cores. This territory shall embrace technology and machinery as enablers of these relationships, allowing the land itself to become a prosthetic between the user and the wider city. The buildings inhabiting this land will be a celebration of the precision, rigor, and power of engineered systems, expressed through buildings, installations, and infrastructures that embody these qualities.

The architecture proposed here cannot be ordinary, neutral, or disinterested, for anything less would merely reinforce the separation this territory has come to represent. As one of the last continuous stretches of land capable of binding Tallinn's dispersed cores, its intervention must operate with exceptional strength and intensity. It must be conceived as an architecture of maximum connective force, where infrastructure, spatial instruments, and the continuous amplification of systems work together to hold the city in relation.

Anything weaker, softer, or merely incidental risks preserving these cores as distant and disconnected fragments. For this reason, this territory demands an architecture that is deliberate, calculative, responsive and highly altruistic acting as a catalyst in stitching the city together.

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GAP
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DISCUSSION
ATTITUDE

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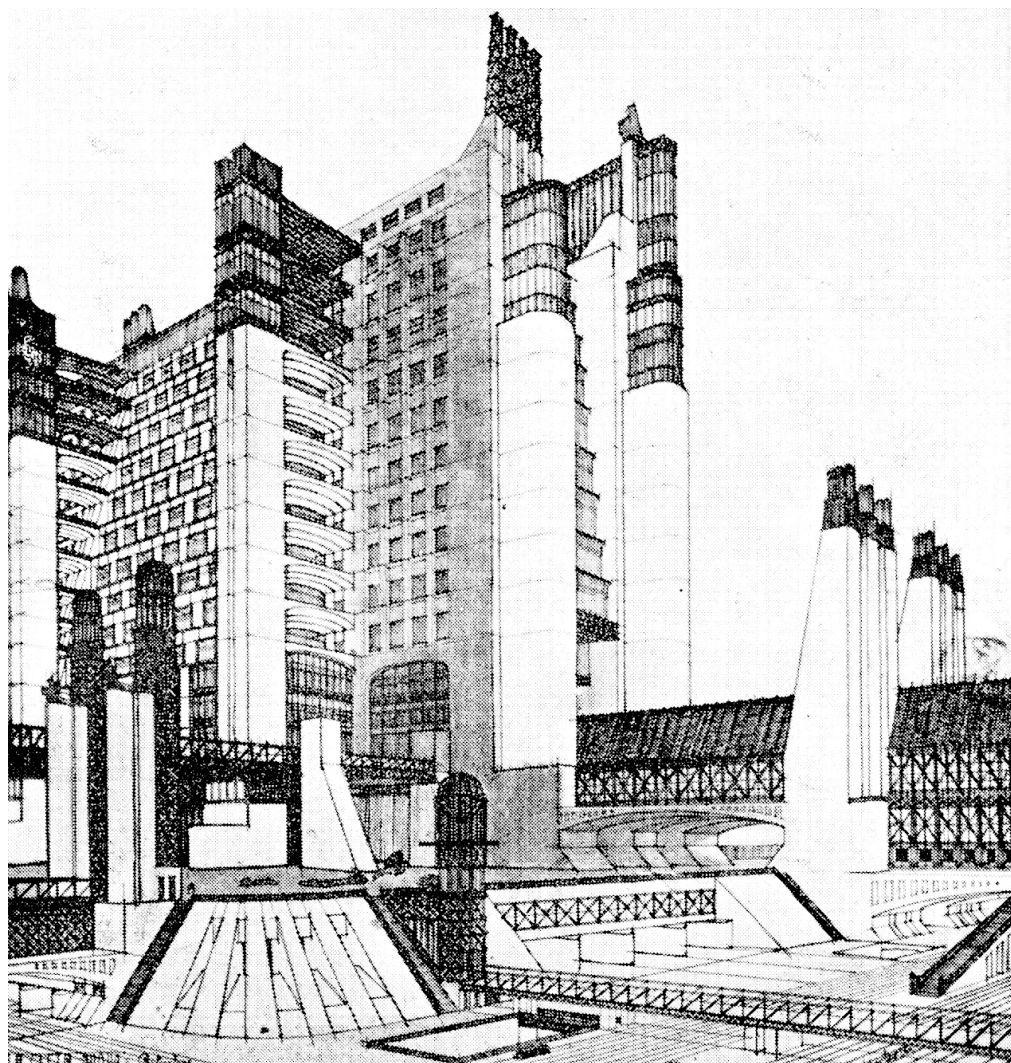
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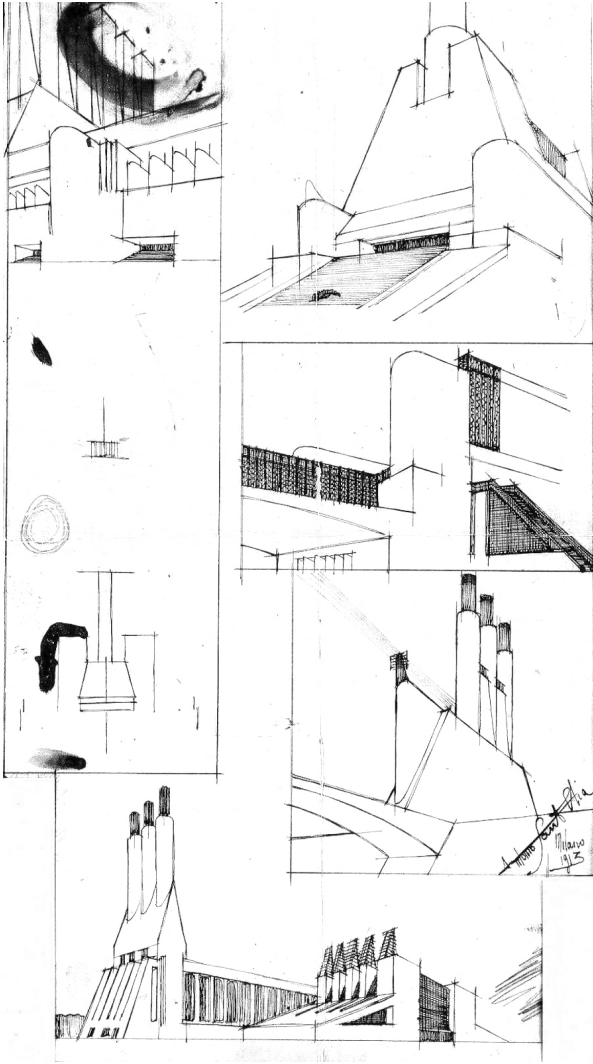
ANTONIO SANT ELIA:
AMPLIFICATION THROUGH
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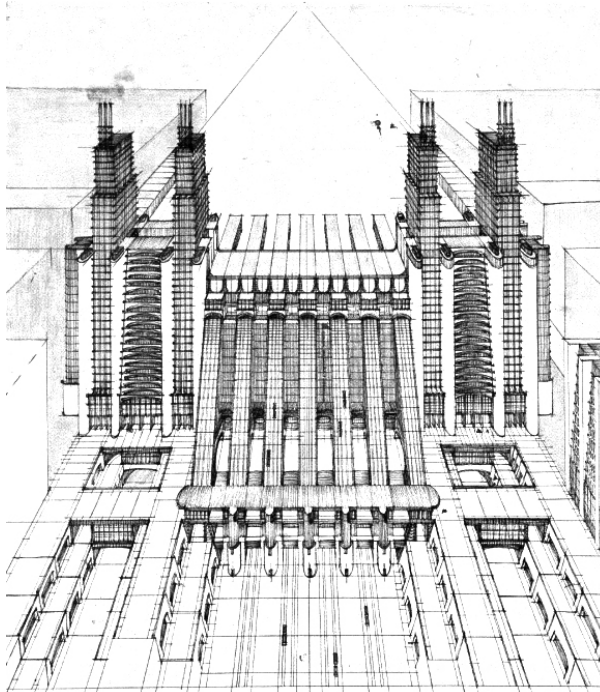
studio:



Sant'Elia, A. (1914). La Città Nuova. Architectural drawing.



Sant'Elia, A. (1913). Study for La Città Nuova [Architectural drawing]. Antonio Sant'Elia Collection, Civica Pinacoteca di Como, Como, Italy.



No architecture has existed since 1700. A morose mixture of the most various stylistic elements used to mask the skeletons of modern houses is called modern architecture. The new beauty of cement and iron is prefaced by the superposition of molder decorative incrustations that cannot be justified either by constructive necessity or by our (modern) taste, and whose origins are in Egyptian, Indian or Byzantine antiquity and in last (last) flowering of stupidity – and imposture – that took the name of NEOCLASSICISM.

These architectural grottoes are welcomed in Italy, and especially alien impudently is passed off as talented invention and as extremely up-to-date architecture. Young Italian architects those who borrow originally from chondroid and complete devoting of art (perhaps) have their talents in the new quarters of our towns, where a hilarious salad of little optical columns, seventeenth-century foliation, Gothic pointed arches, Egyptian pilastrs, noose scrolls, thirteenth-century cherubs, swivel caryatids, take the place of style in all retrospectives, and presumptuously put on monumental airs. The salubrious appearance and reappearance of forms, the multiplying of machinery, the daily increasing needs imposed by the speed of communications, by the concentration of population, by hygiene, and by a hundred other phenomena of modern life, never cause these self-styled renovators of architecture a moment's perplexity or hesitation. They persevere obstinately with the rules of Vitruvius, Vignola, and Sanssouci plus gleanings from any published scrap of information on German architecture that happens to be at hand. Using these, they continue to stamp the image of ineptitude on our cities, our cities which should be the immediate and faithful projection of ourselves.

And so this excessive and synthetic art has become in their hands a vacuous stylistic jumble of limited formulae to disguise a run-of-the-mill traditionalist box of tricks and stores a modern building. As if we who are accumulators and generators of movements, with all our added mechanical limits, with all the noise and speed of our life, could live in streets built for the needs of men four, five or six centuries ago.

This is the supreme ineptitude of modern architecture, perpetuated by the worst complicity of the academies, the intermittent camps of the bourgeoisie, where the young are forced into the anachronistic copying of classical models instead of freeing their minds open in the search for new frontiers and in the solution of the new and pressing problem: THE FUTURE HOUSE AND CITY. The house and the city that are ours both spiritually and materially, in which our tumult can rage without seeking a grotesque anchorage.

The problem posed in futurist architecture is not one of linear rearrangement, it is not a question of finding new mouldings and frames for windows and doors, of replacing columns, pilasters and cornices with caryatids, flies and frogs. Neither has anything to do with leaving a facade in bare brick, or plastering it, or facing it with stone, or in determining formal differences between the new building and the old one. It is a question of tending the healthy growth of the Futurist house, of constructing with all the resources of technology and science, utilizing magnificently all the demands of our habits and our spirit transcending down all that is grotesque and antithetical (tradition, style, aesthetic, proportion), determining new forms, new lines, a new harmony of profiles and volumes, an architecture whose reason

for existence can be found solely in the unique conditions of modern life, and in its correspondence with the aesthetic values of our sensibilities. This architecture, state of mind is new.

The art of construction has been able to evolve with time, and to pass from one style to another, while maintaining unaffected the general characteristics of an determined by the state of the environment: our fashions are frequent and But profound changes in the alterations of religious conviction and political disciplines, that unhinge and mixes, such as the discovery of natural laws, the perfecting of mechanical means, the rational and scientific use of modern. In modern life the process of stylistic development in architecture has been brought to a halt. ARCHITECTURE NOW MAKES A BREAK WITH TRADITION. IT MUST PERFORCE MAKE A FRESH START.

Calculations based on the resistance of materials, on the use of reinforced concrete and steel, eschews "architecture" in the classical and traditional sense. Modern constructional materials and scientific concepts are absolutely incompatible with the disciplines of historical styles, and are the principal cause of the grotesque appearance of "façadistic" buildings in which attempts are made to combine the lightness, the super grace of the steel beam, the delicacy of reinforced masonry, in order to obtain the heavy curve of the arch and the bulkiness of the vault.

The utter antithesis between the modern world and the old is determined by all these things that formerly did not exist. Our lives have been enriched by the merits the possibility of whose existence the ancients did not even suspect. Men have identified material contingencies, and revealed spiritual attitudes, whose representations are felt in a thousand ways. Principal among these is the formation of a new ideal of beauty that is still obscure and embryonic, but whose facilitation is already felt even by the masses. We have lost our predilection for the monumental, the practical, the esthetic, and we have enriched our sensibility with a taste for the new of the cabaret, the esthetic, and the swift. We no longer feel ourselves to be great souls, the railway stations, the immense streets, colossal ports, covered

We must invent and rebuild the Futurist city like an immense and tumultuous shipyard, agile, mobile, and dynamic in every detail and the Futurist house must be like a gigantic machine. The lifts must no longer be hidden away but exposures of polished, and the lifts must scale the heights of the ligatures the supports of steel towers, rich only in the simple beauty of its lines and relief, extraordinarily "light" in its structure of multiple laws. It must set up on the brink of a tumultuous abyss the stone wall no longer be like a dormant grand level, but will change many steps down into the earth, embracing the transportation traffic, and will be linked up for necessary interconnections by multi-gangway and well-moving pavements.

THE DECORATIVE MUST BE ABOLISHED. The problem of futurist architecture must be resolved, not by contributing to offer them Chinese, Persian, or Japanese photographs or basing oneself with the rules of Vitruvius, but through flashes of genius and through scientific and technical expertise. Everything must be rationalized. Roofs and underground spaces must be used; the importance of the facade must be diminished; issues of tanks must be transformed from the field of fussy mouldings, finicky capitals and flimsy downings to the broader concerns of BOLD GROUPINGS AND MASSIVE, AND LARGE-SCALE EXPRESSION OF PLANES. Let us make an art of monumental, formal and commercial architecture. Let us envision monuments, pavements, arcades and flights of steps; let us sink the streets and squares let us value the level of the city.

COMBAT AND DESPISE

1. All the pseudo-architecture of the avant-garde, Austrian, Hungarian, German, and American.
2. All classical architecture, solemn, hieratic, scenographic, decorative, monumental, petty, and pleasing.
3. The embellishing, reconstruction, and reproduction of ancient monuments and palaces.
4. Perpendicular and horizontal lines, cubical and pyramidal forms that are static, solemn, aggressive, and absolutely excluded from our utterly new sensibility.
5. The use of massive, voluminous, durable, antiquated, and costly materials.

AND PROCLAIM

1. That Futurist architecture is the architecture of calculation, of audacious tenacity and of simplicity; the architecture of reinforced concrete, of steel, glass, cardboard, textile fibre, and of all those substitutes for wood, stone, and brick that enable us to obtain maximum elasticity and lightness;
2. That Futurist architecture is not because of this or that combination of practicality and usefulness, but remains art, i.e. synthesis and expression;
3. That oblique and elliptic lines are dynamic, and by their very nature possess an emotive power a thousand times stronger than perpendicular and horizontal lines, and that no integral, dynamic architecture can exist that does not include these;
4. That decoration as an element superimposed on architecture is absurd, and that the DECORATIVE VALUE OF FUTURIST ARCHITECTURE DEPENDS SOLELY ON THE USE AND ORIGINAL ARRANGEMENT OF RAW OR BARE OR VIOLENTLY COLOURED MATERIALS;
5. That, just as the ancients drew inspiration for their art from the elements of nature, we – who are materially and spiritually artificial – must find that inspiration in the elements of the utterly new mechanical world we have created, and of which architecture must be the most beautiful expression, the most complete synthesis, the most efficacious integration;
6. That architecture as the art of arranging forms according to pre-established criteria is finished;
7. That by the term architecture is meant the endeavour to harmonize the

environment with Man with freedom and great audacity, that is to transform the world of things into a direct projection of the world of the spirit.

From an architecture concerned in this way no formal or linear basis can grow, manner and formlessness. THINGS WILL DISOBEY LESS THAN US, EVERY CREATION MUST BUILD ITS OWN CITY. This constant renewal of the architectural environment will contribute to the victory of Futurism which has already been achieved by WORDS AS FREEDOM, PLASTIC DYNAMISM, MUSIC WITHOUT QUADRANT, AND THE ART OF NOISES, and for which we fight without respite against traditionalist compromise.

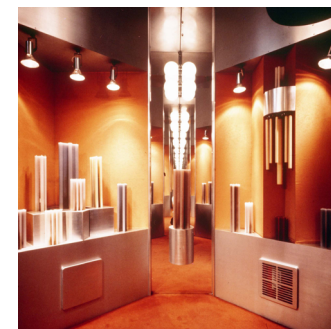
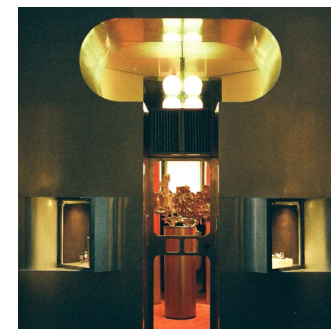
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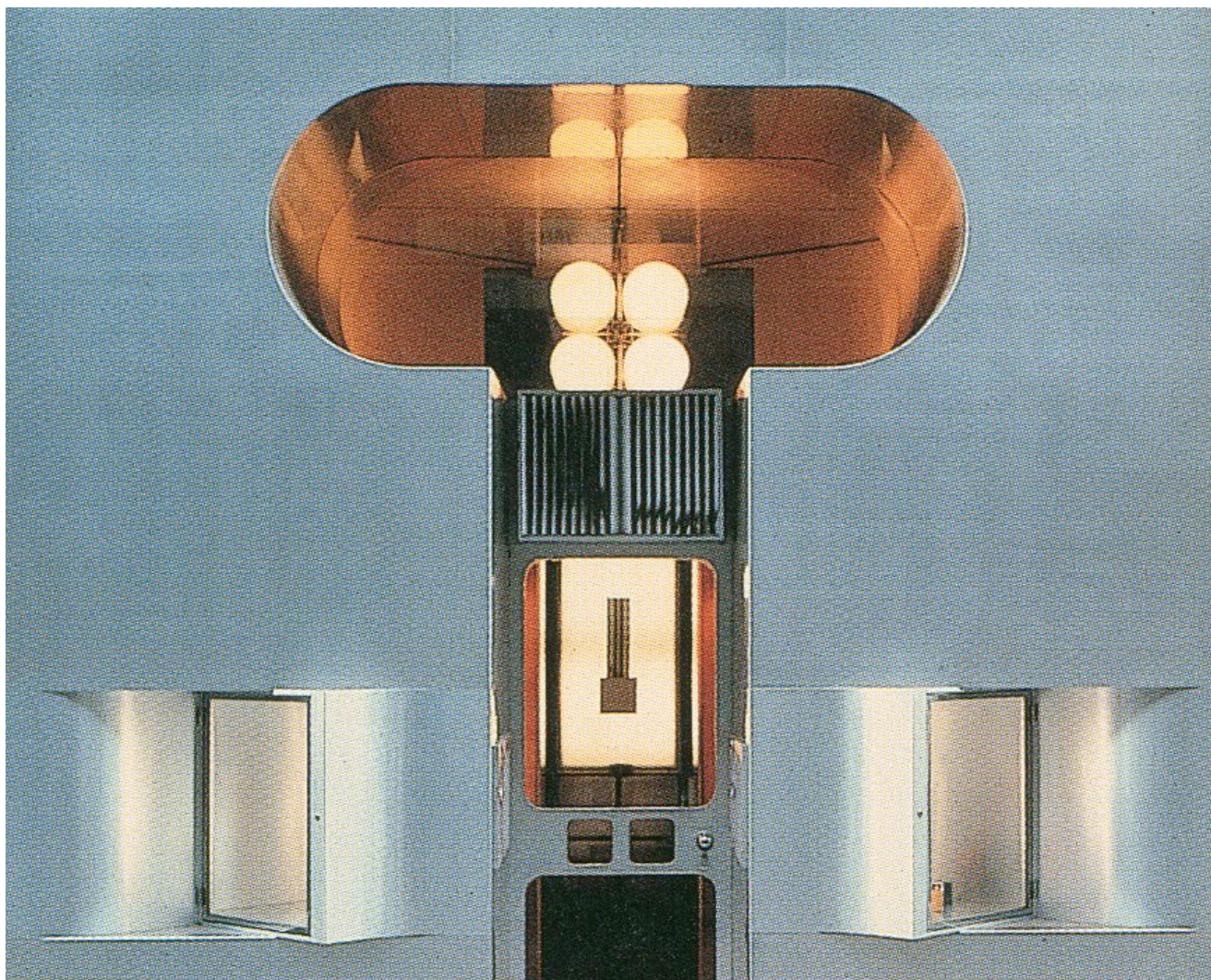
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HANS HOLLEIN:
 AMPLIFICATION THROUGH
 COMMUNICATION

design

studio:

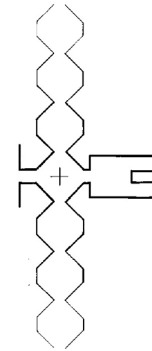
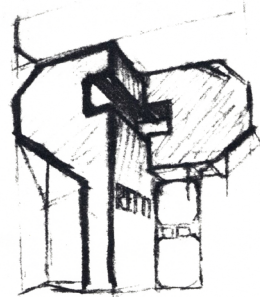




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PROJECTIONS
BRIEF STUDY ON
REFERENCES
& THINGS THAT INSPIRE:
A VISUAL THESAURUS
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S T Y L E
design studio:

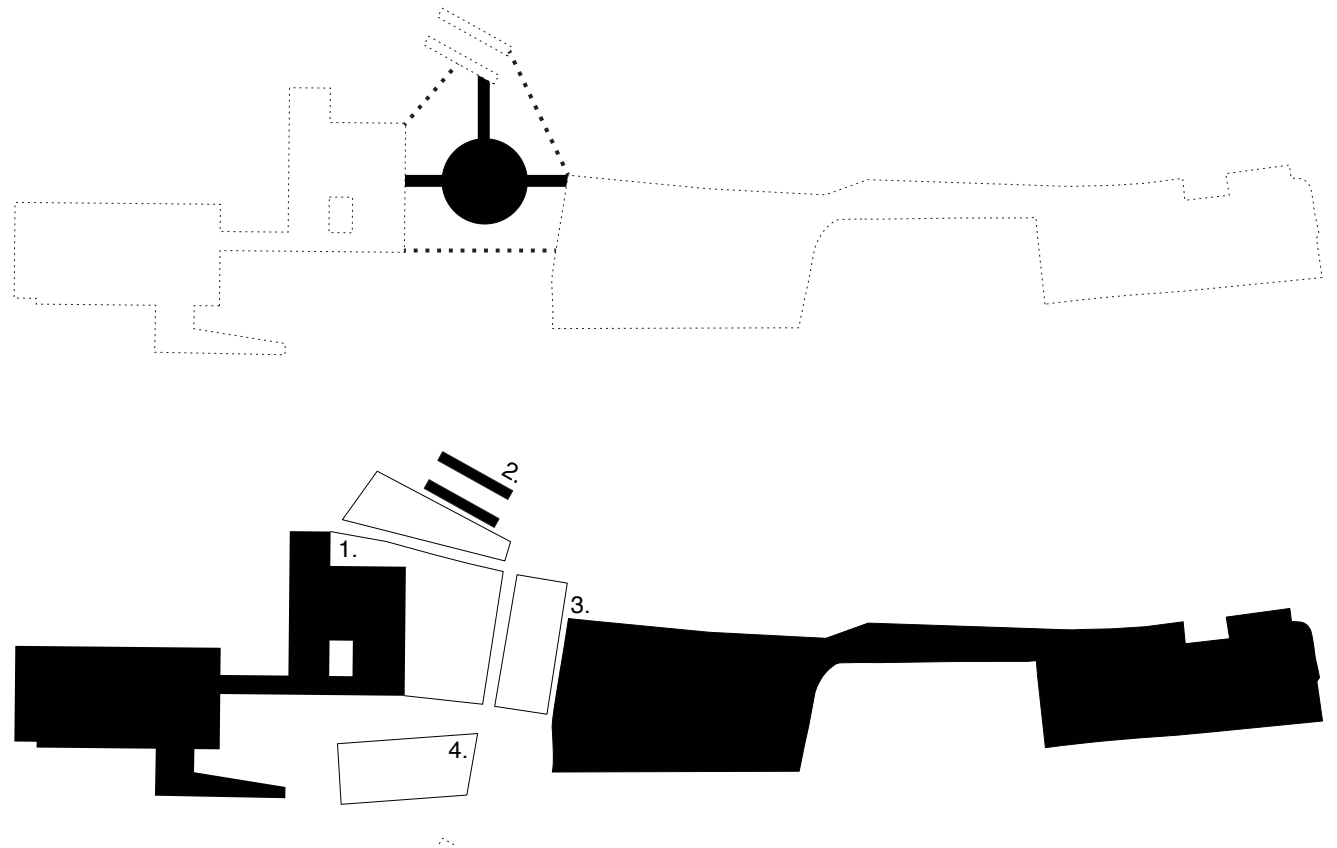


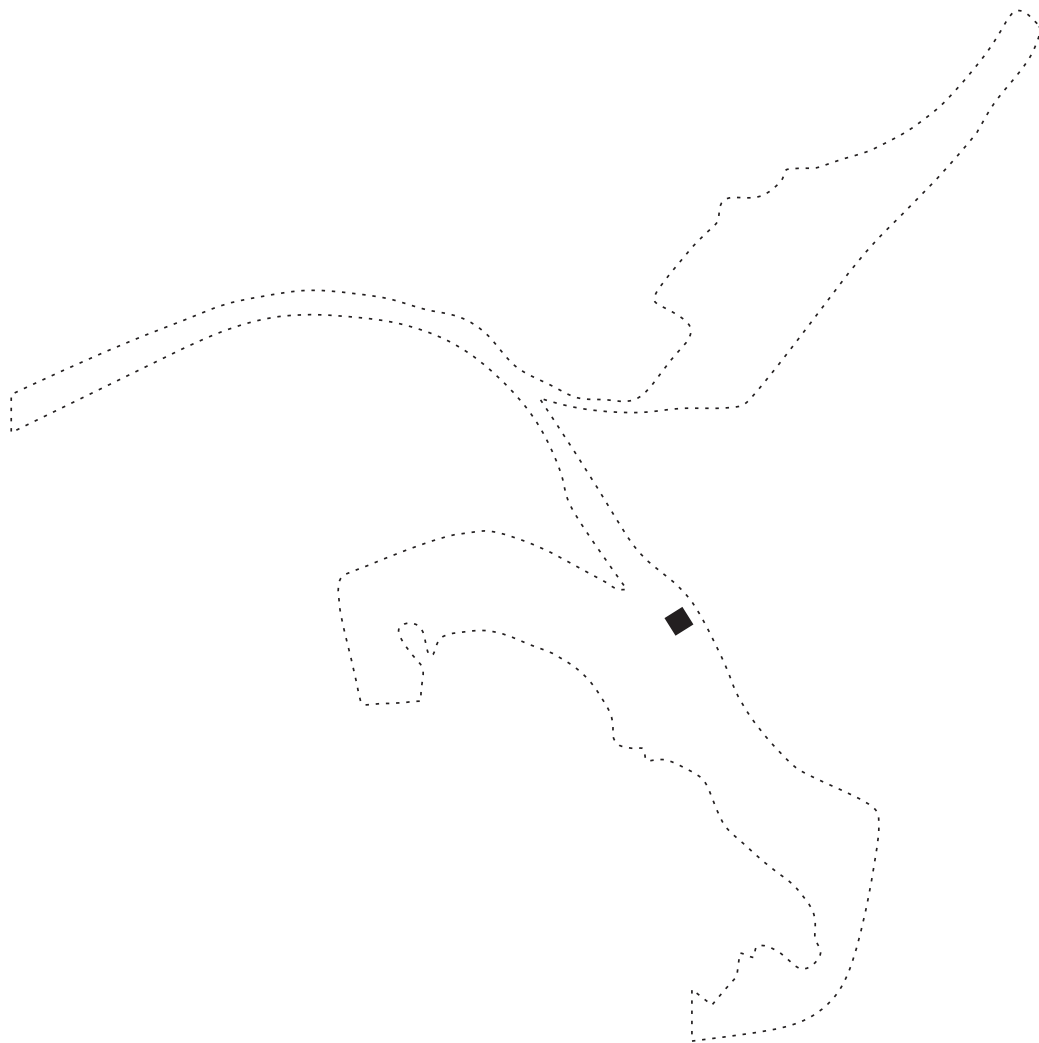


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ZONE OF ACTION

train	[1]
tram	[2]
bus	[3]
square	[4]
design	studio:





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STITCHING TERRITORIES:

design

studio:

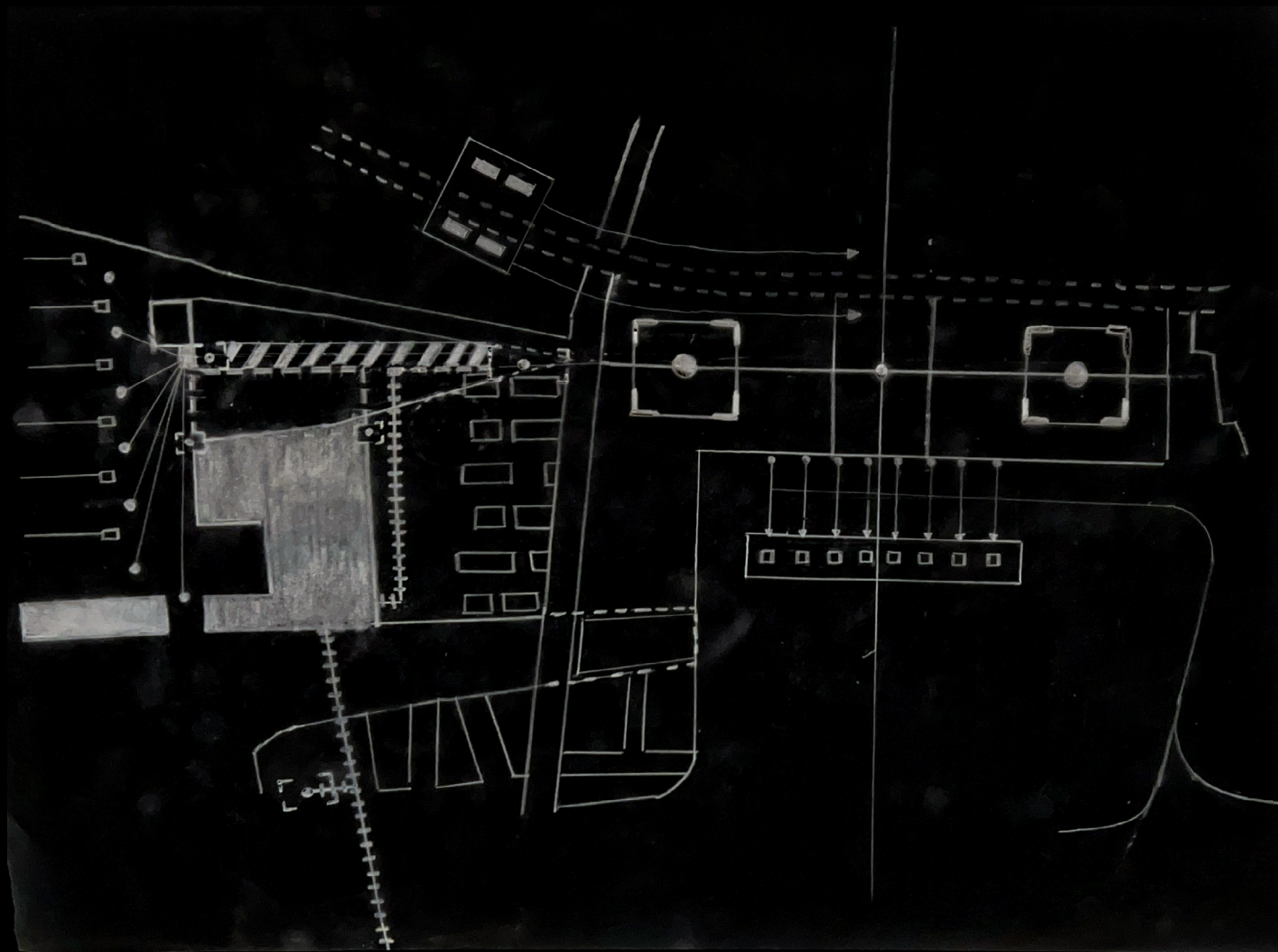


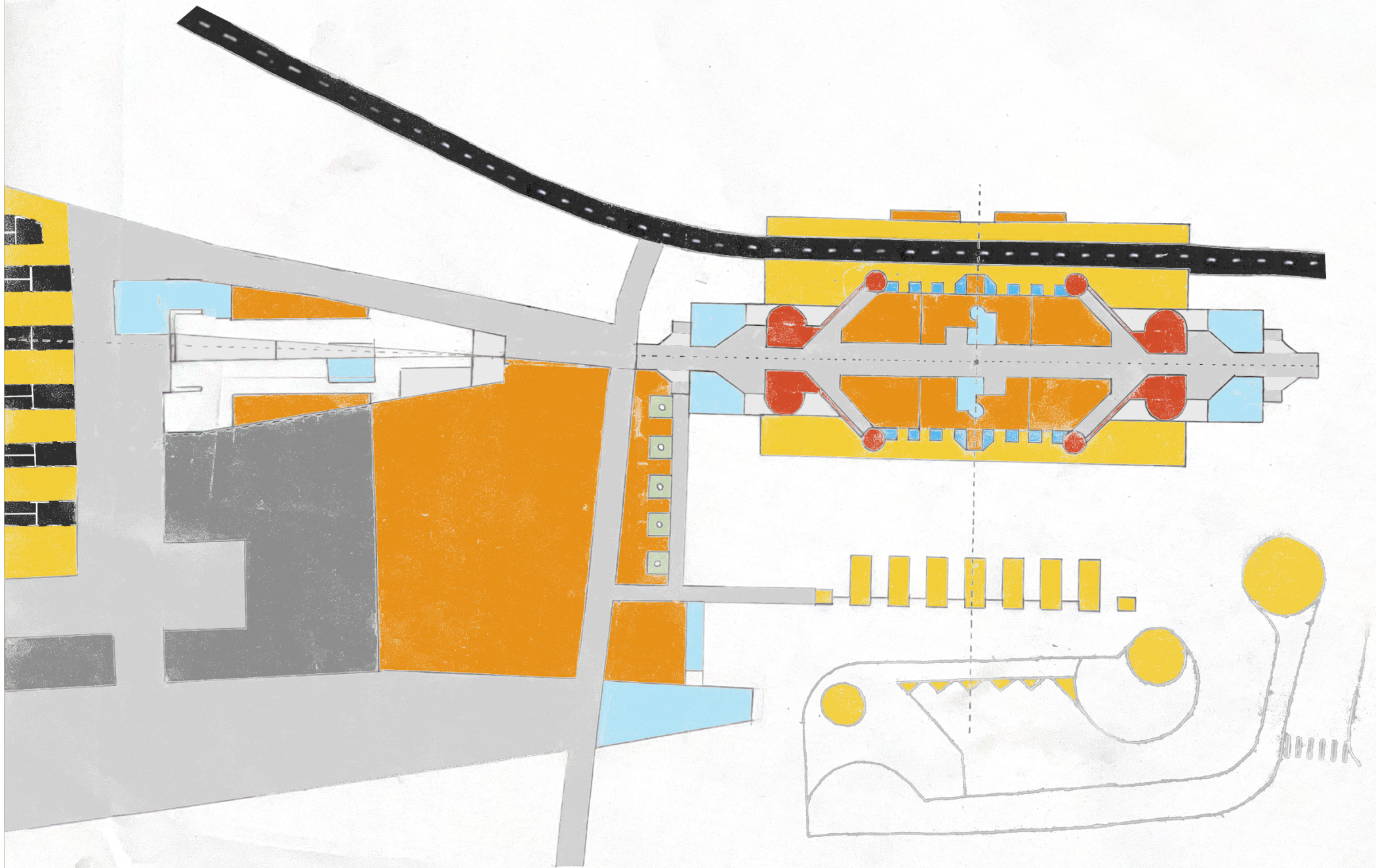
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F R A M E W O R K

design

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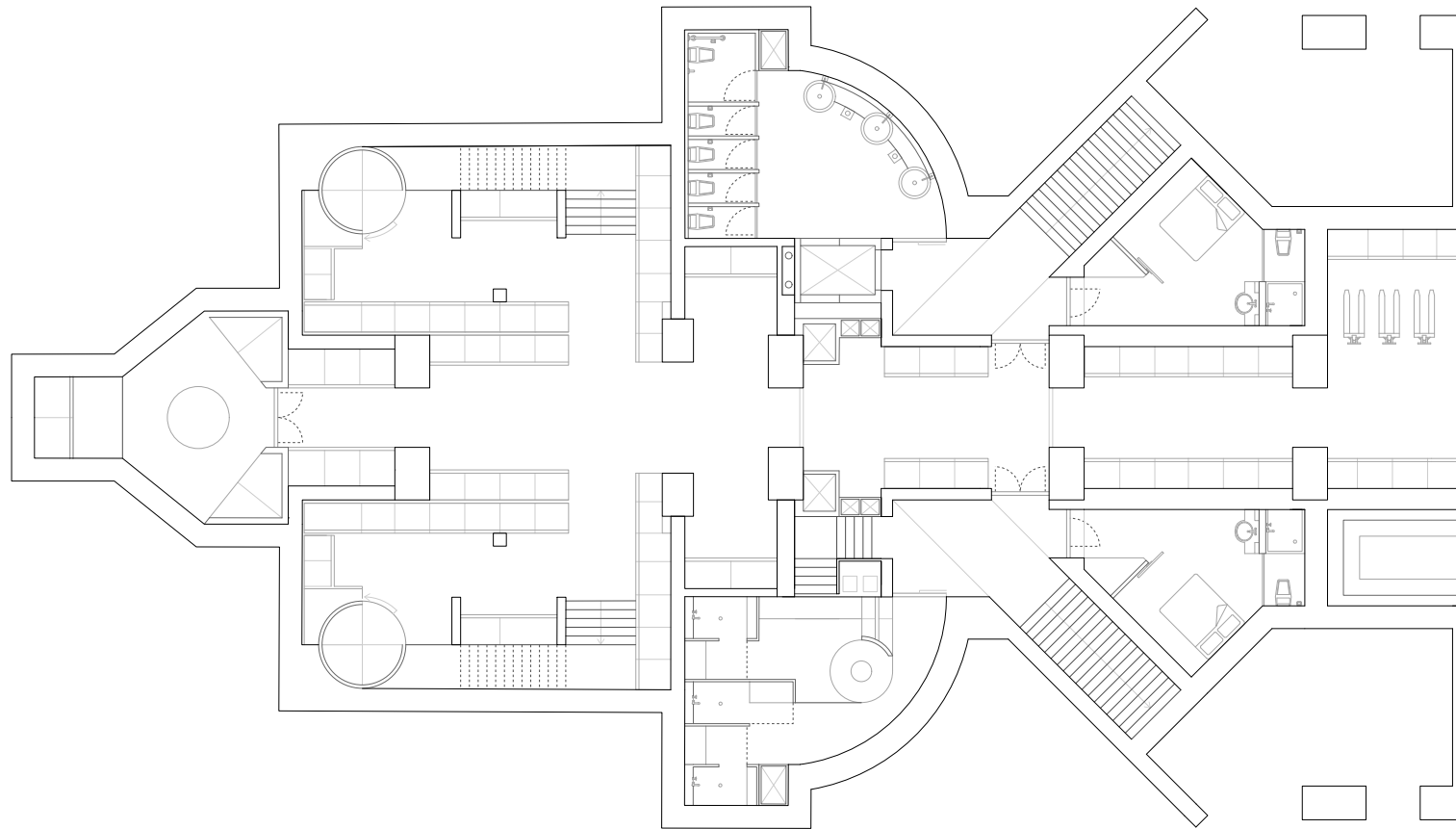


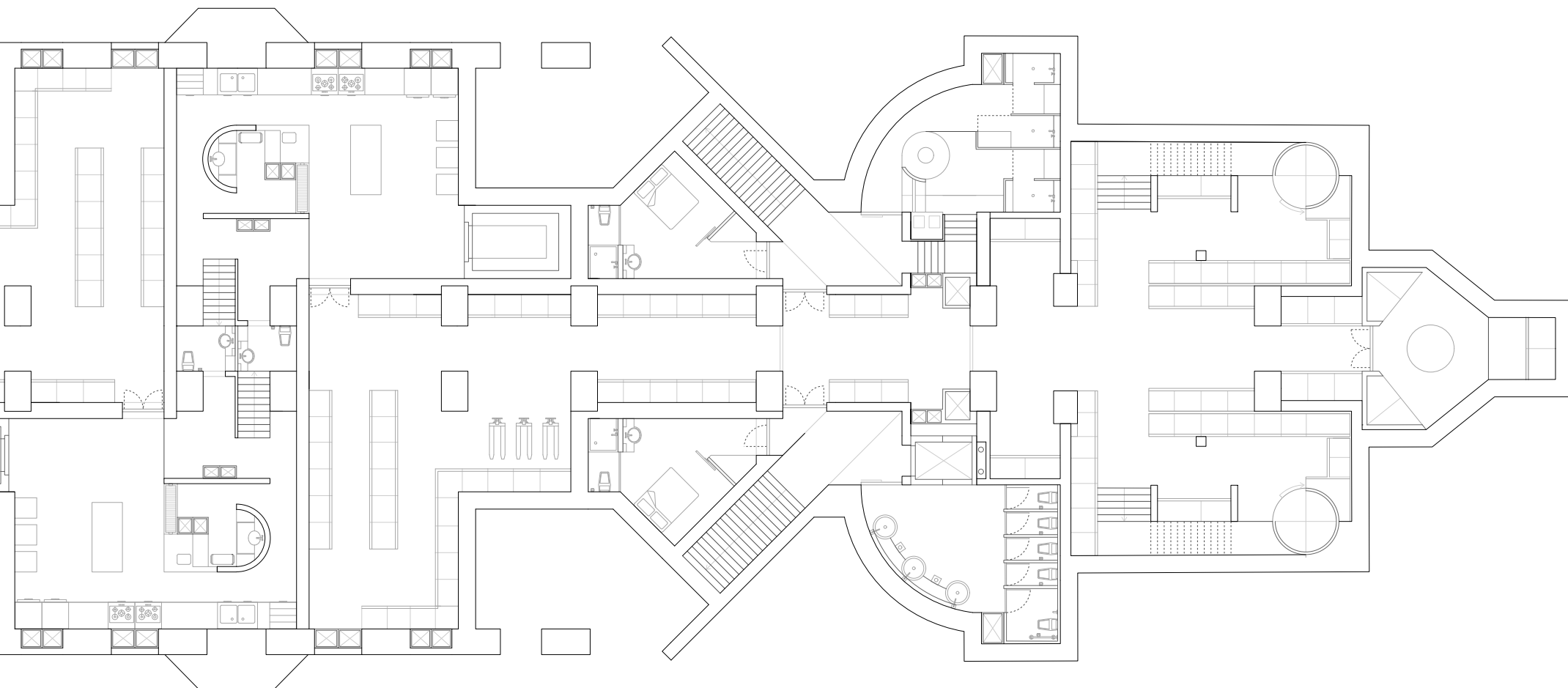
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 F L O O R P L A N
 1 : 2 0 0
 P-1

design

studio:



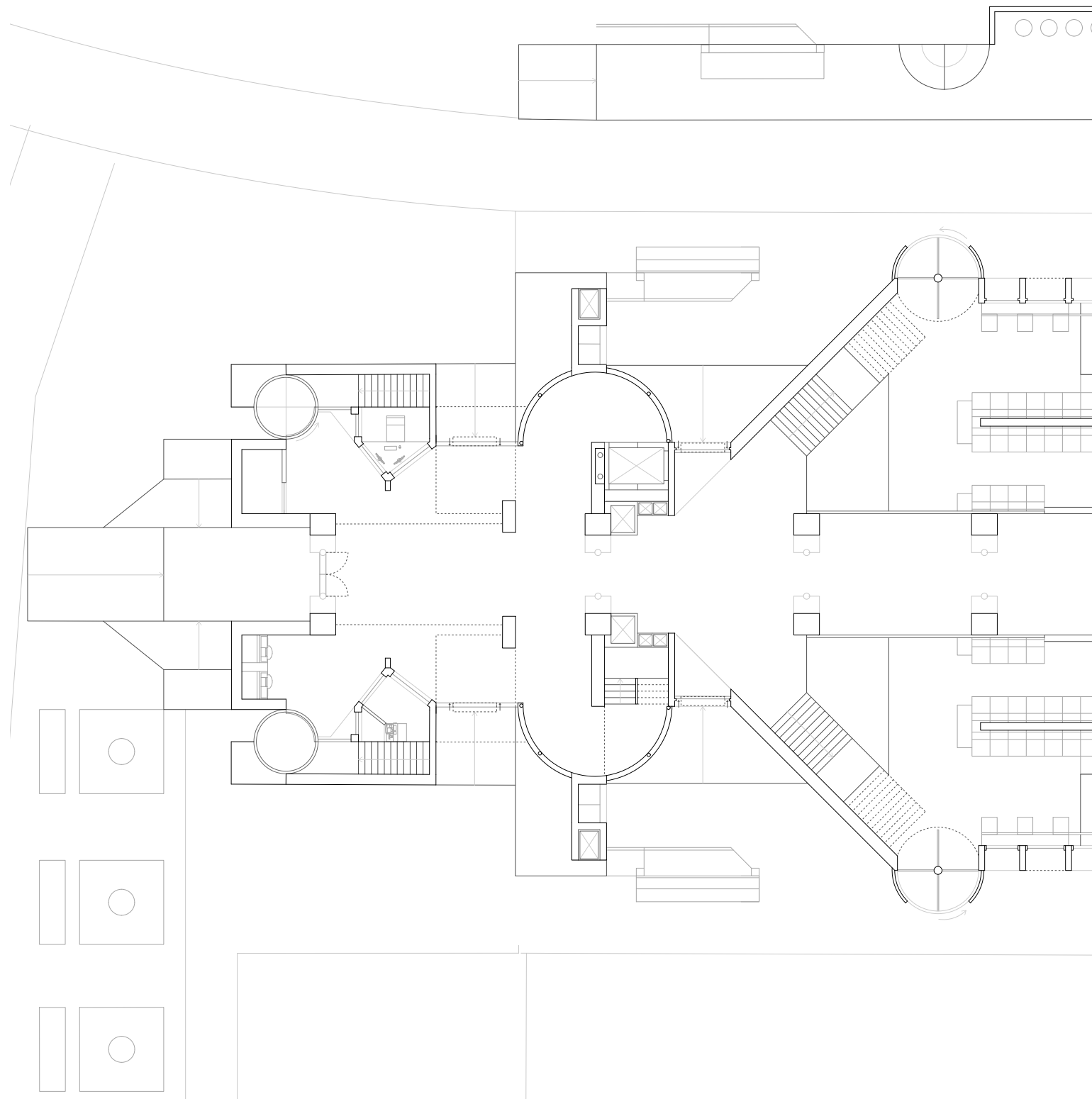


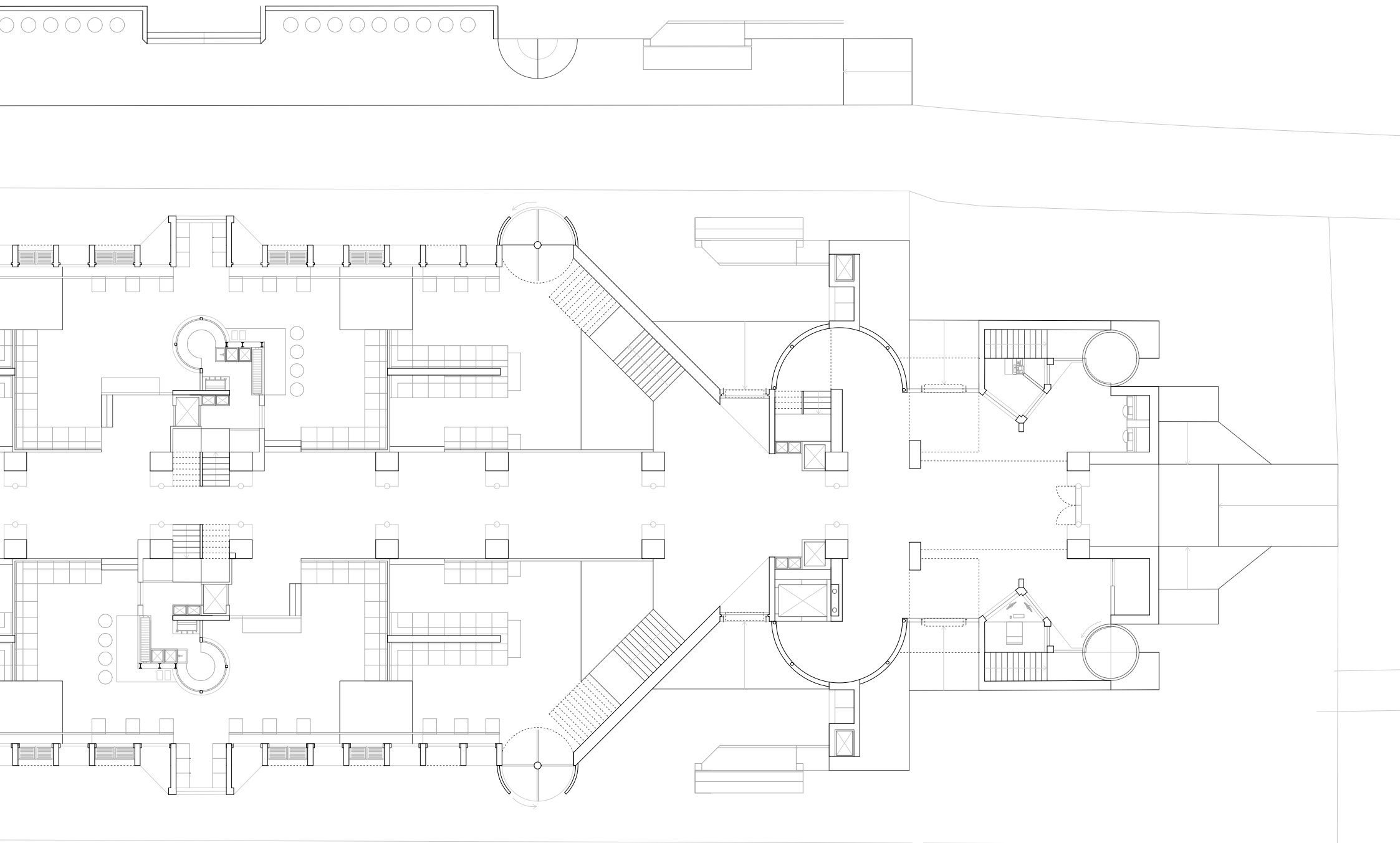
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design

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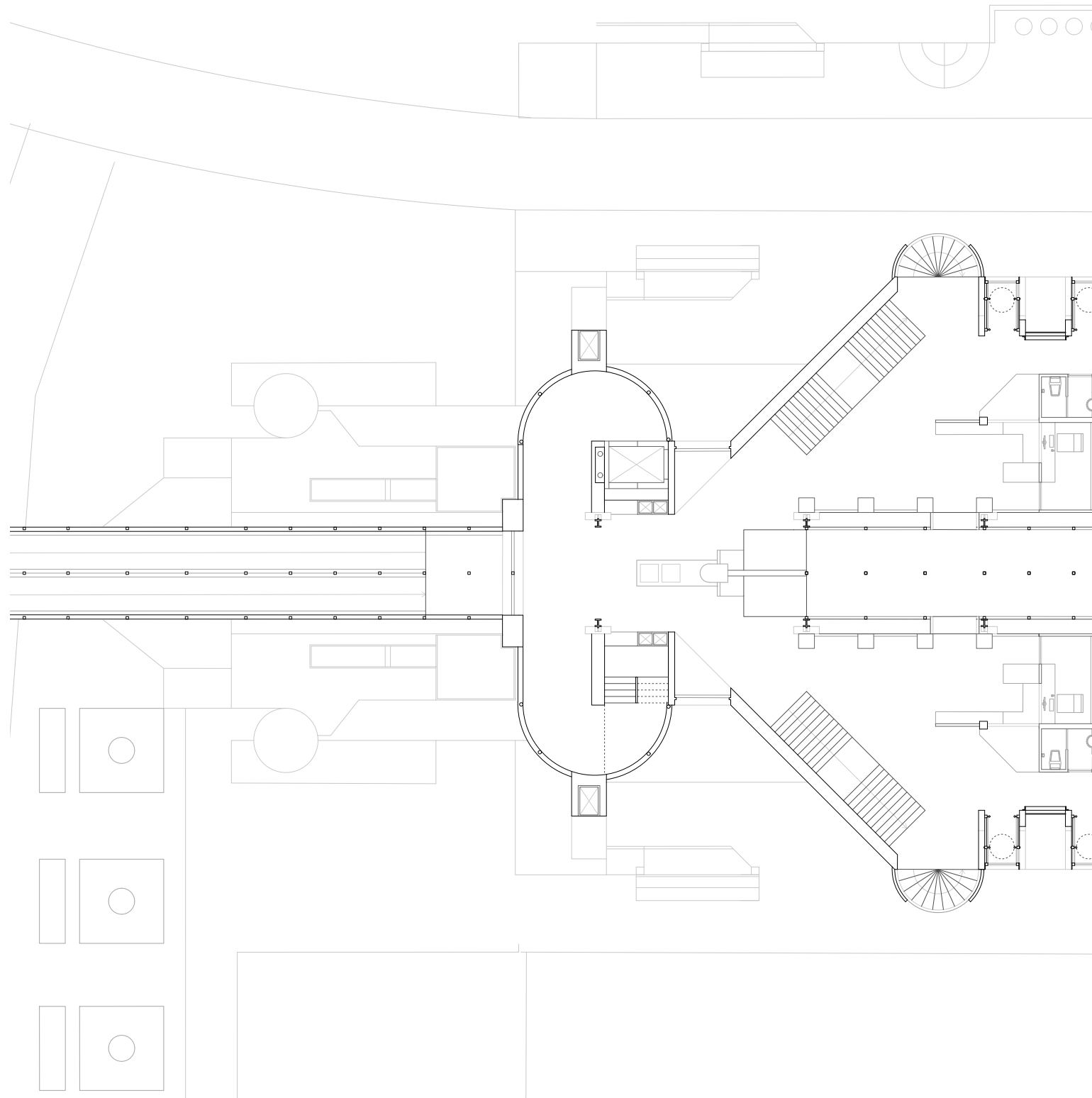


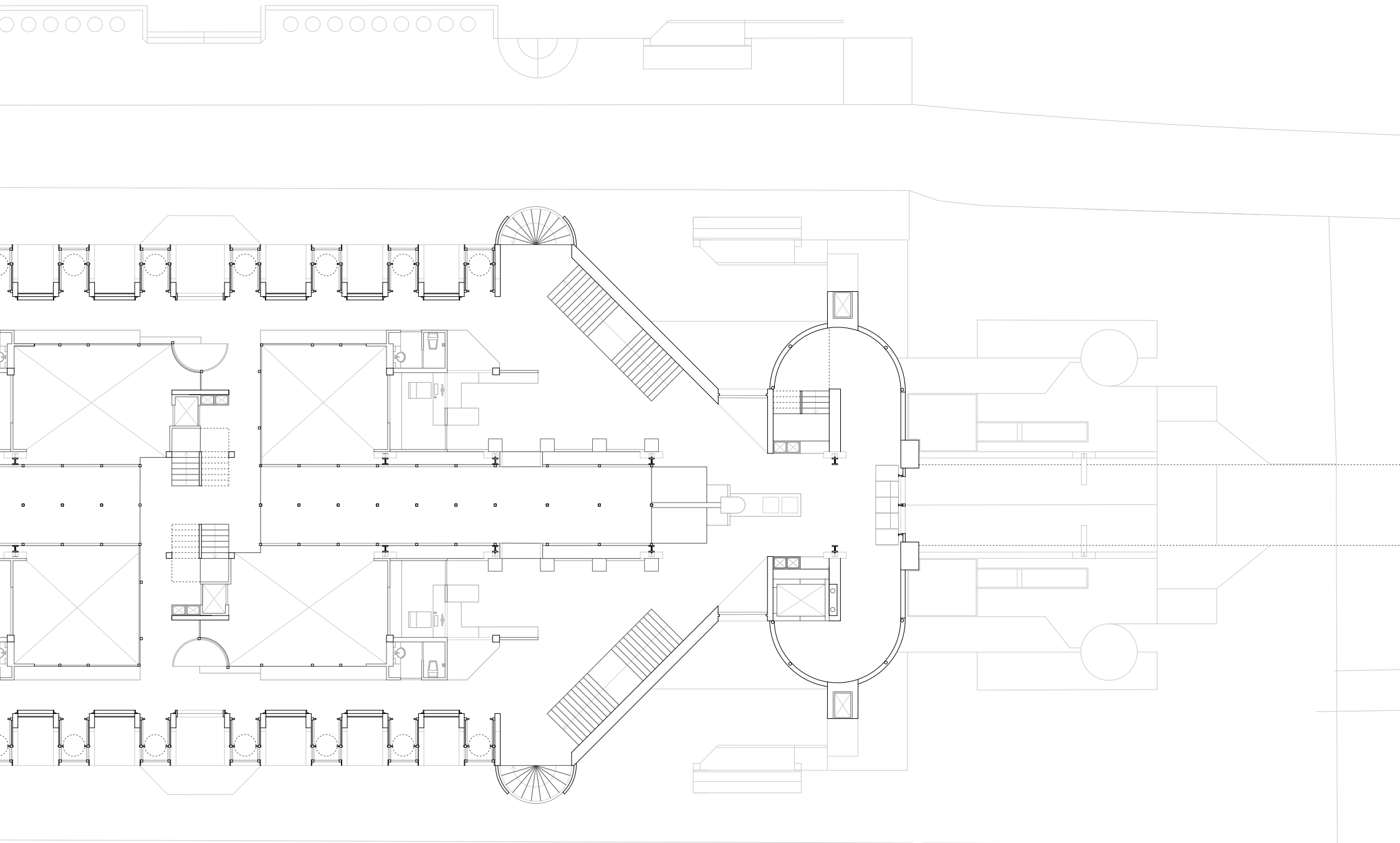
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design

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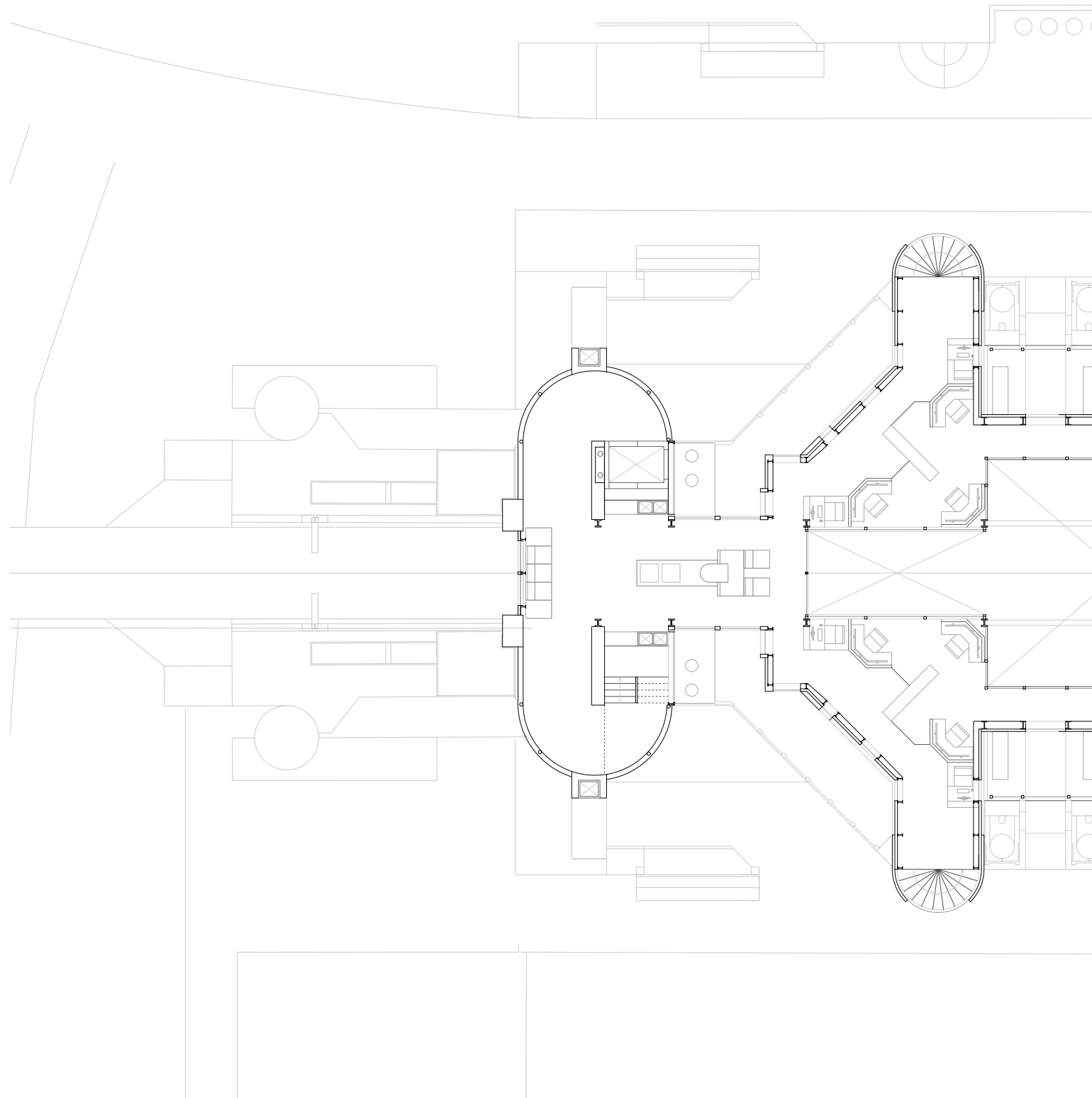


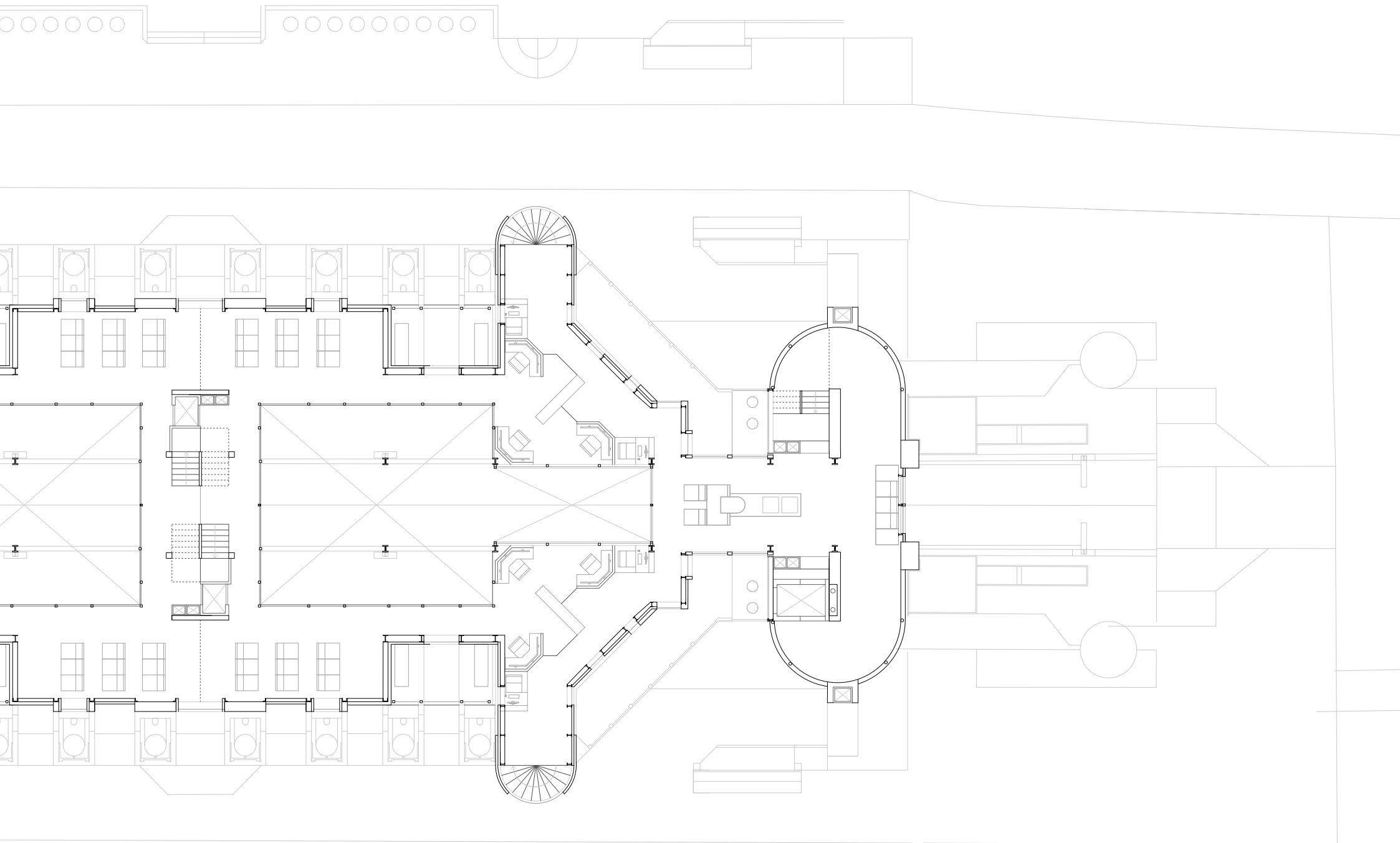
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P2

design

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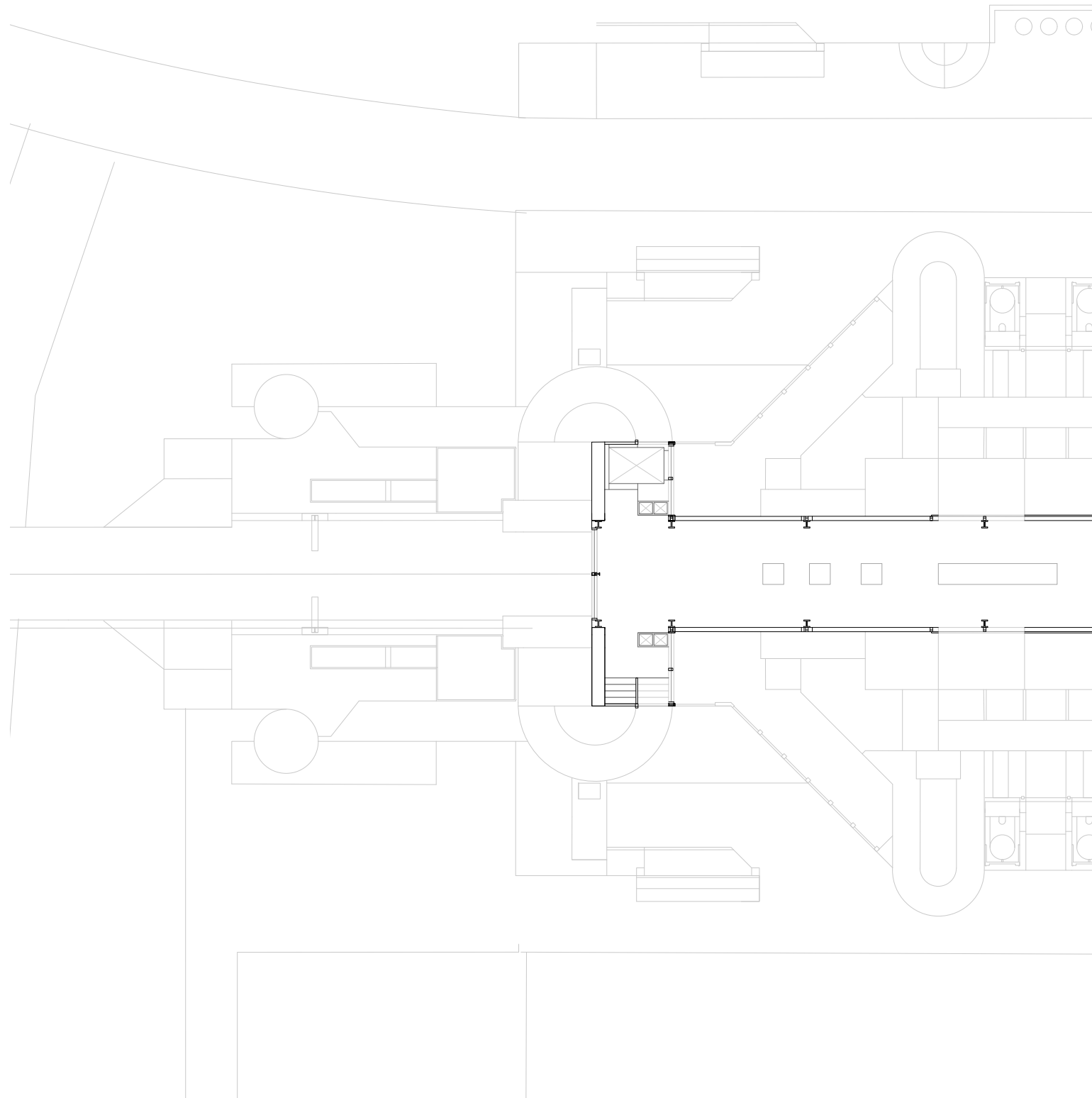


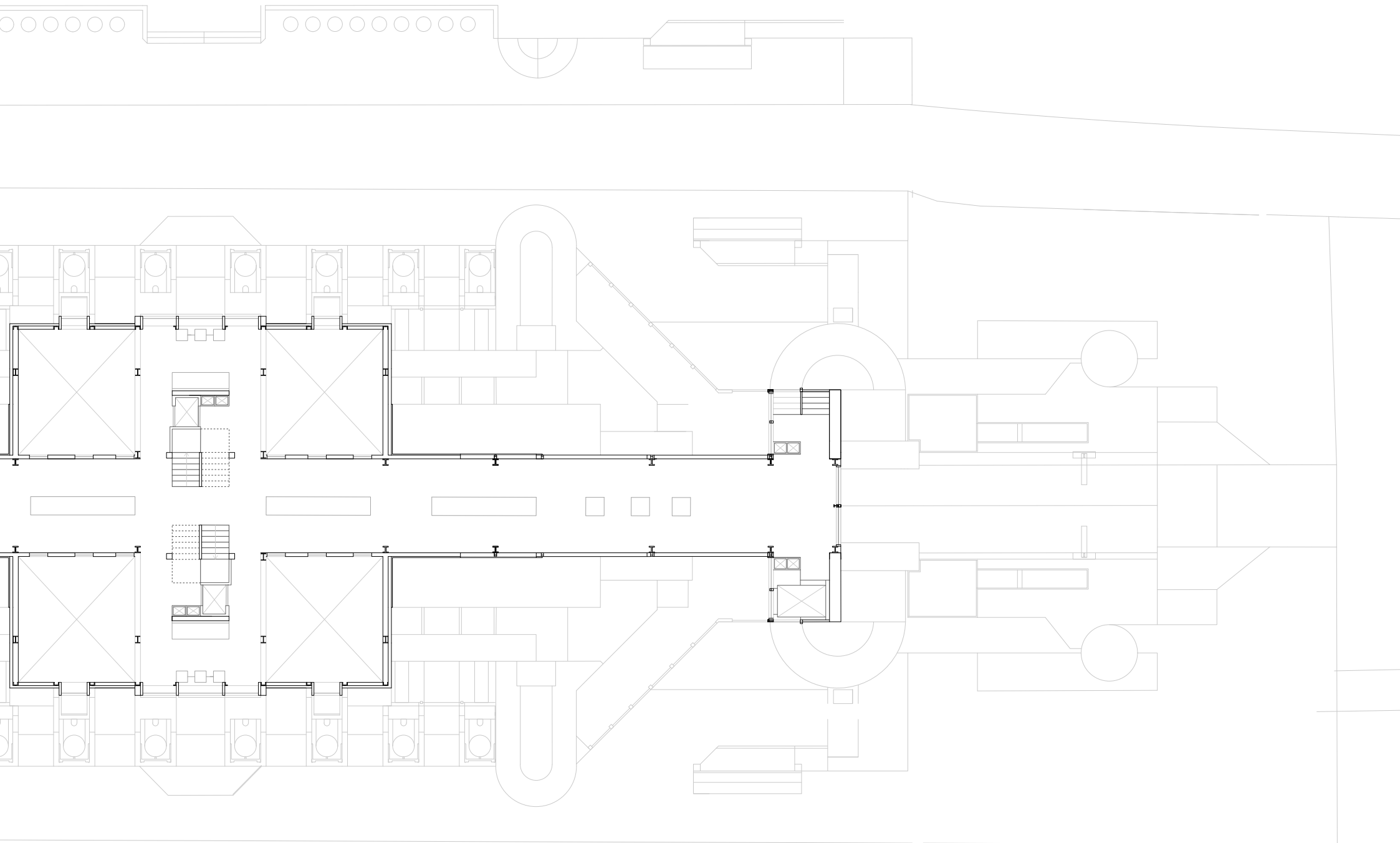
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P3

design

studio:



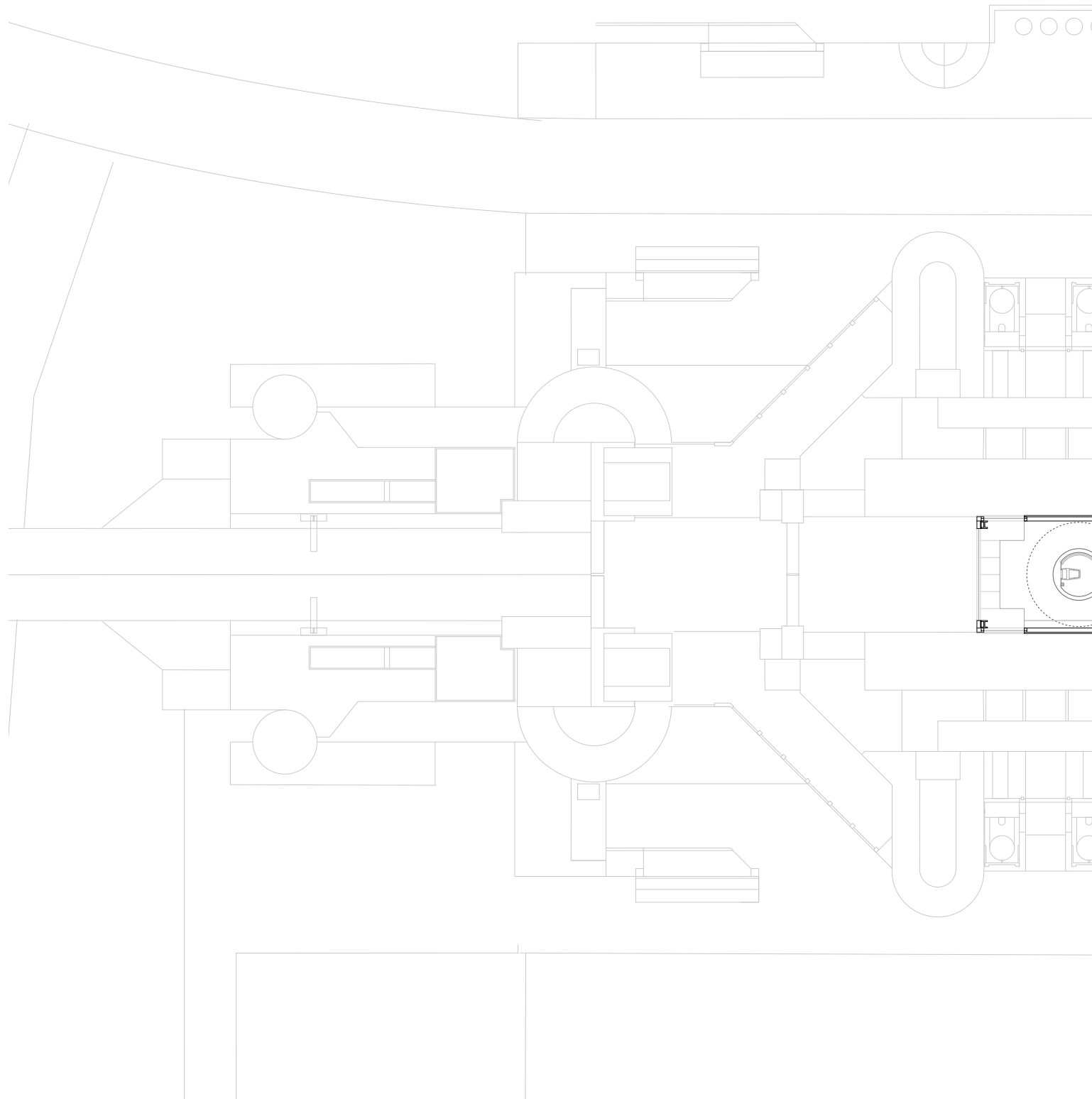


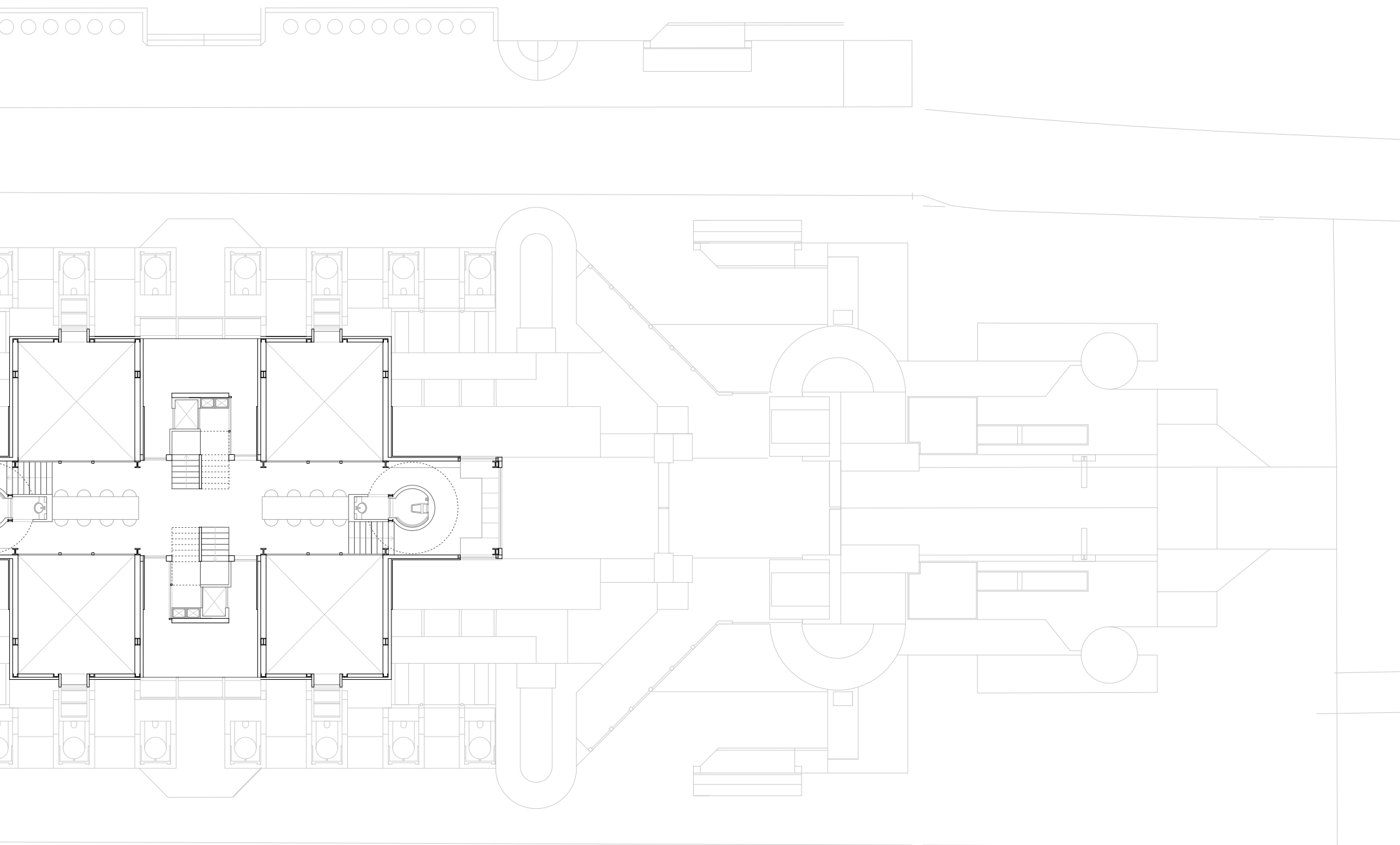
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design

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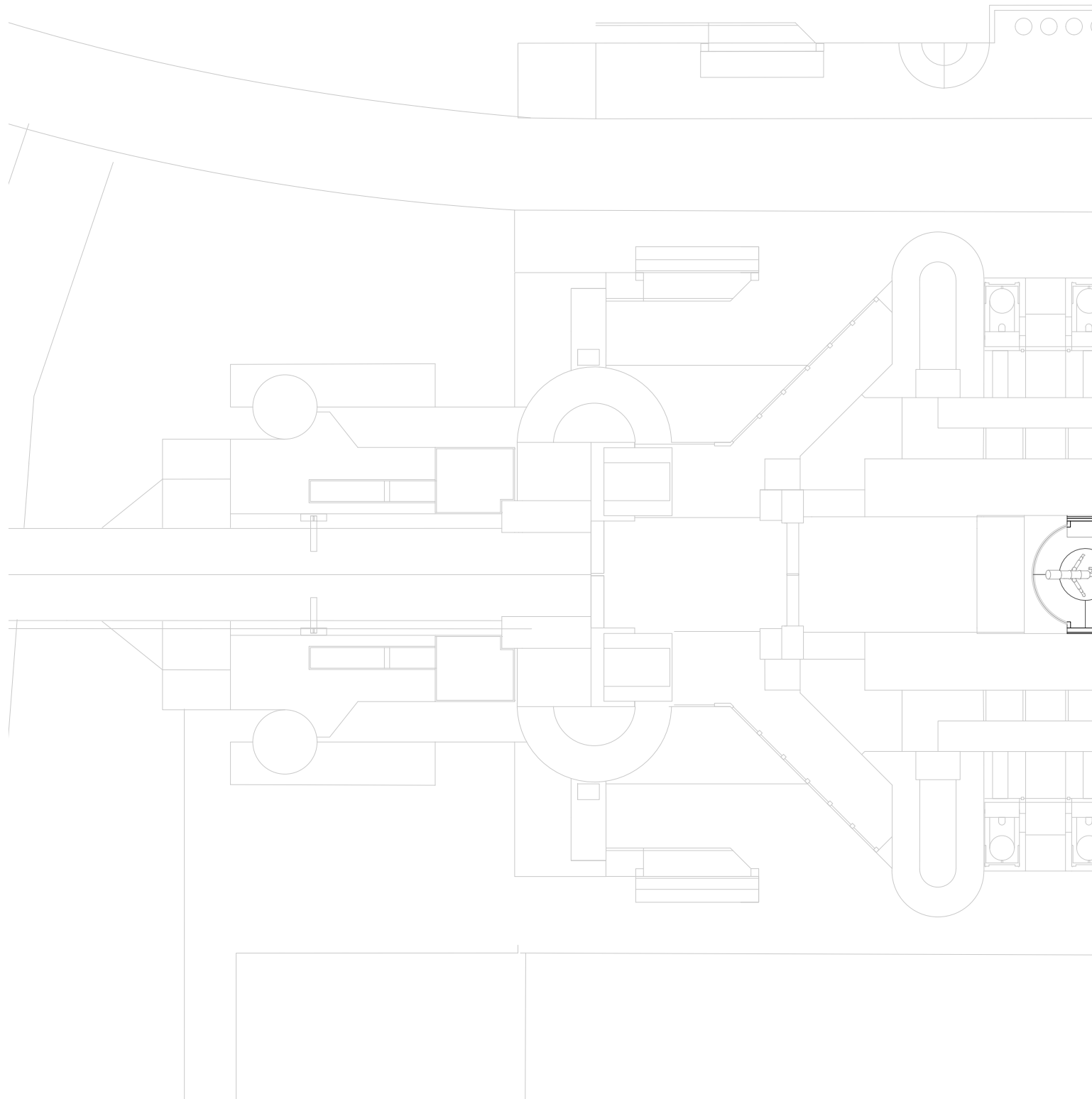


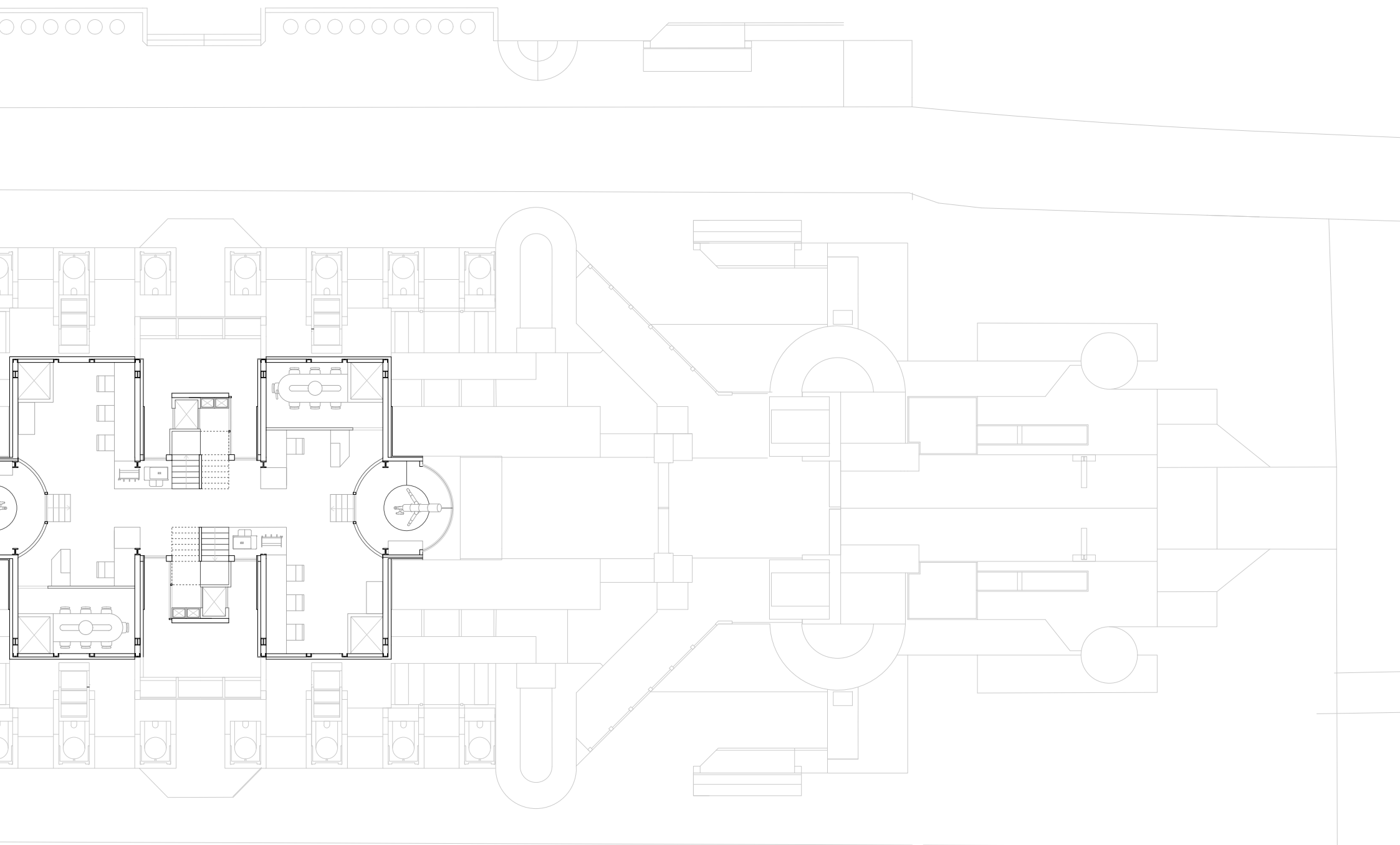
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design

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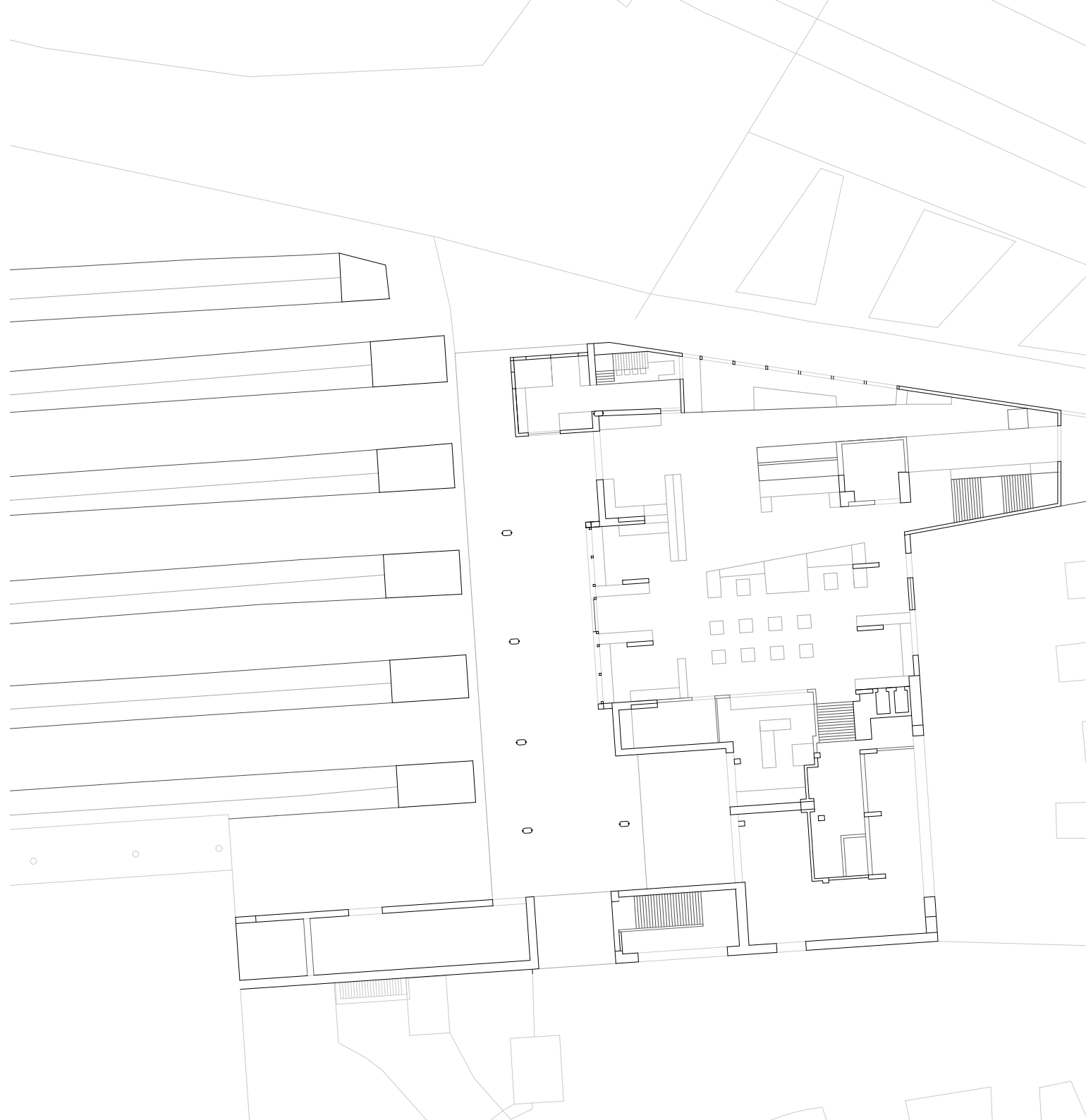


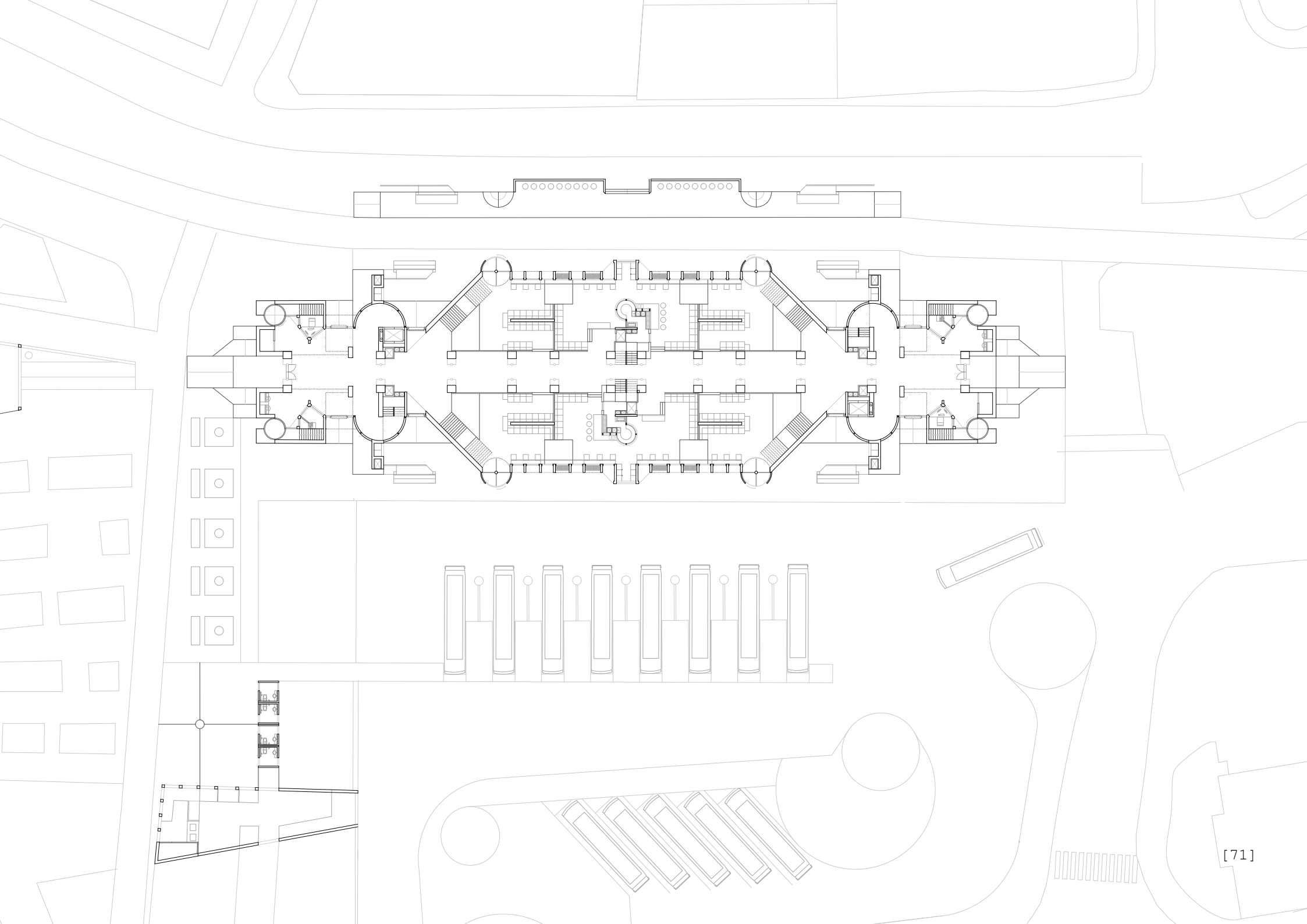
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FINAL DRAWINGS:
MASTER PLAN
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design

studio:



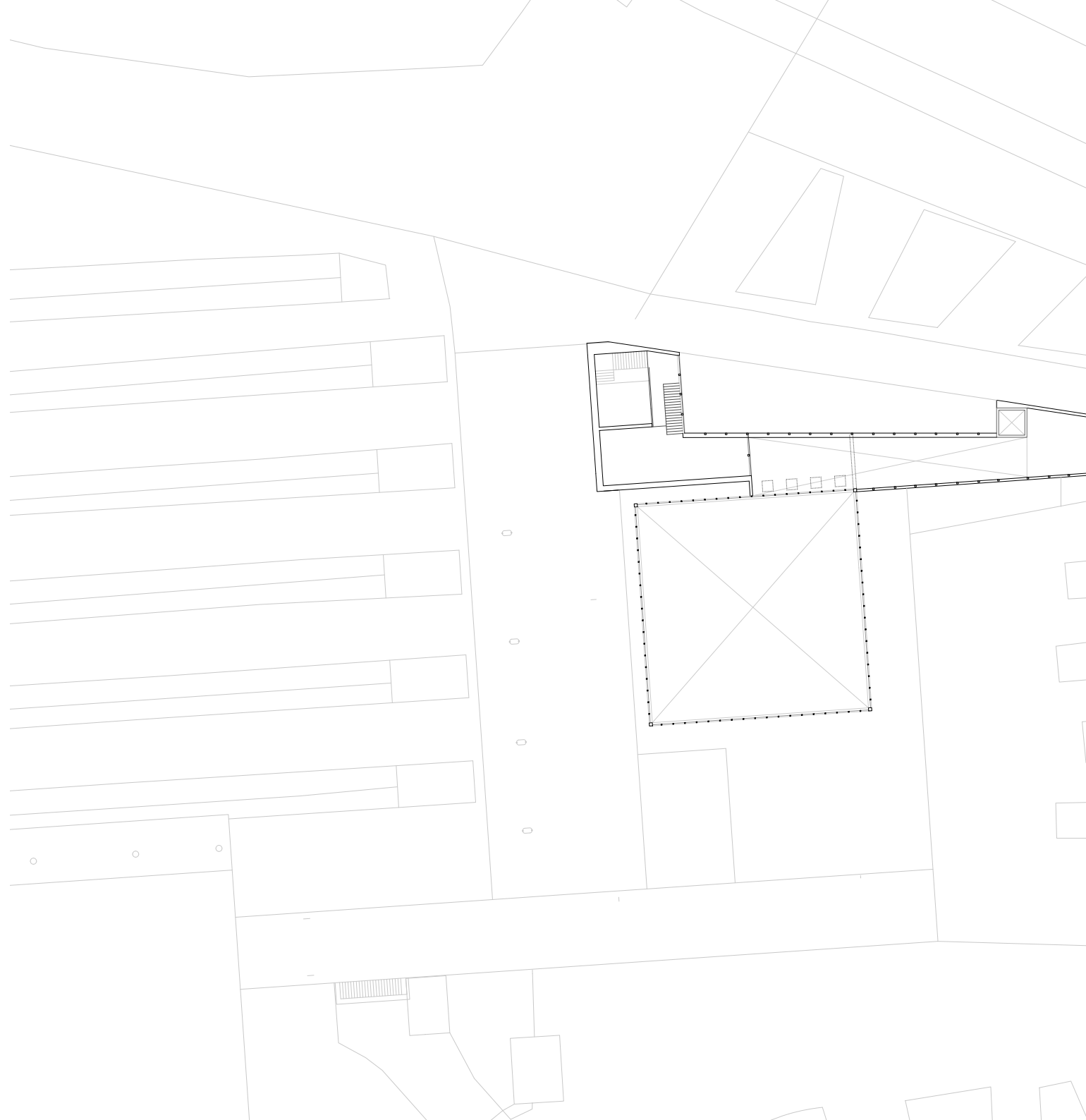


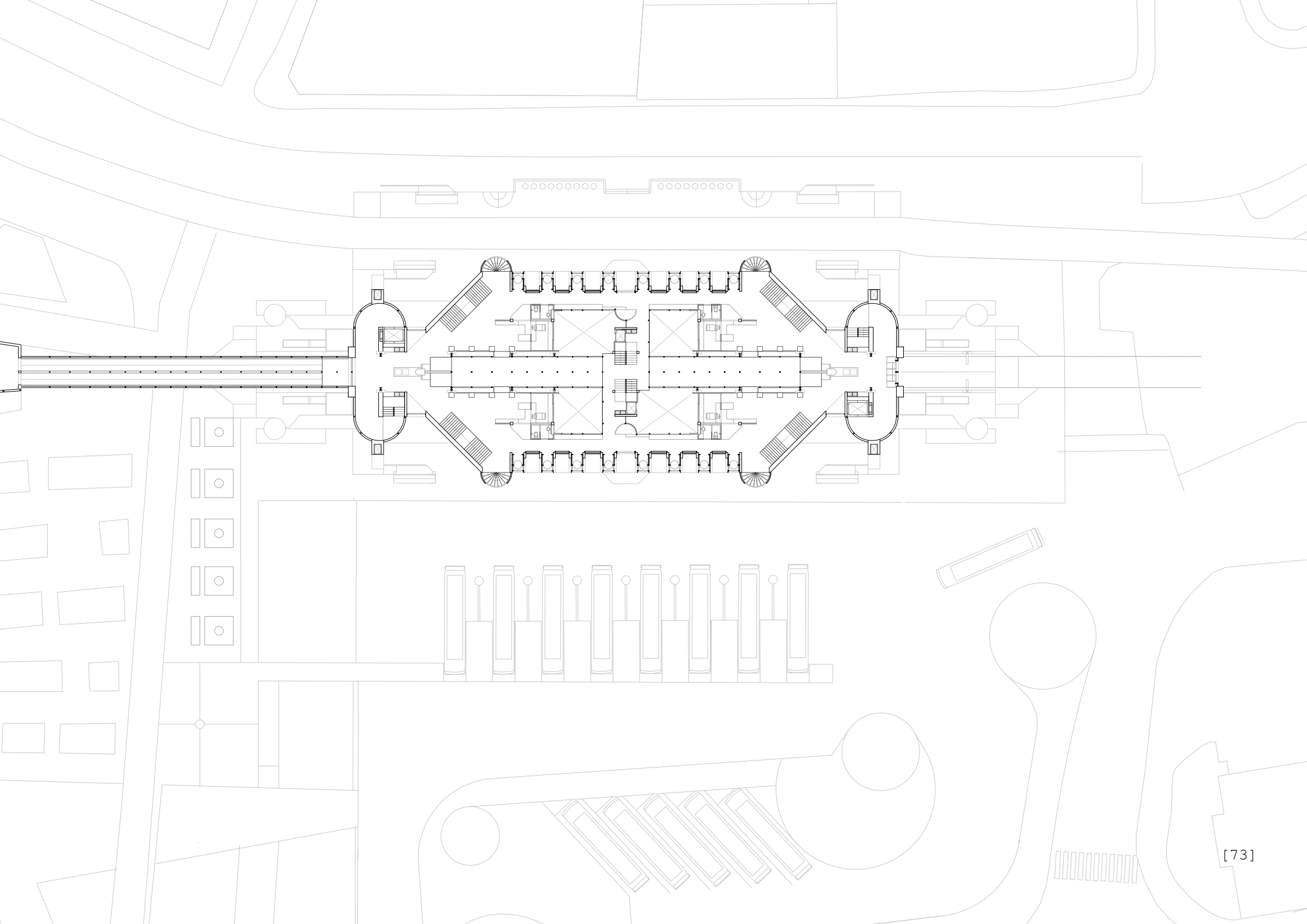
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design

studio:





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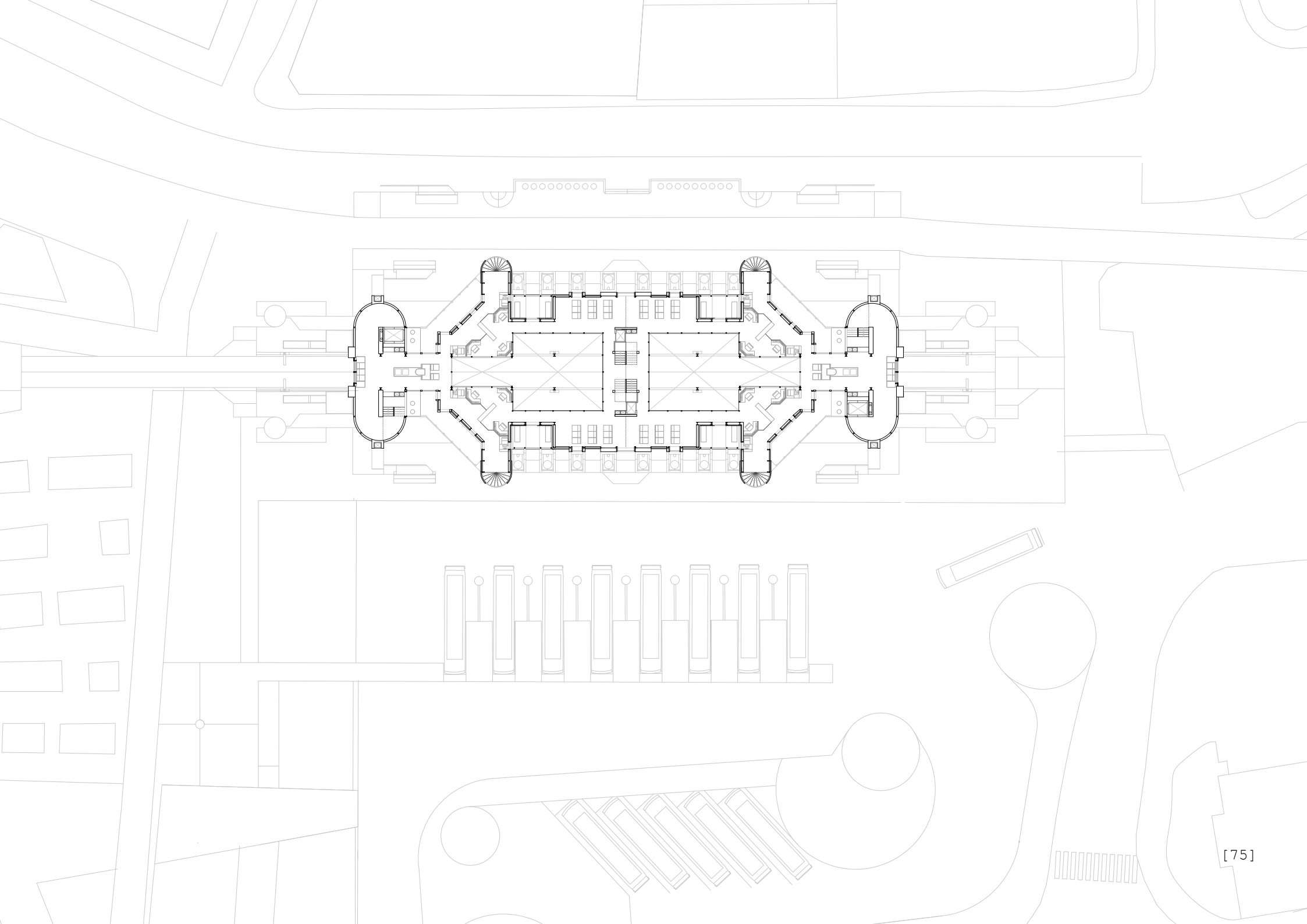
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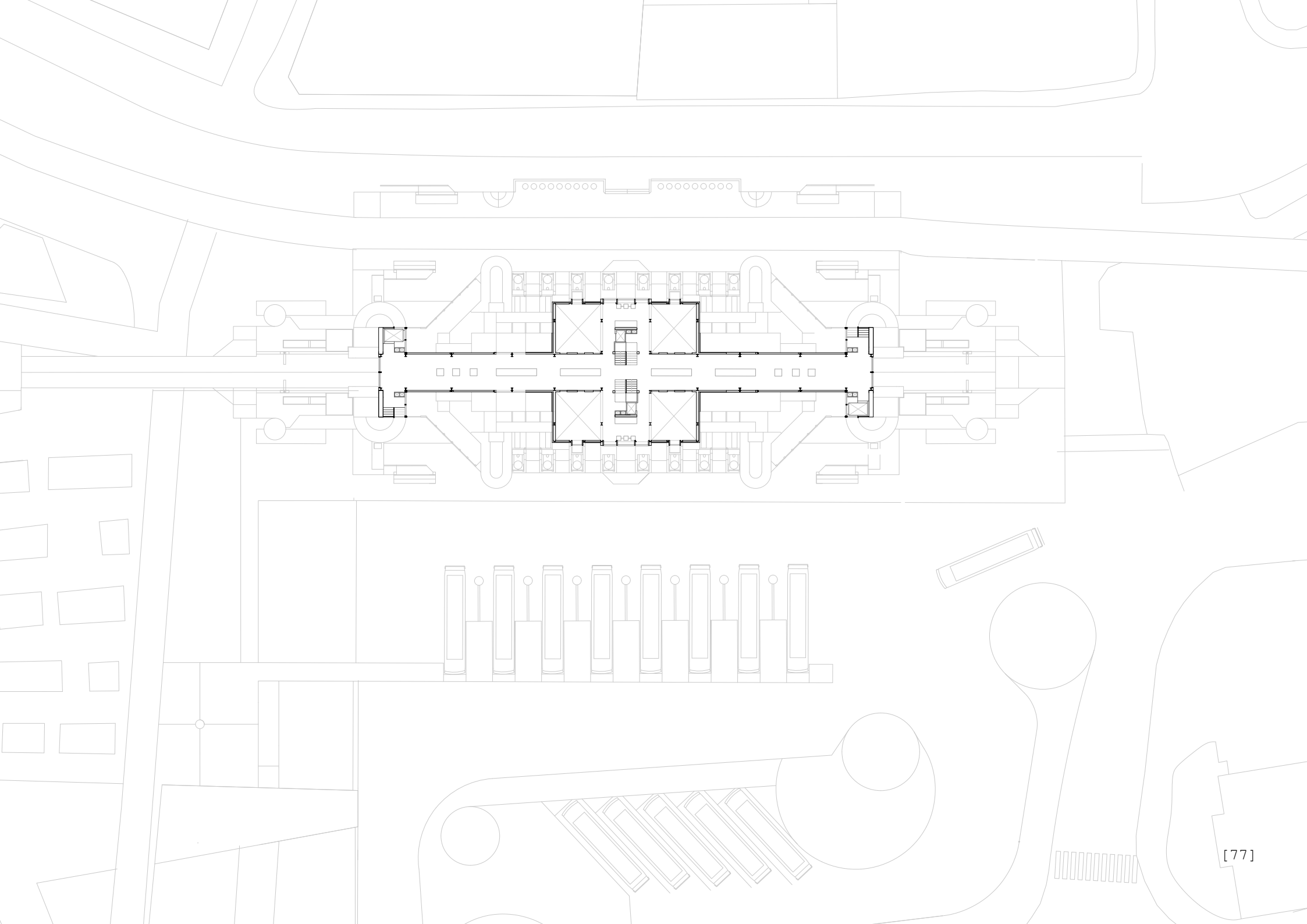
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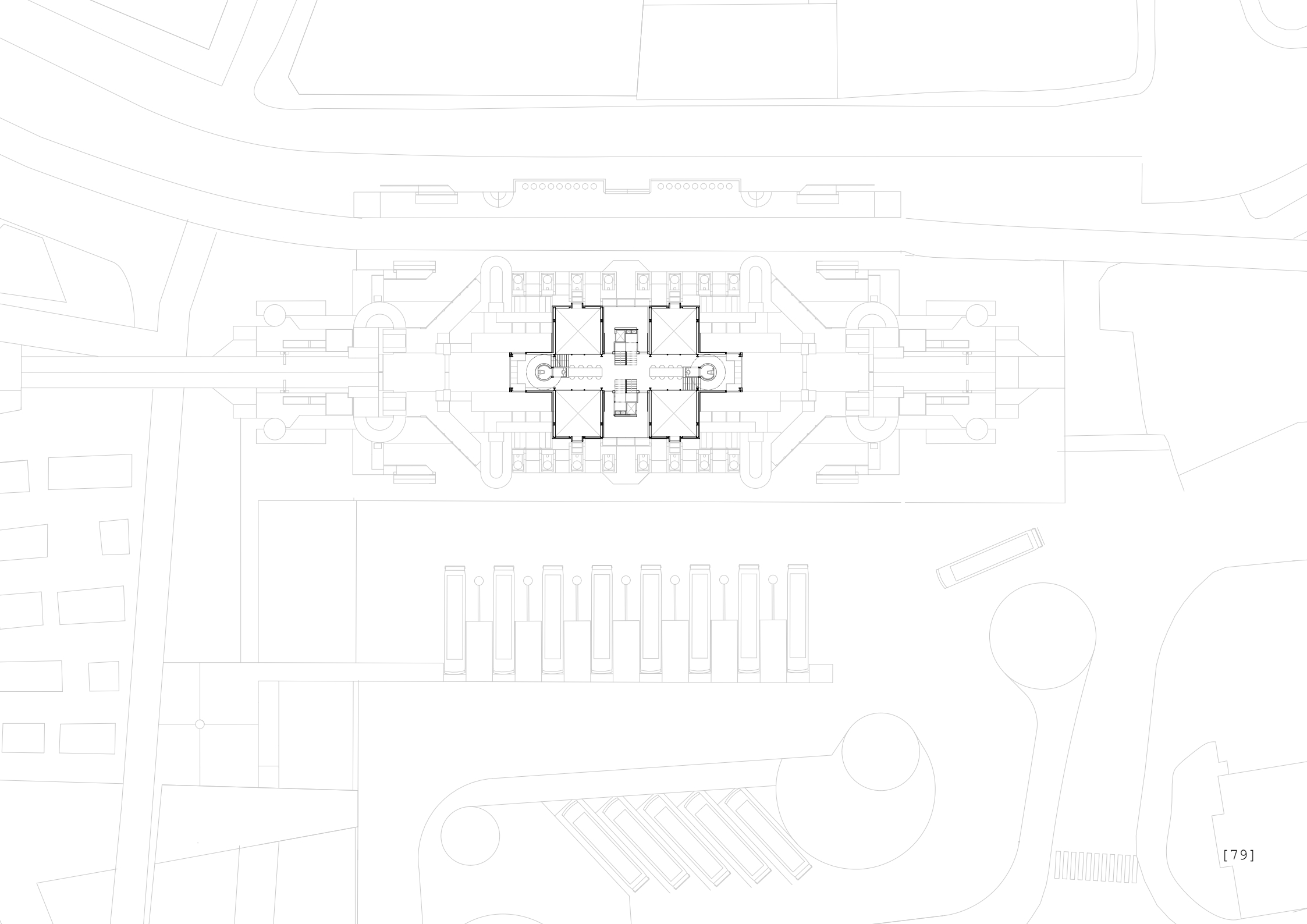
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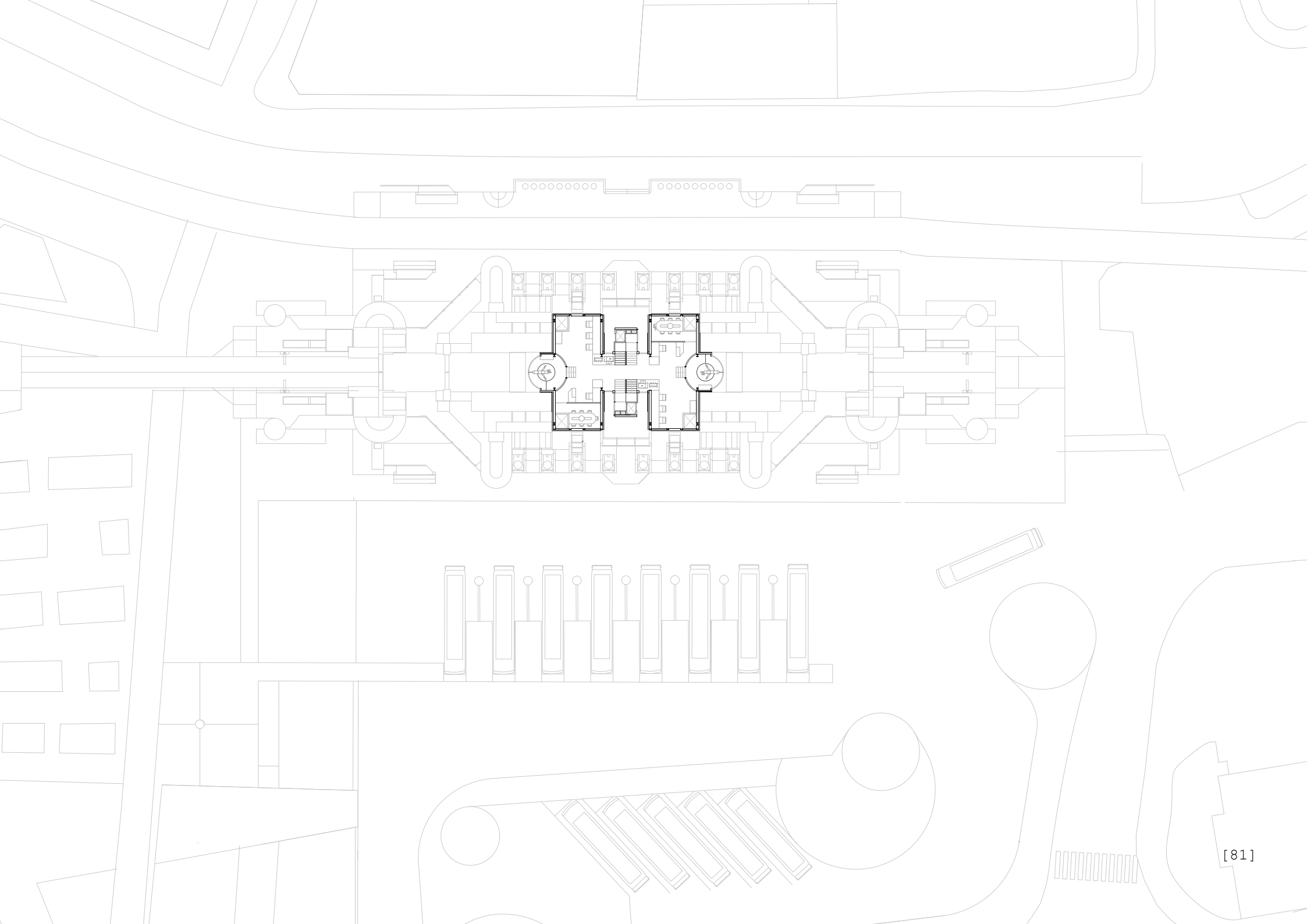
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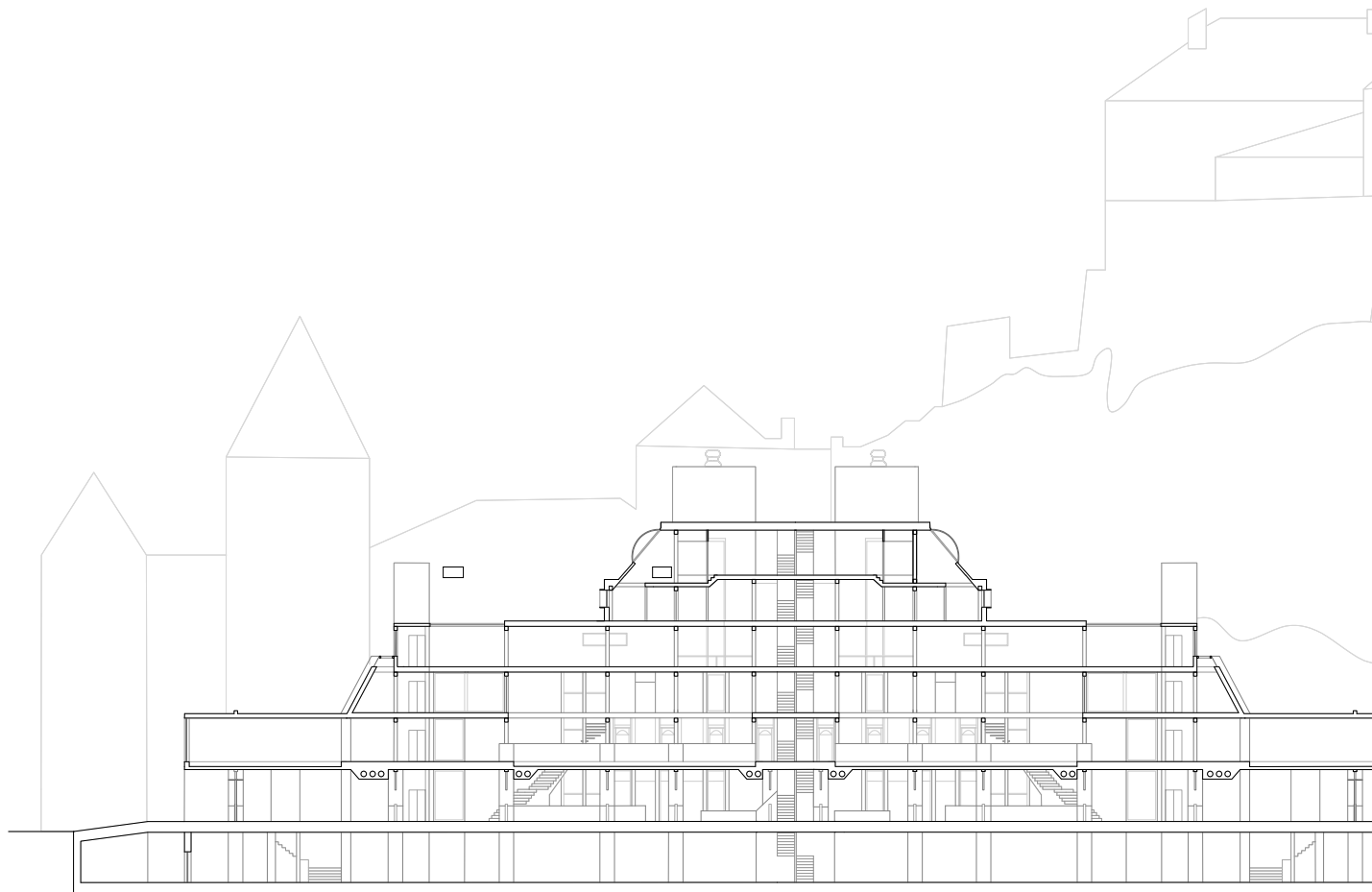


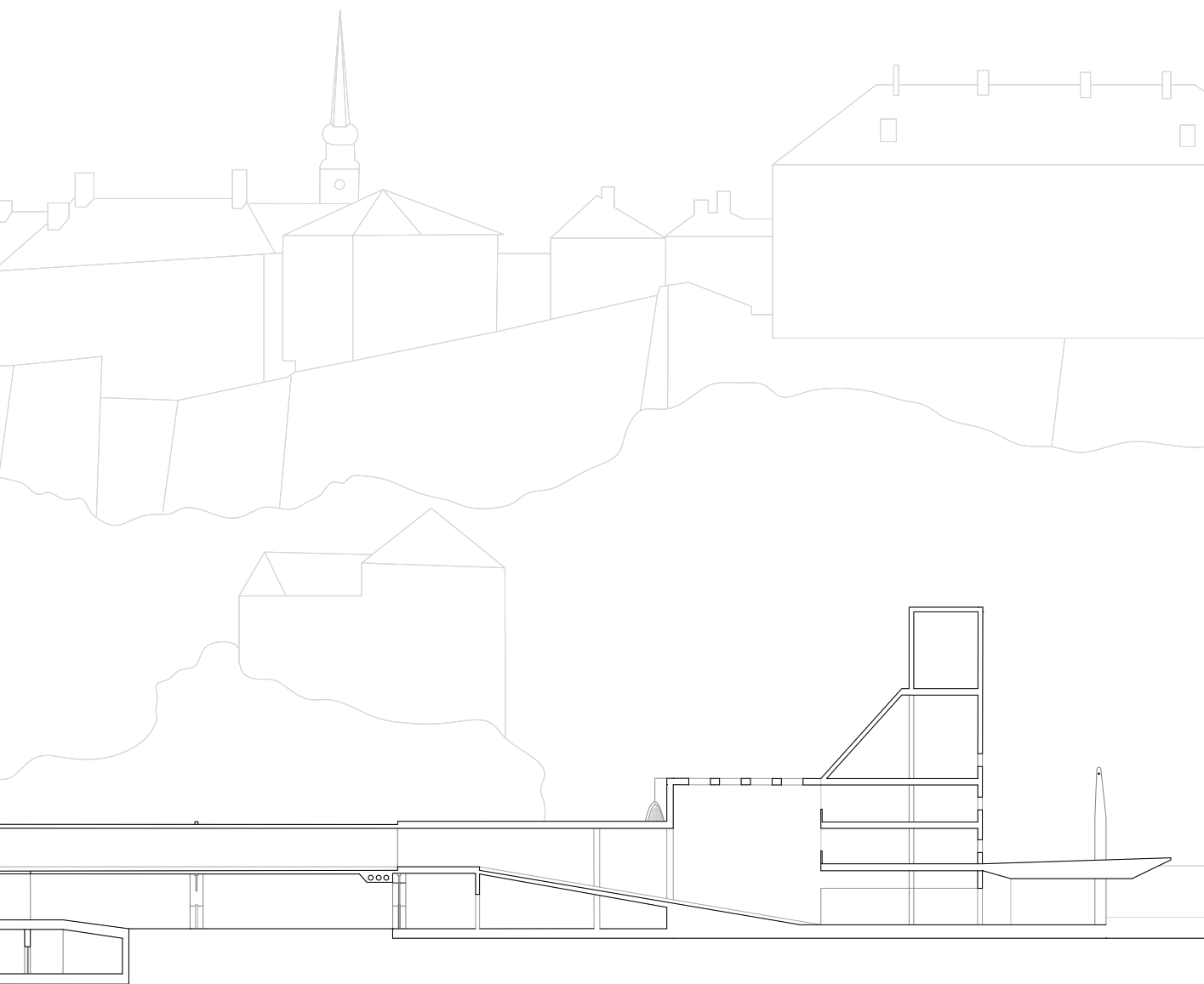
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FINAL DRAWINGS:
SECTION
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design

studio:



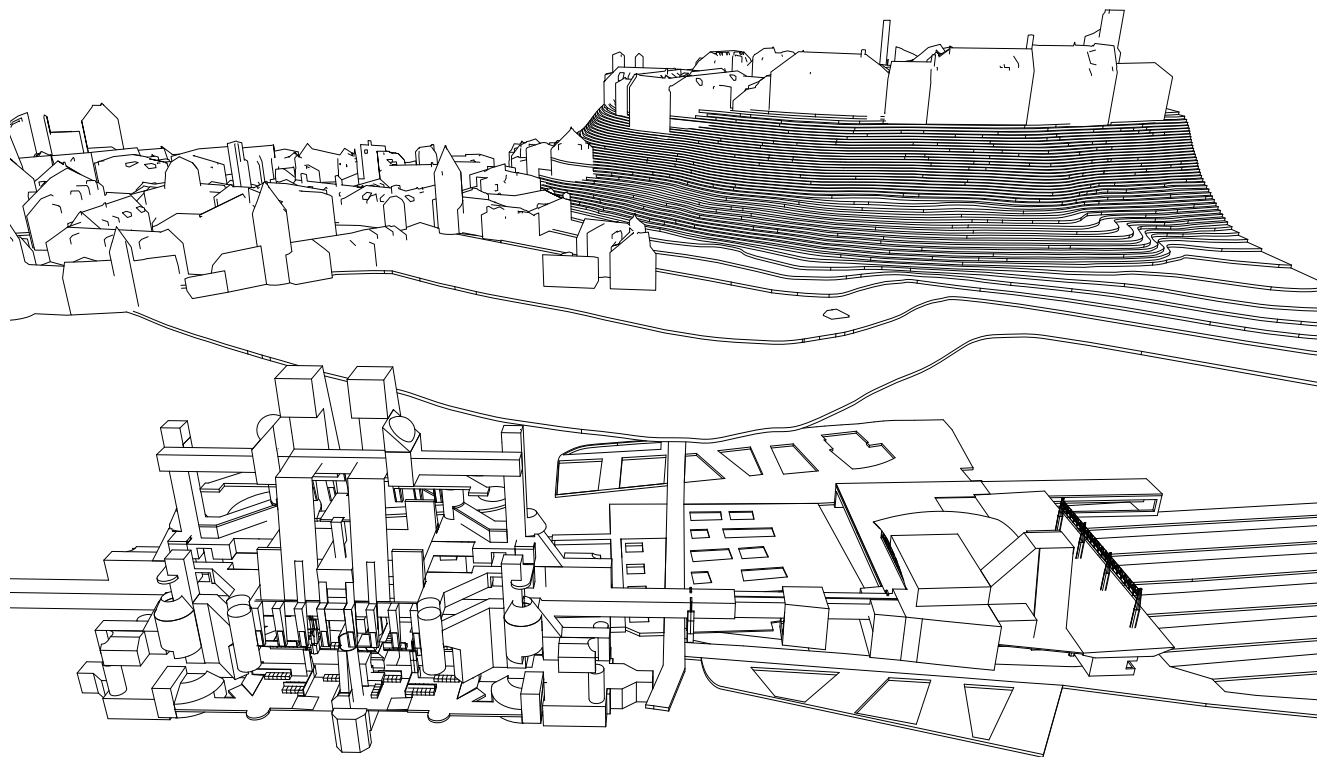


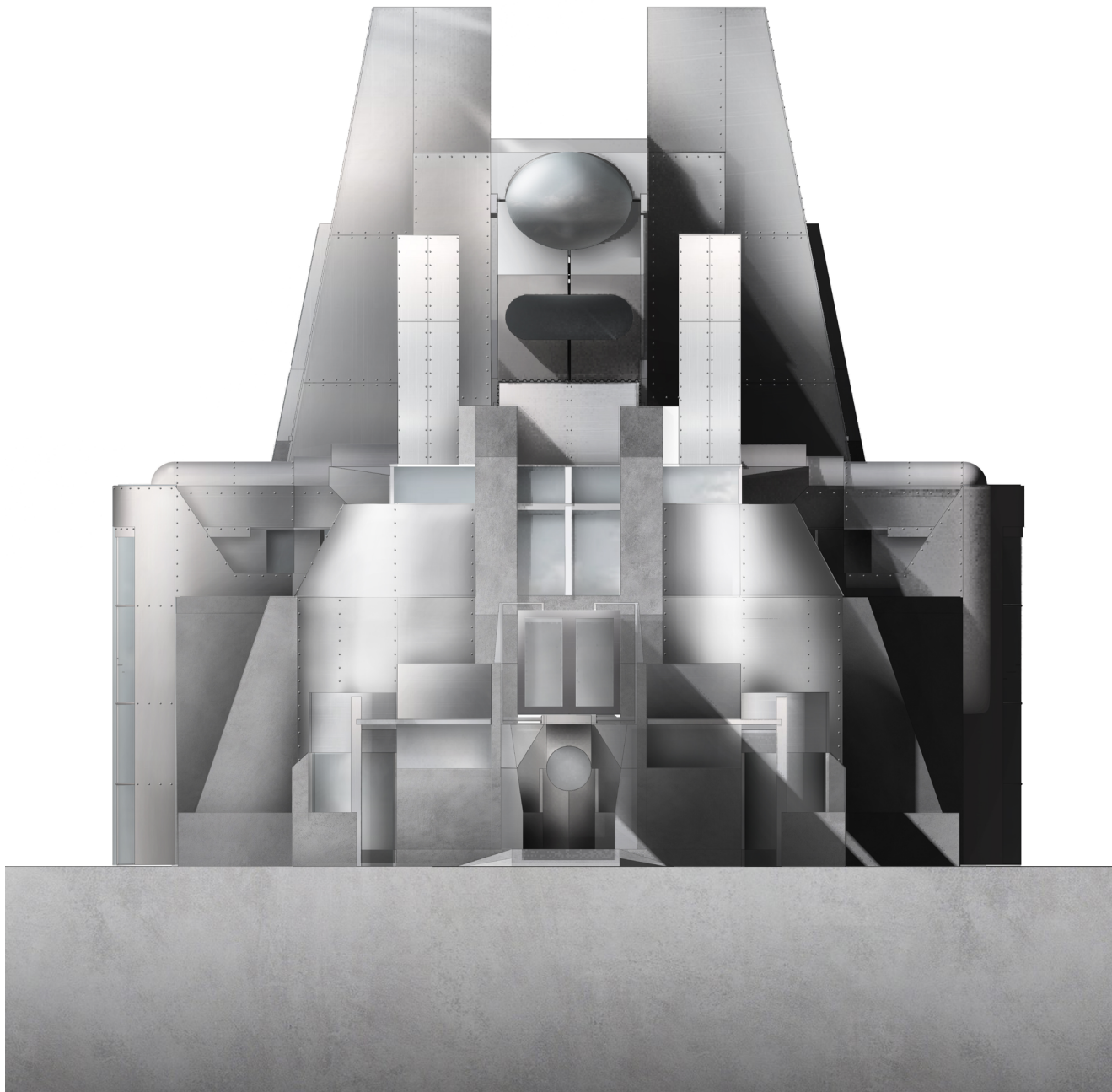
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FINAL DRAWINGS:
 ACCUMULATION
 OF INSTRUMENTS

design

studio:





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FINAL DRAWINGS:
ELEVATION
EAST * WEST

design

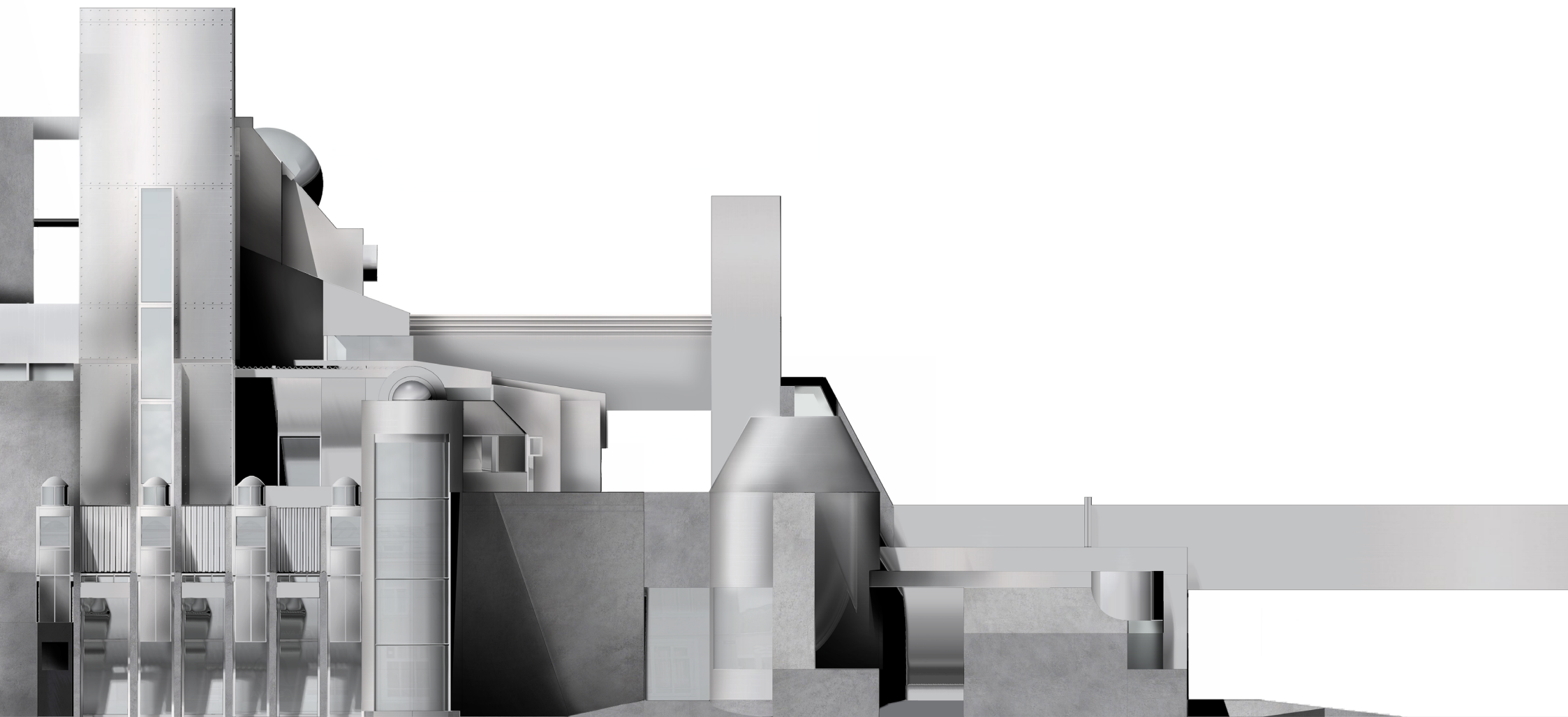
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ELEVATION
SOUTH * NORTH

design

studio:



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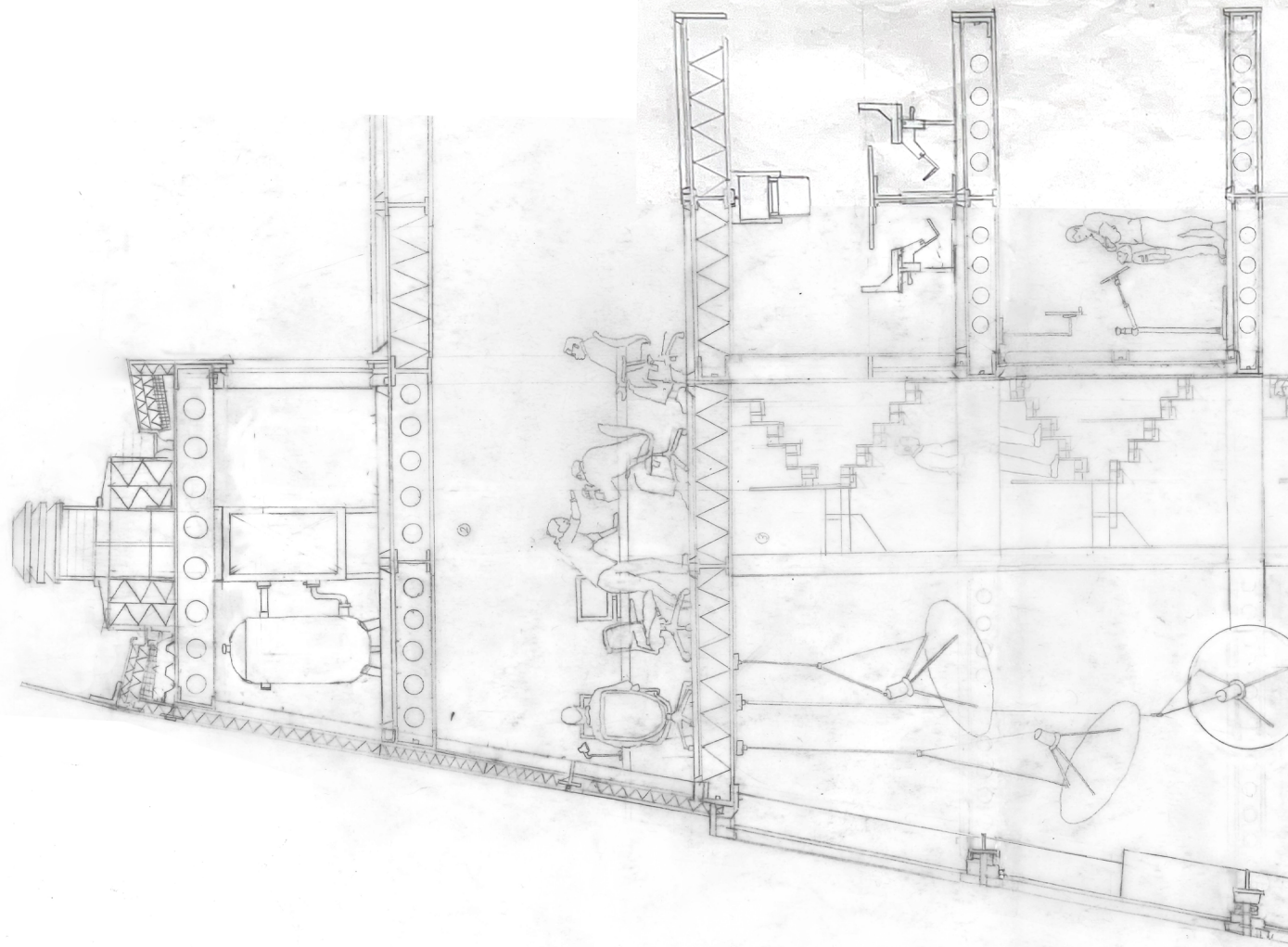
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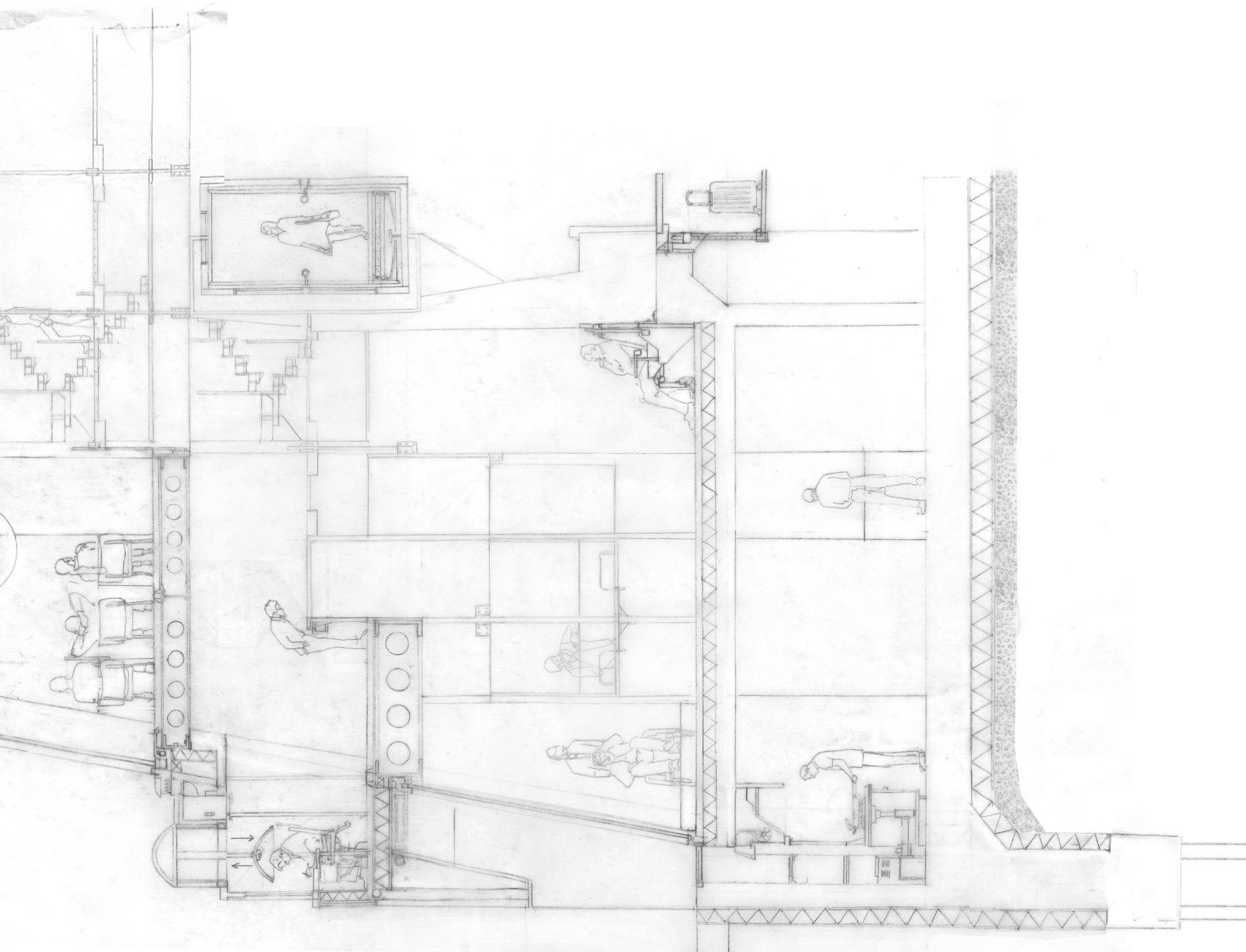
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design

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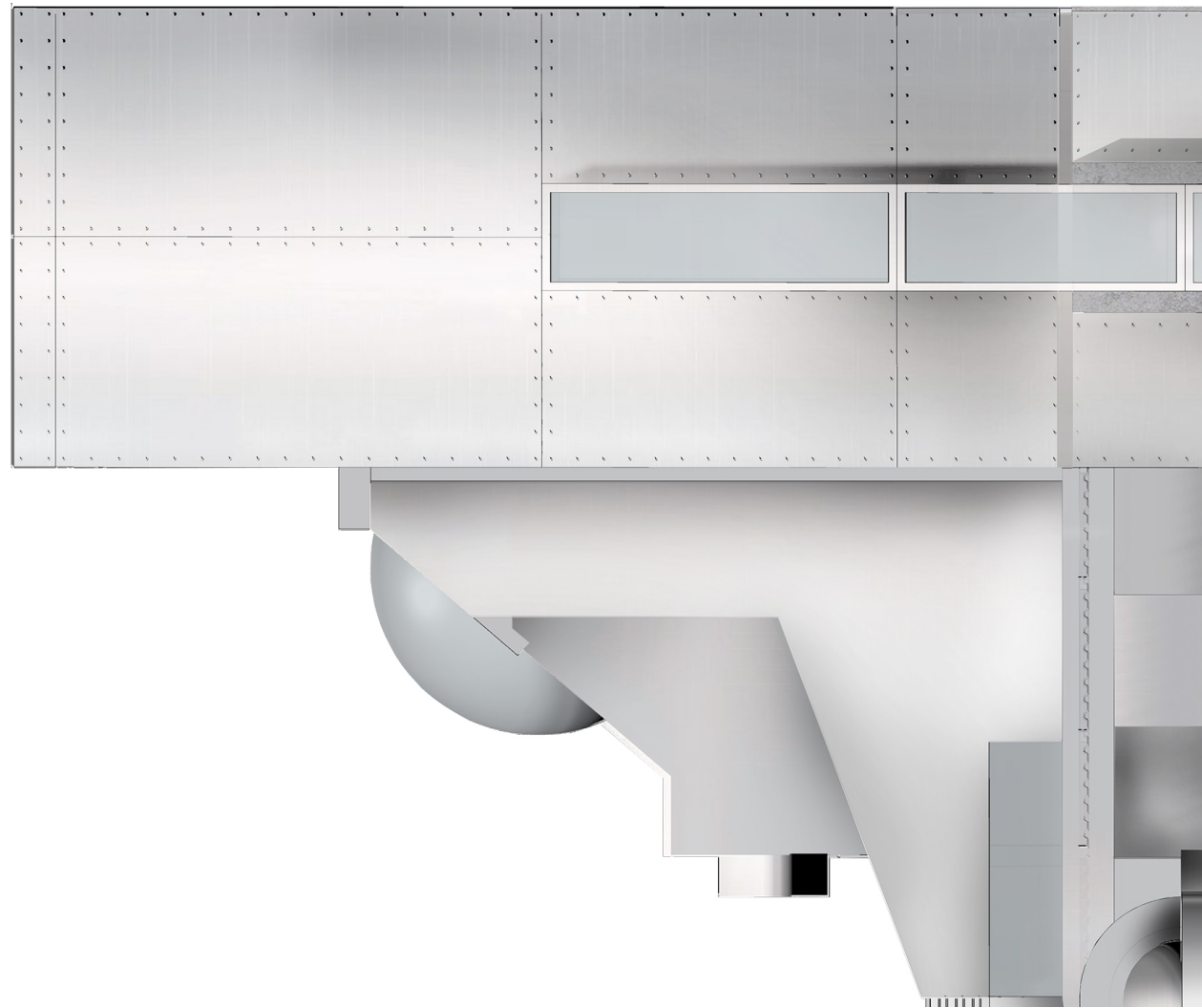


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FINAL DRAWINGS:
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E L E V A T I O N

design

studio:





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FINAL DRAWINGS:
I M P R E S S I O N

design

studio:

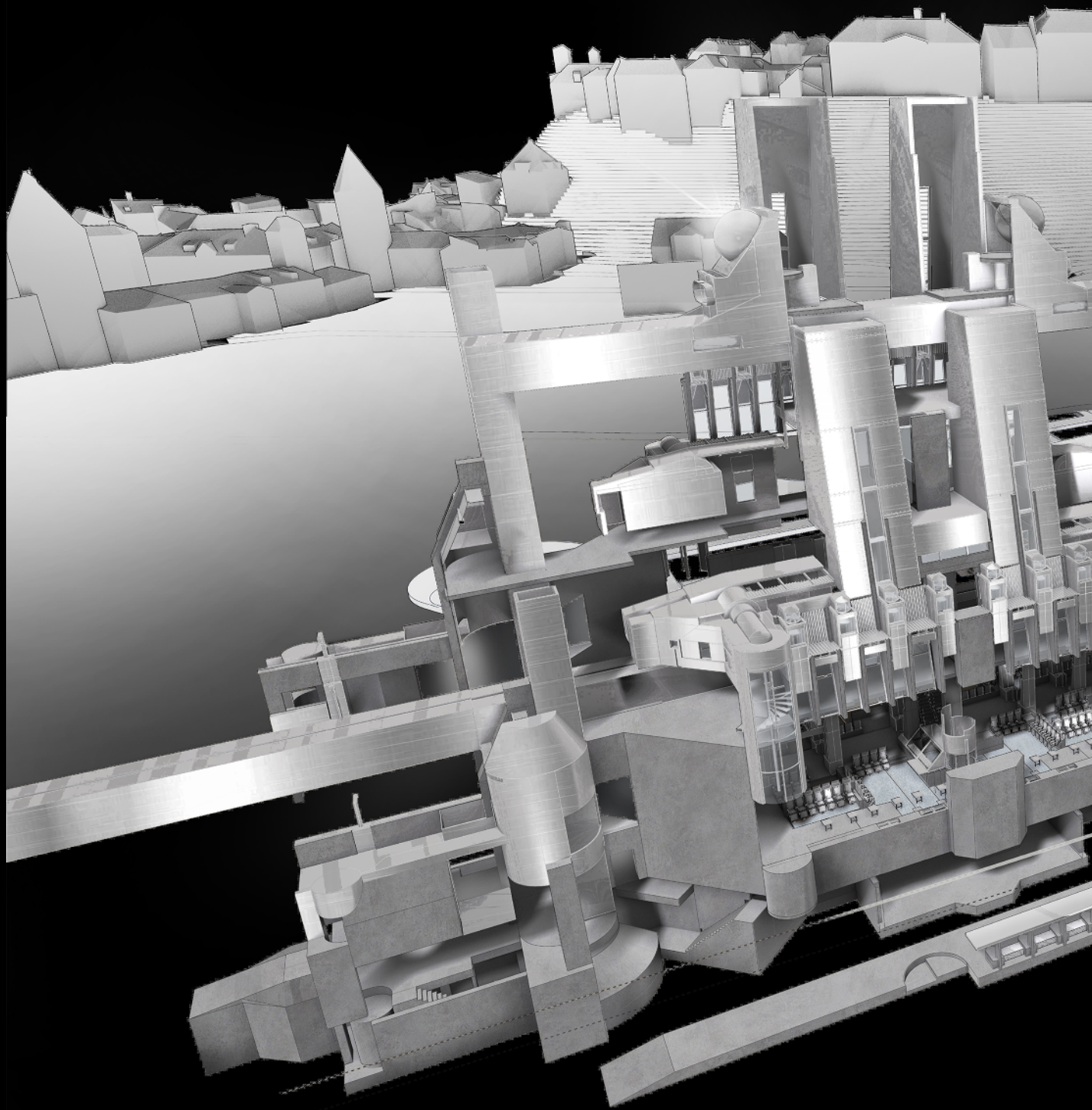


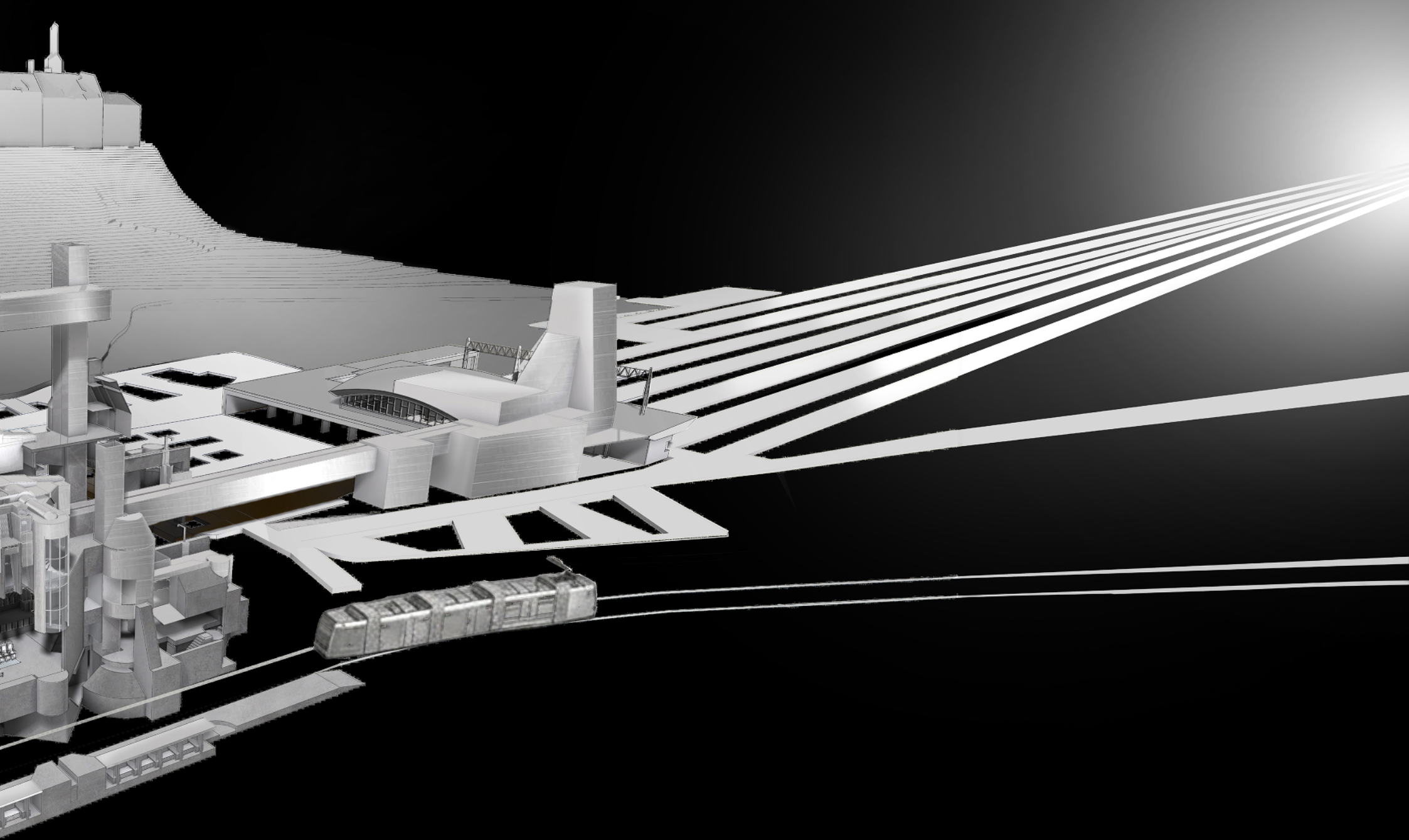
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FINAL DRAWINGS:
AGGLOMERATION

design

studio:





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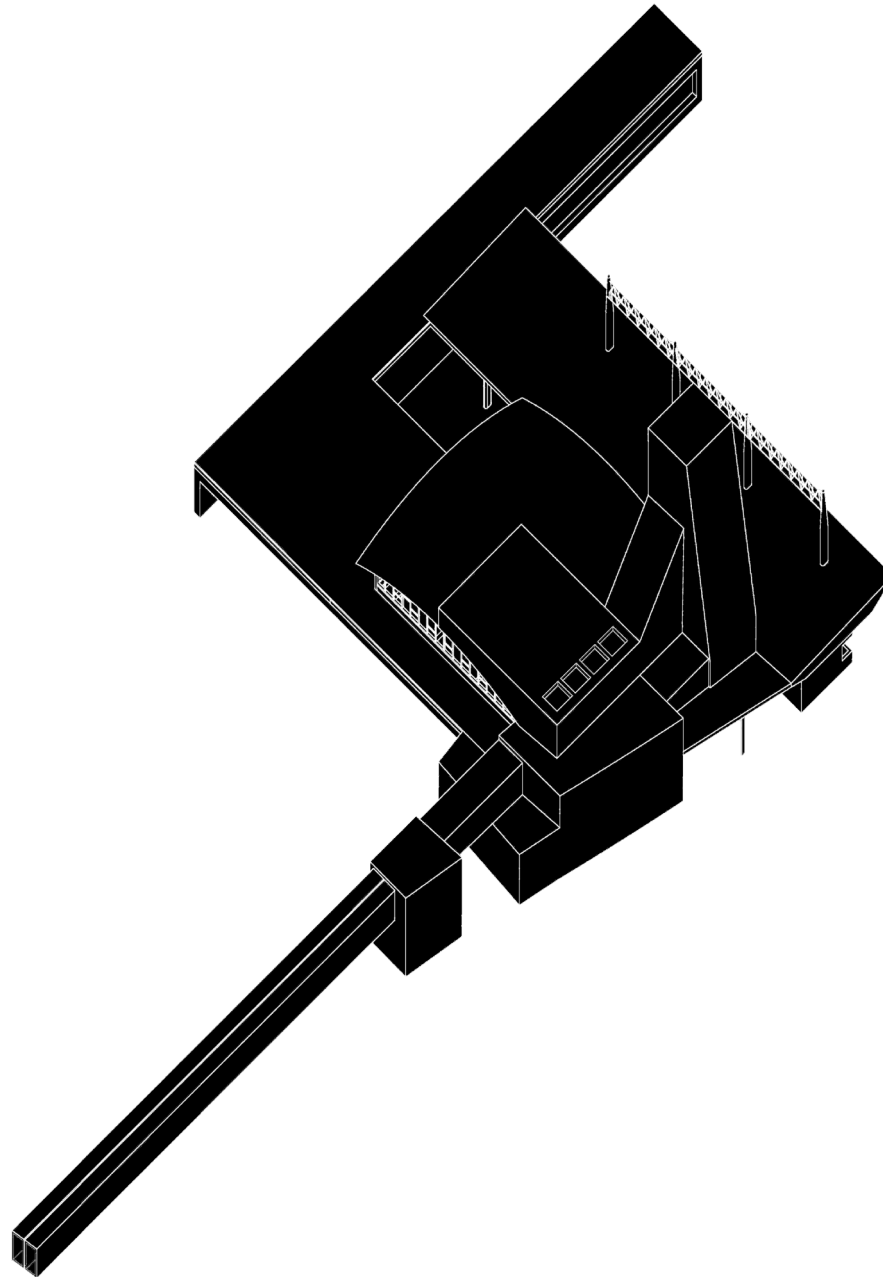
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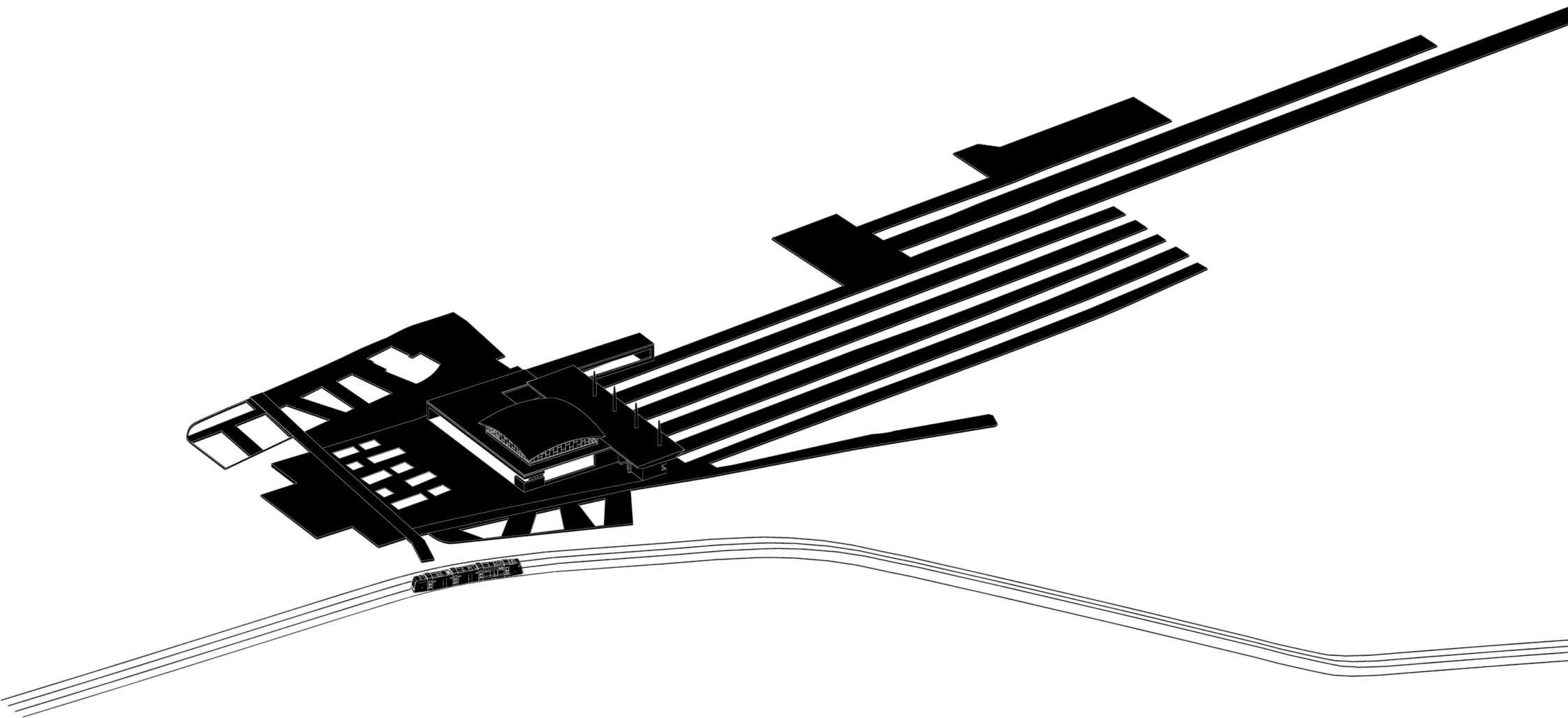
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design

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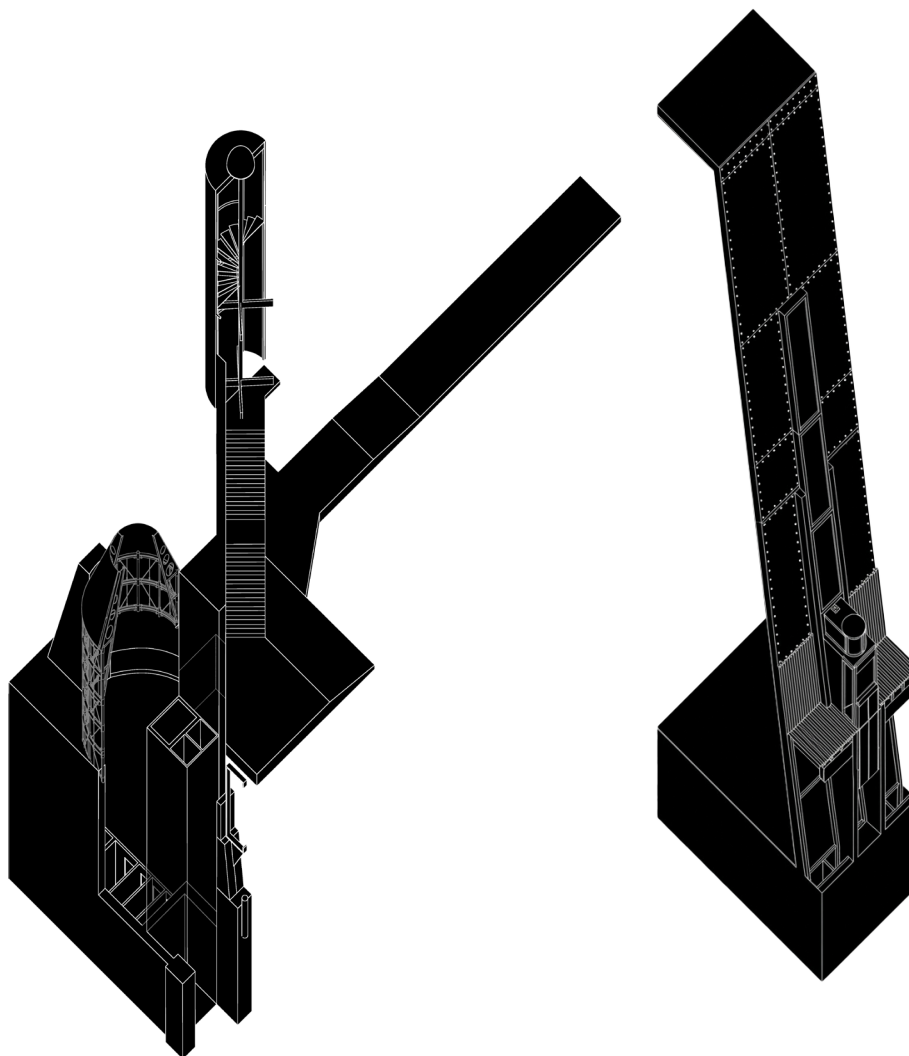


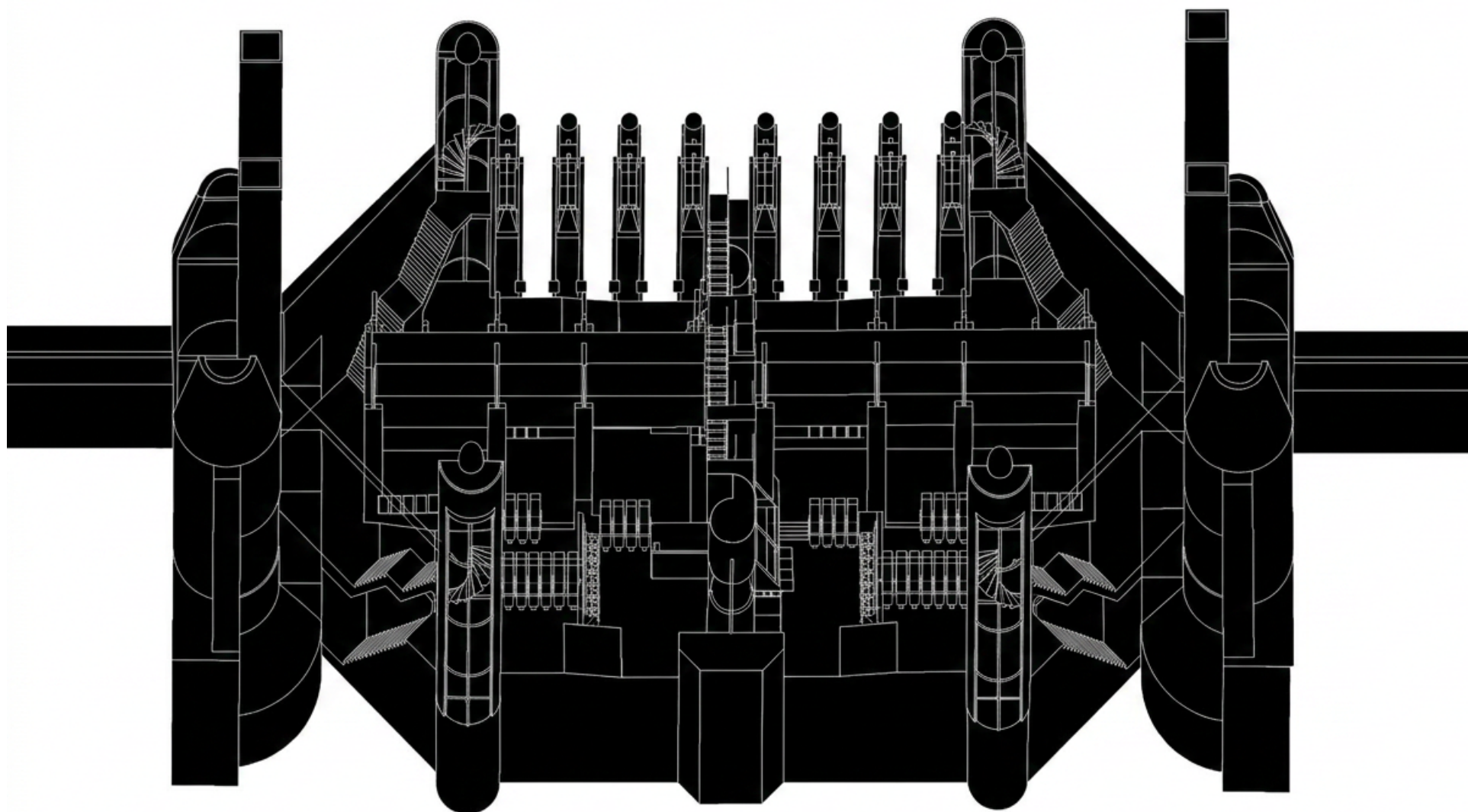
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FINAL DRAWINGS:
LOUNGE & DIRECTIONAL

design

studio:





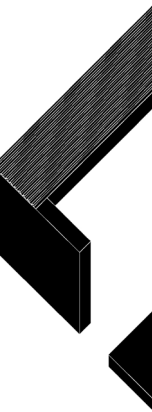
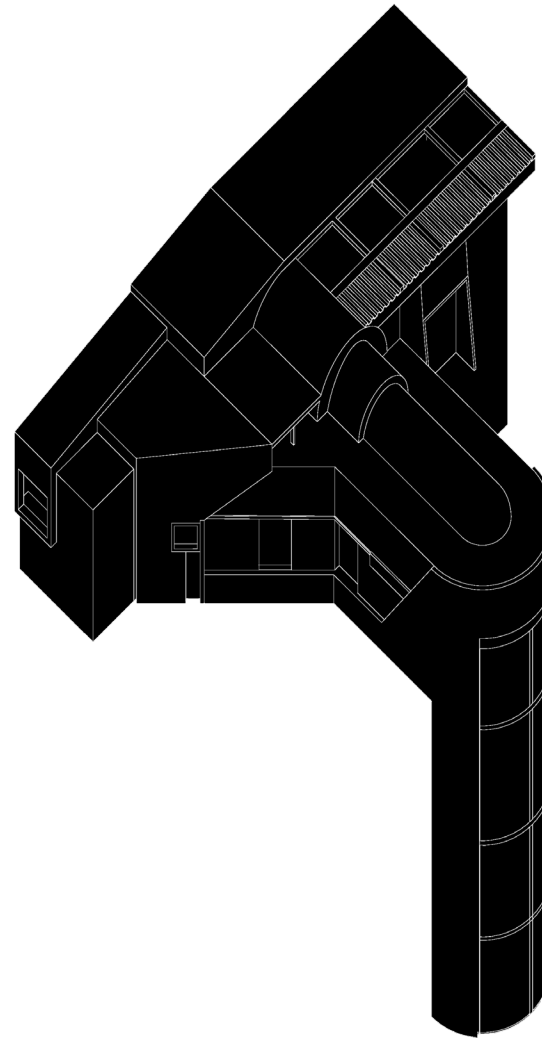
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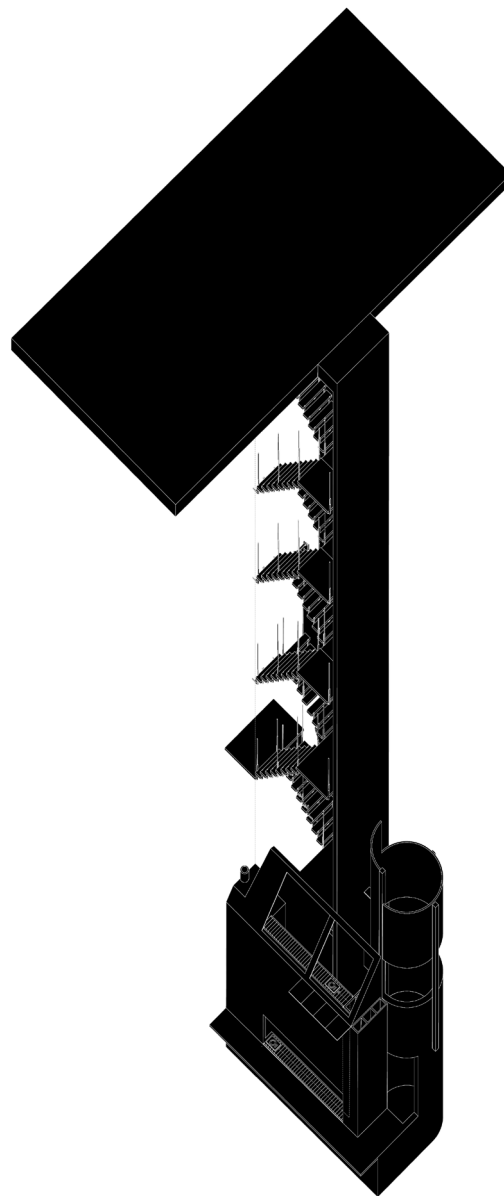
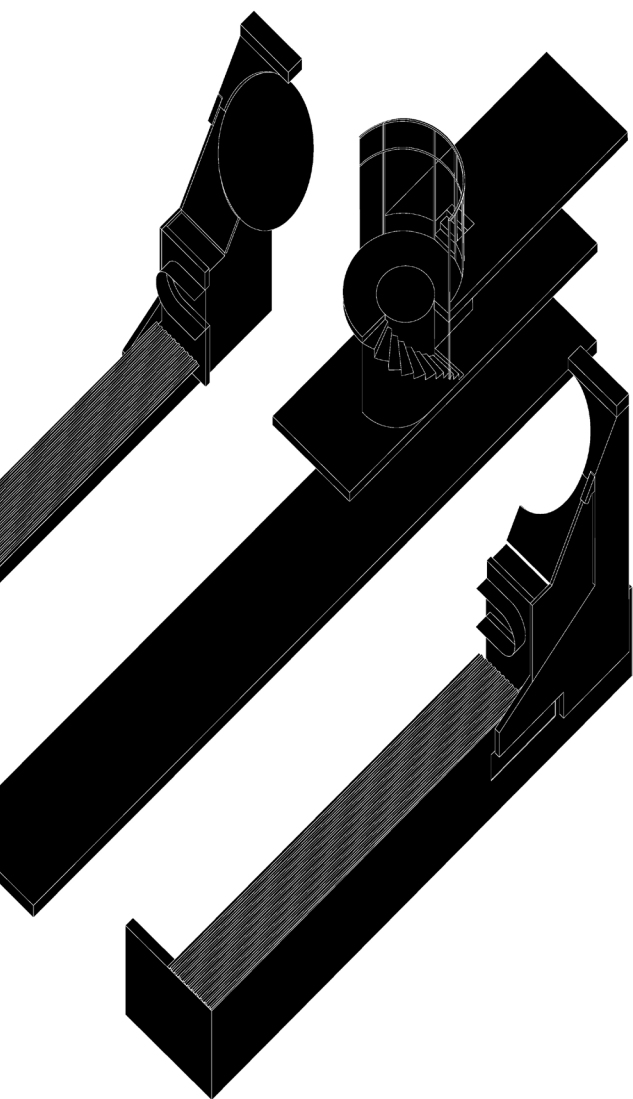
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FACILITIES

design

studio:





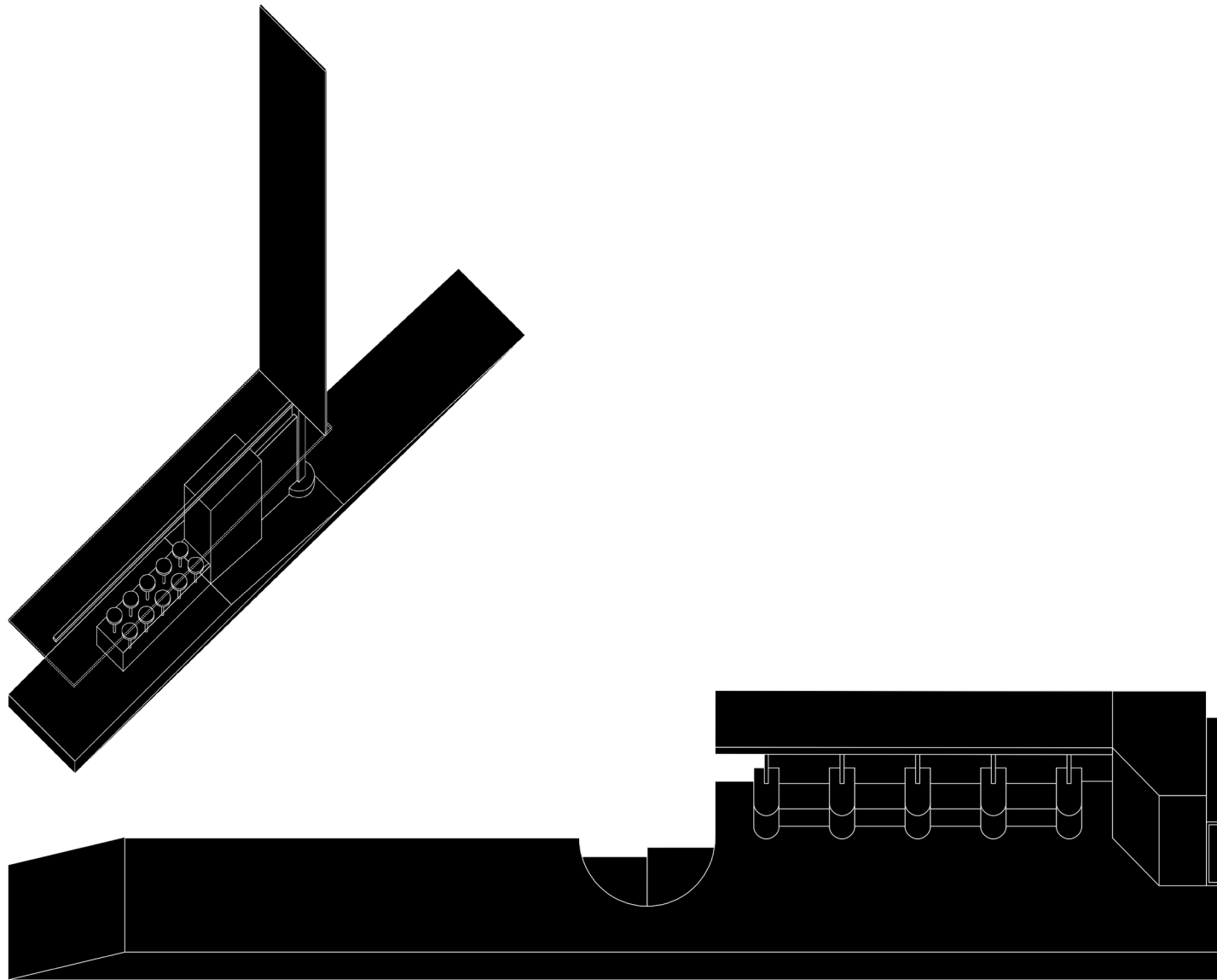
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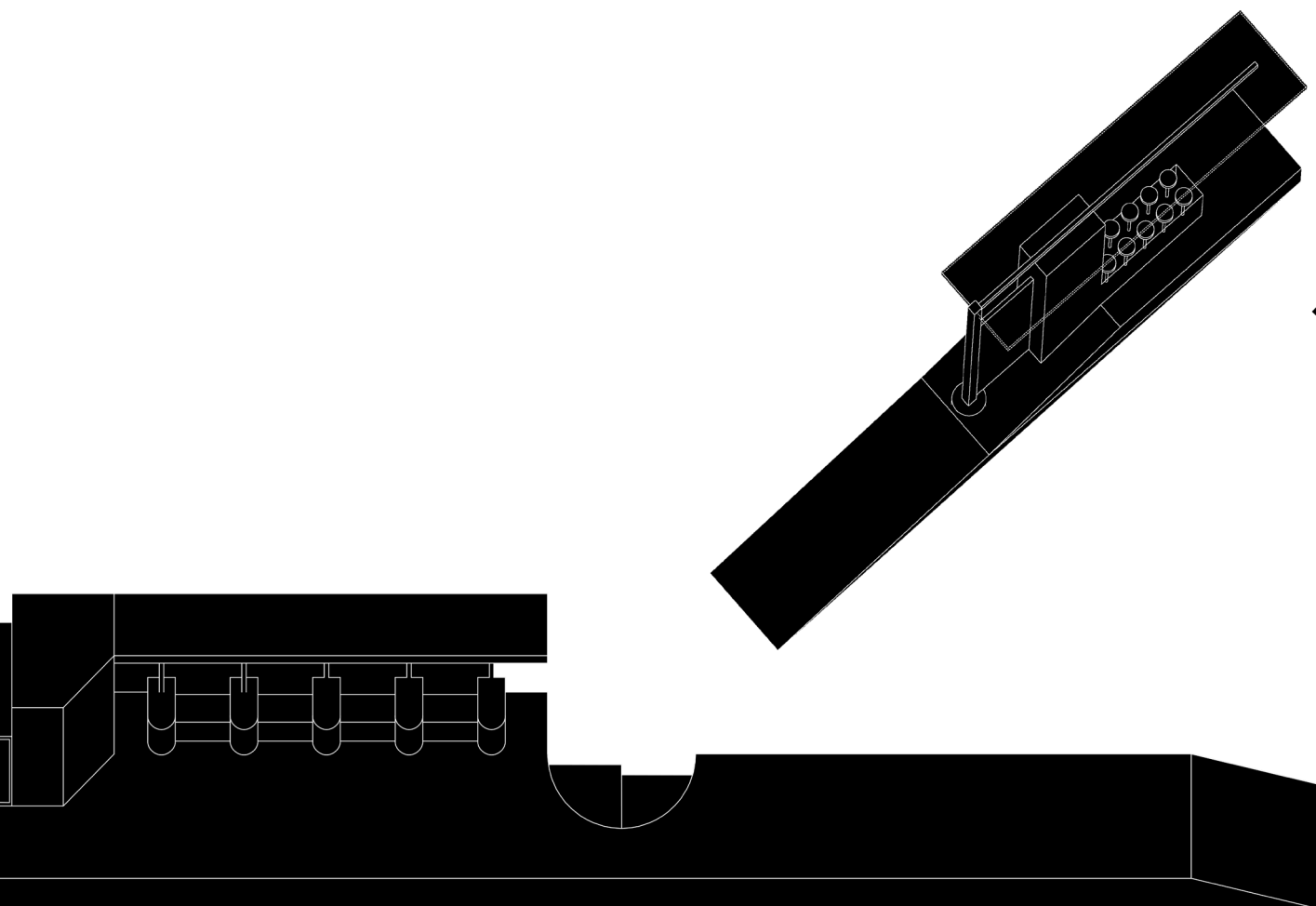
FINAL
TRANSPORT

DRAWINGS:
STOPS

design

studio:





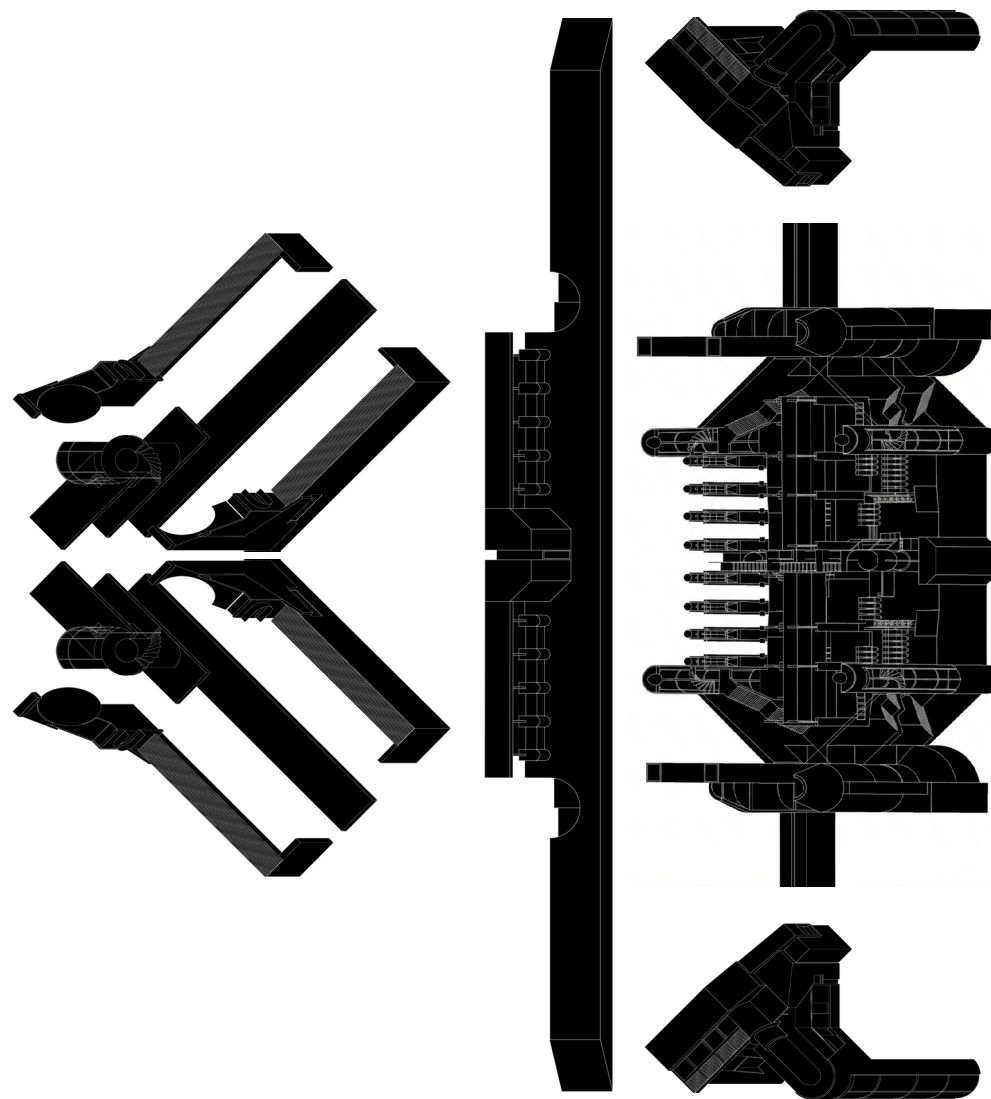
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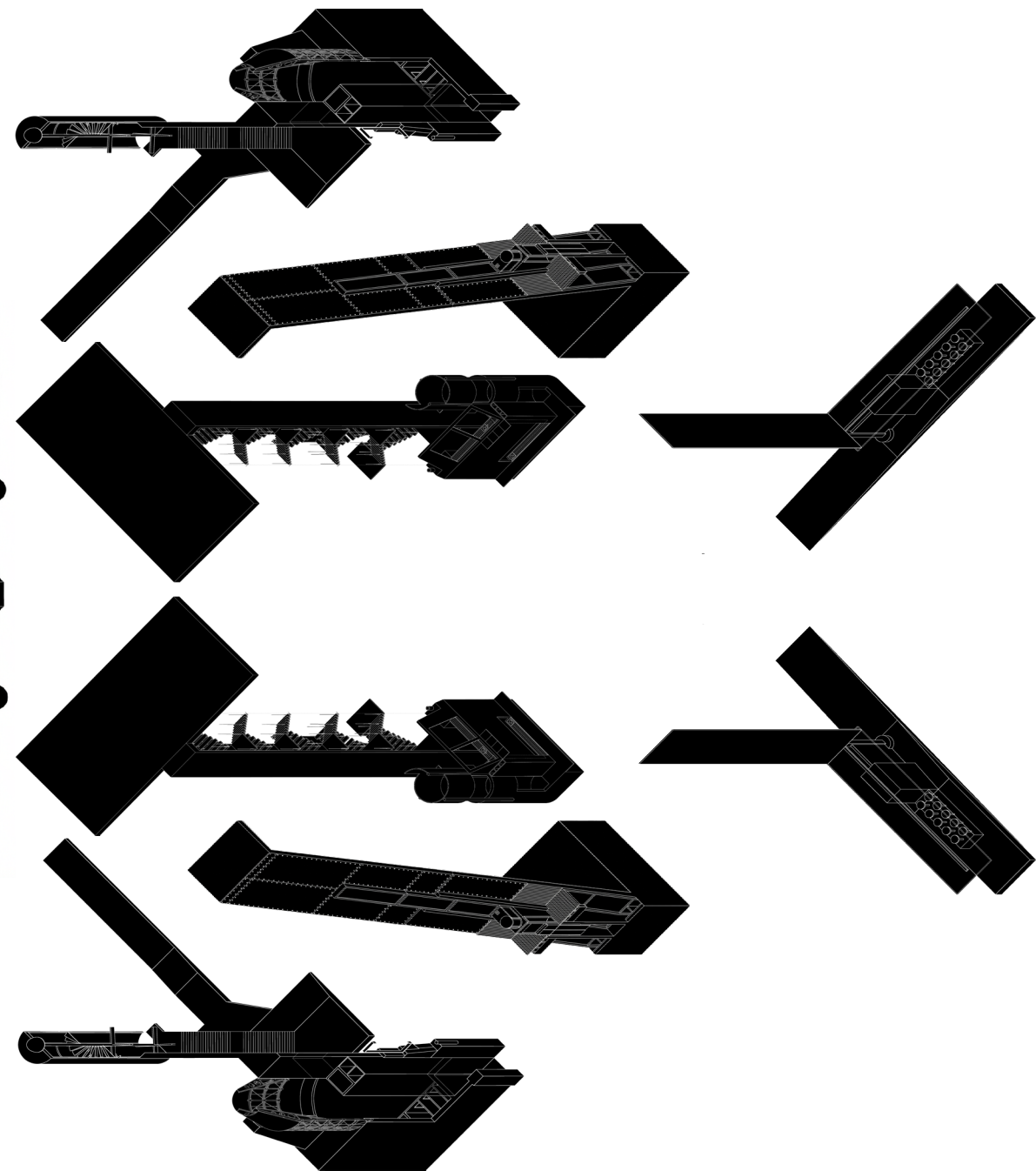
FINAL
 TRANSPORT

DRAWINGS:
 STOPS

design

studio:



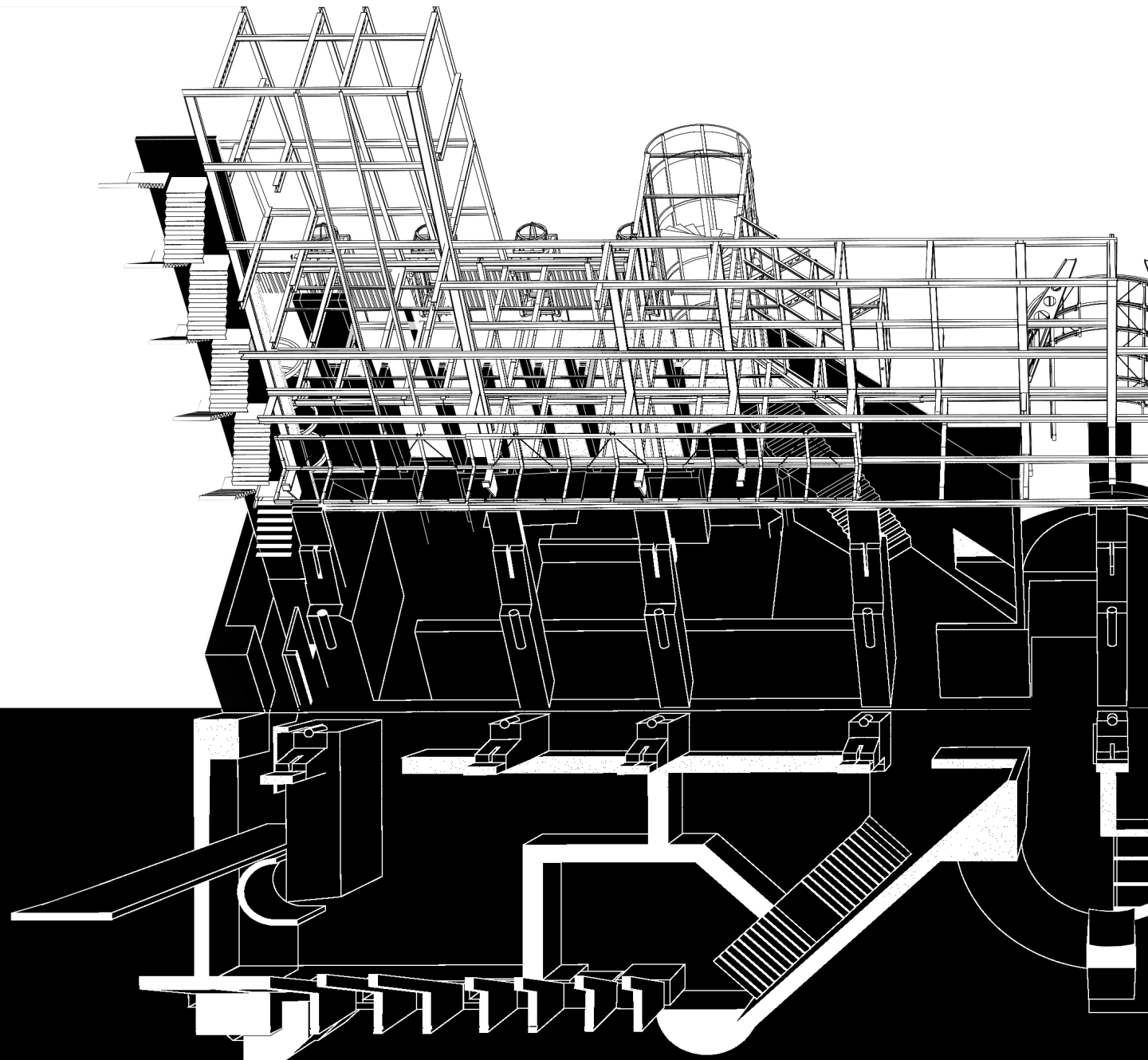


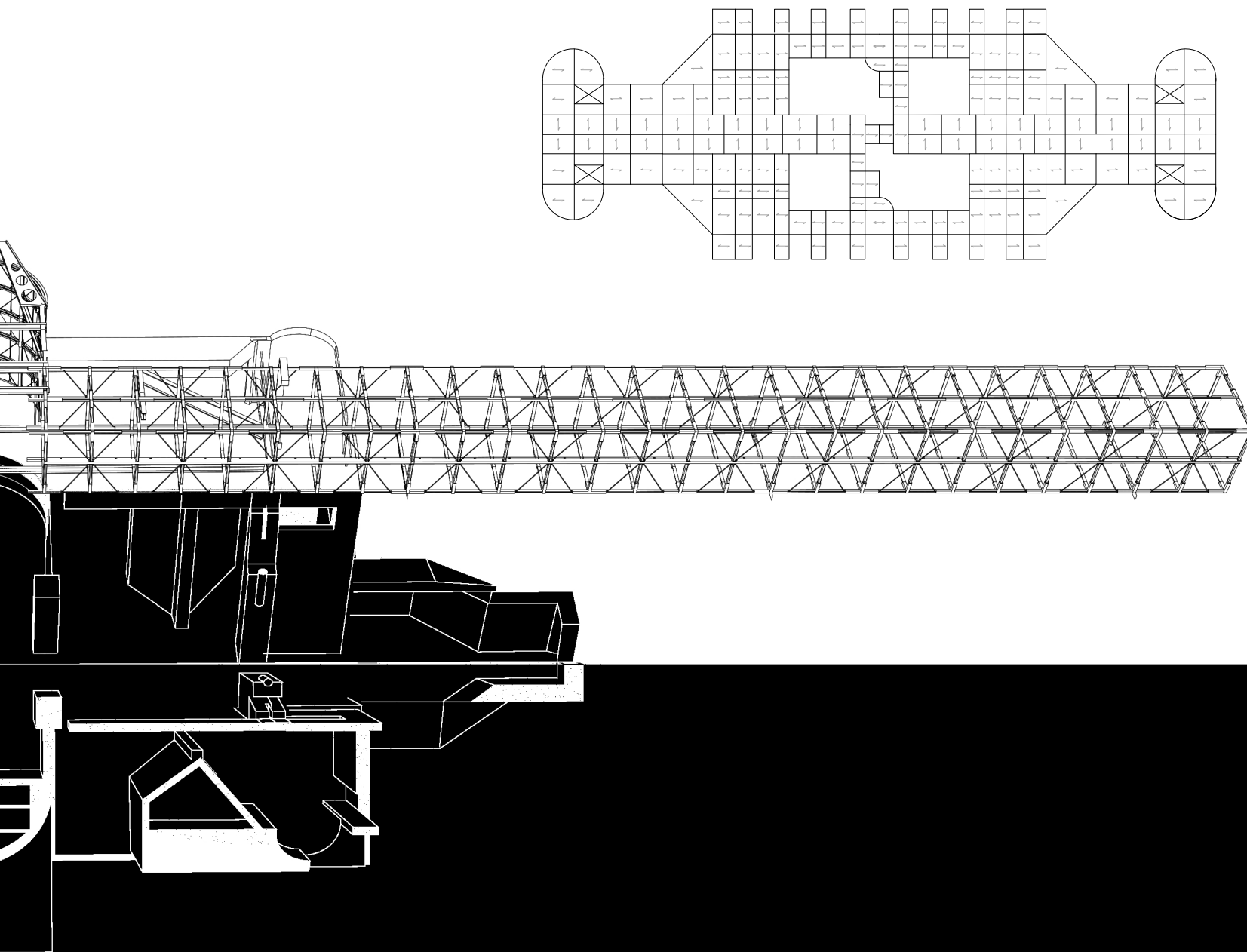
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31 32

FINAL DRAWINGS:
STRUCTURAL DIAGRAM:
STEEL & CONCRETE

design

studio:



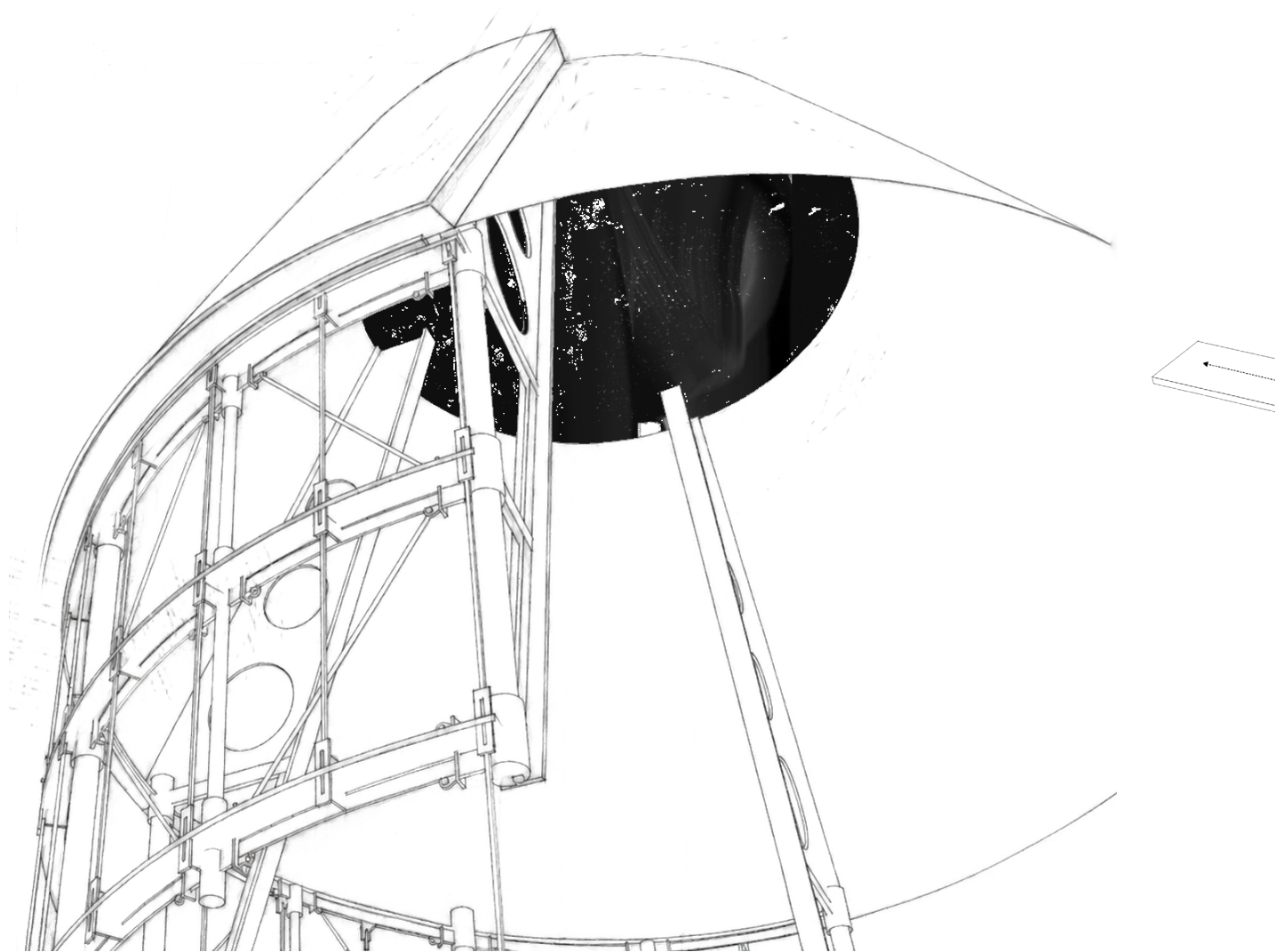


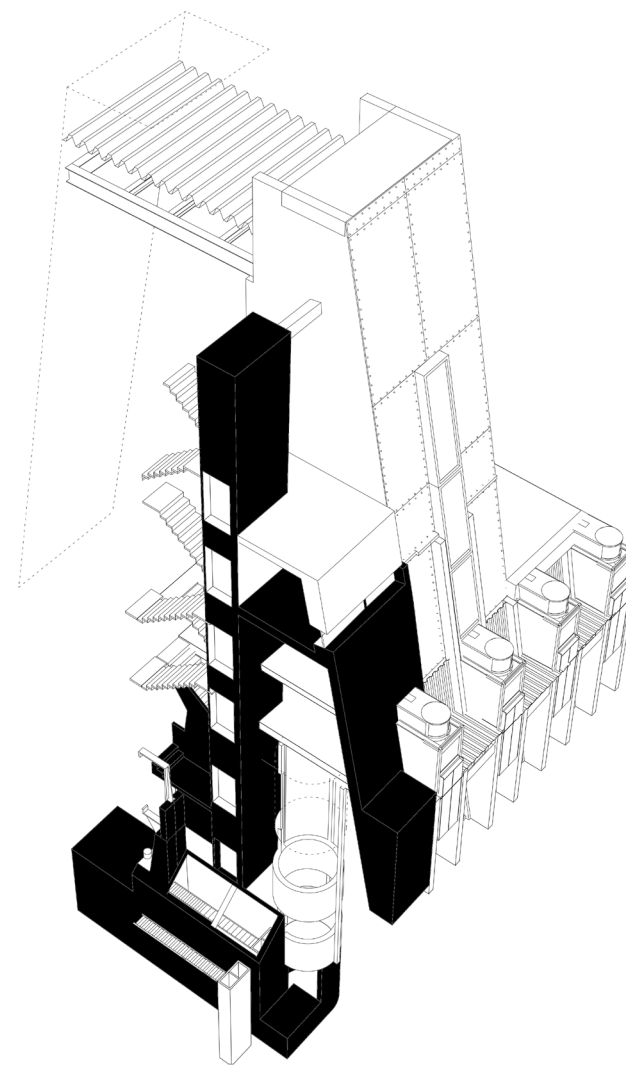
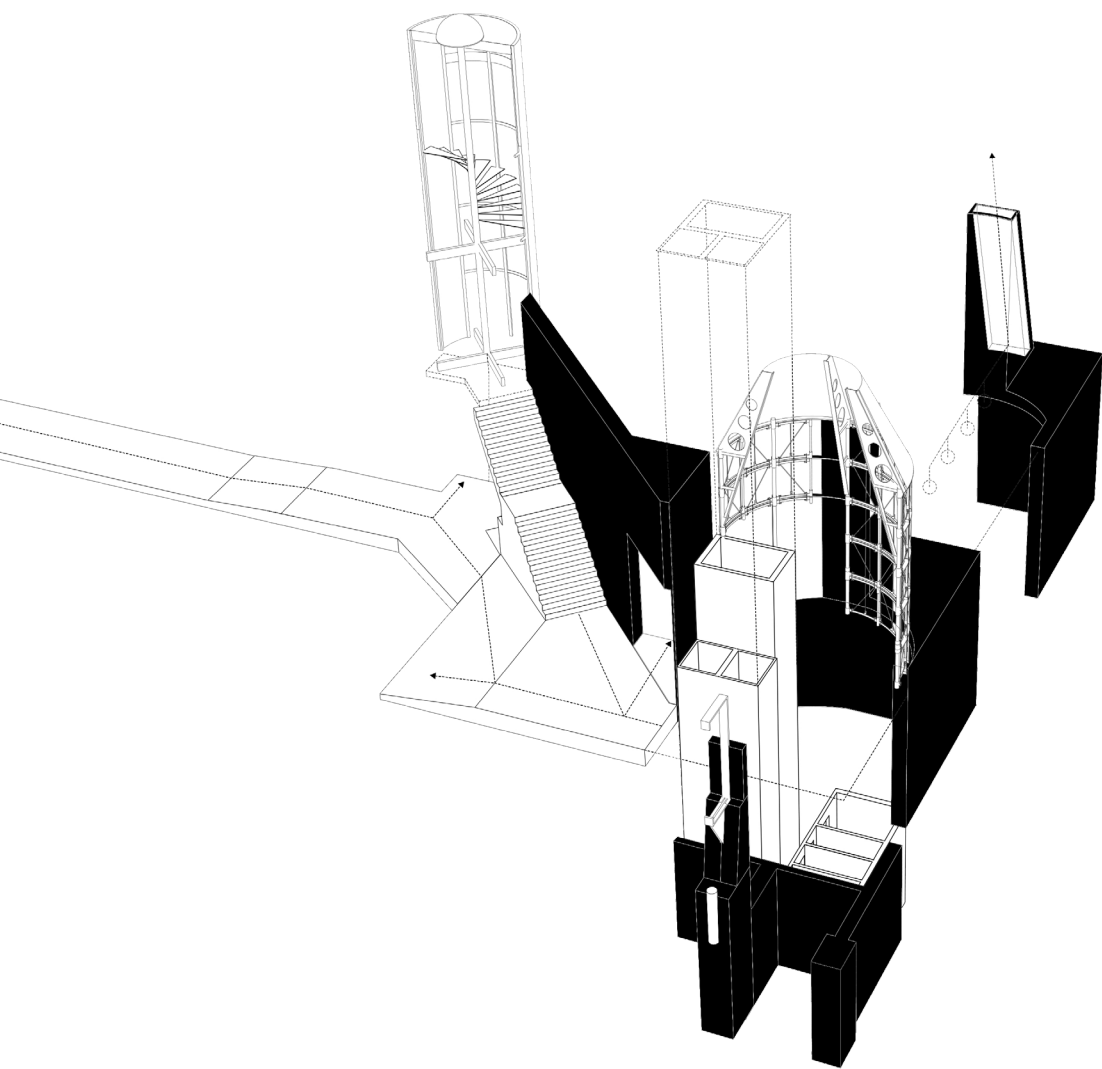
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17 18 19 20 21 22 23
24 25 26 27 28 29 30
31 32

FINAL DRAWINGS:
F R A G M E N T S

design

studio:





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10 11 12 13 14 15 16
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24 25 26 27 28 29 30
31 32

FINAL
SLAB

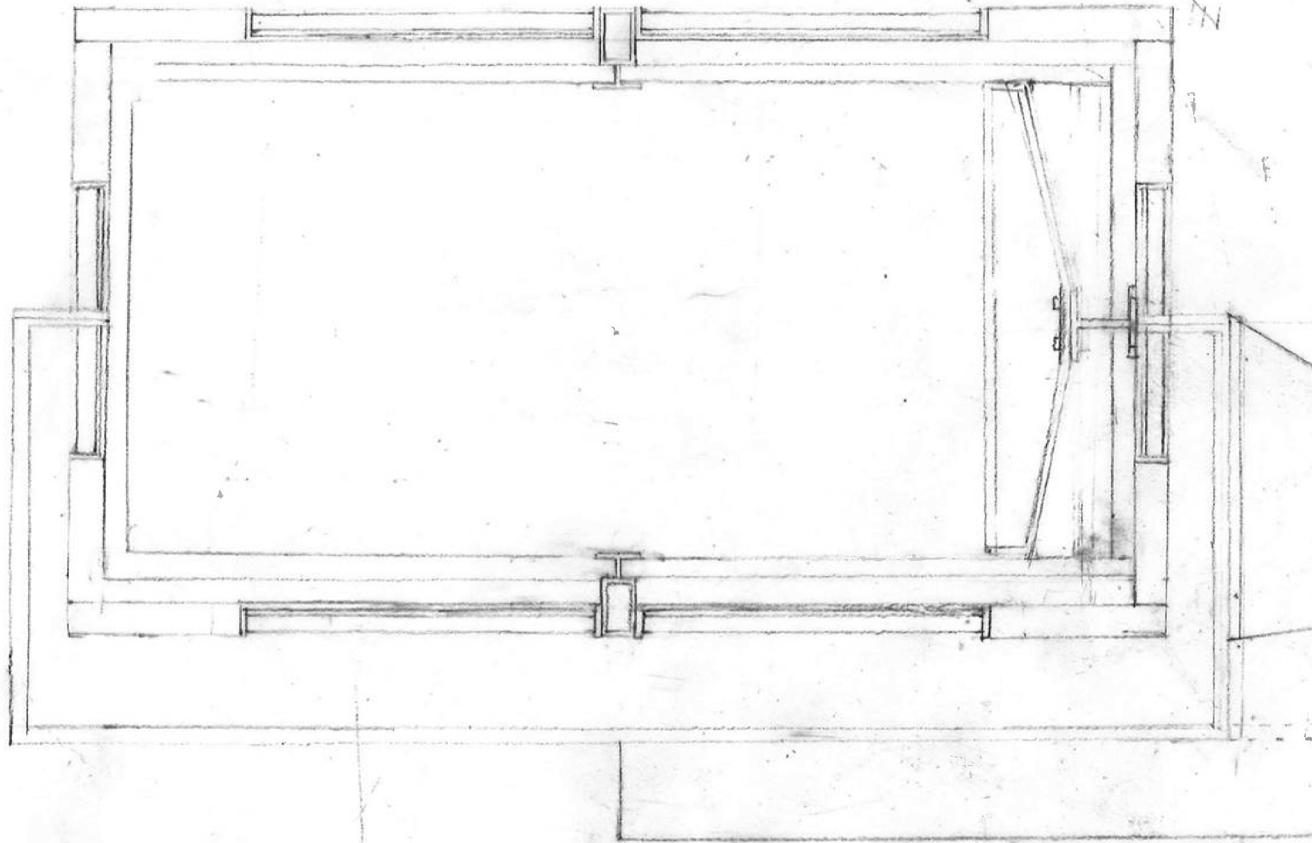
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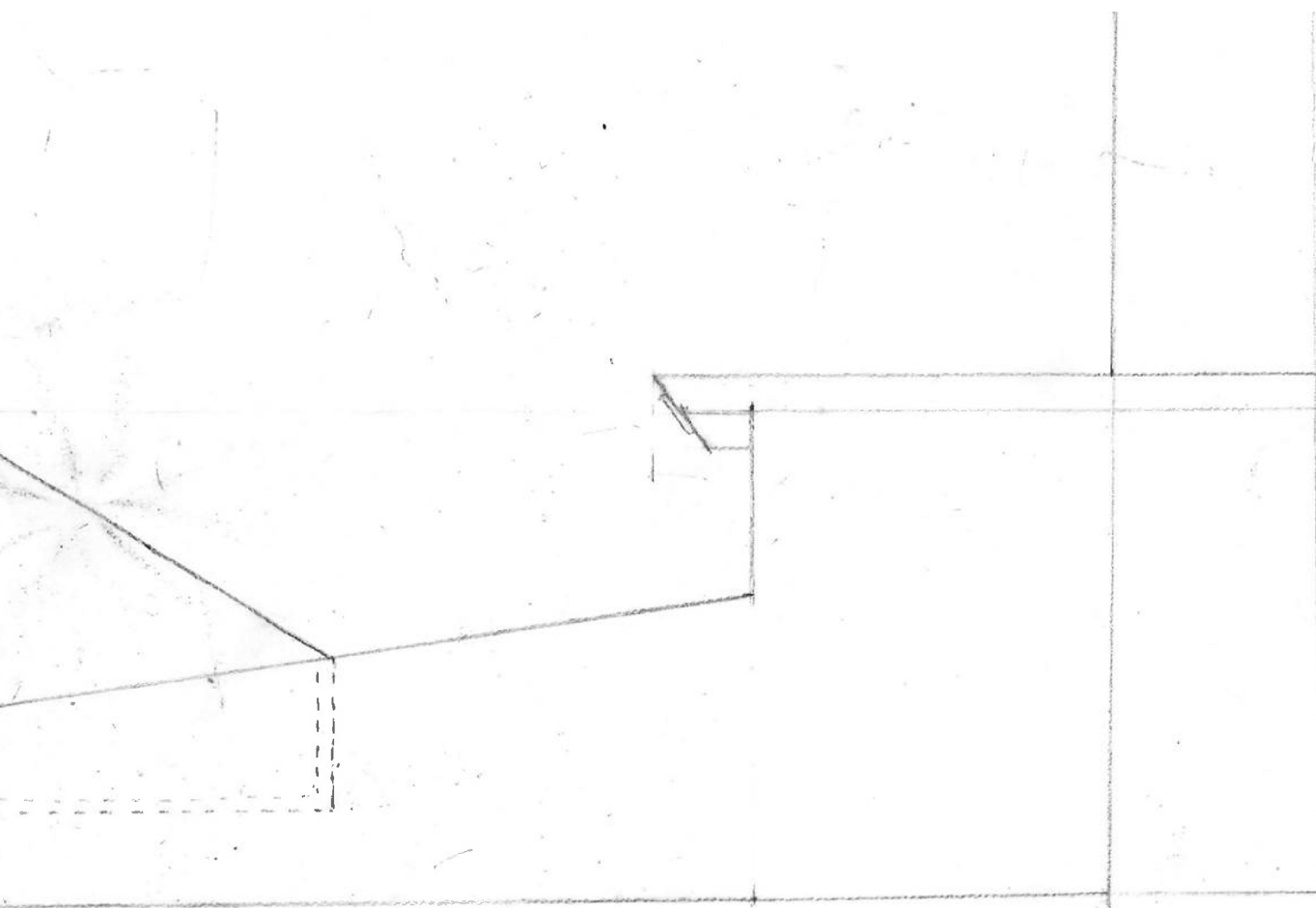
DRAWINGS:
STRUCTURE

2 0 0

design

studio:



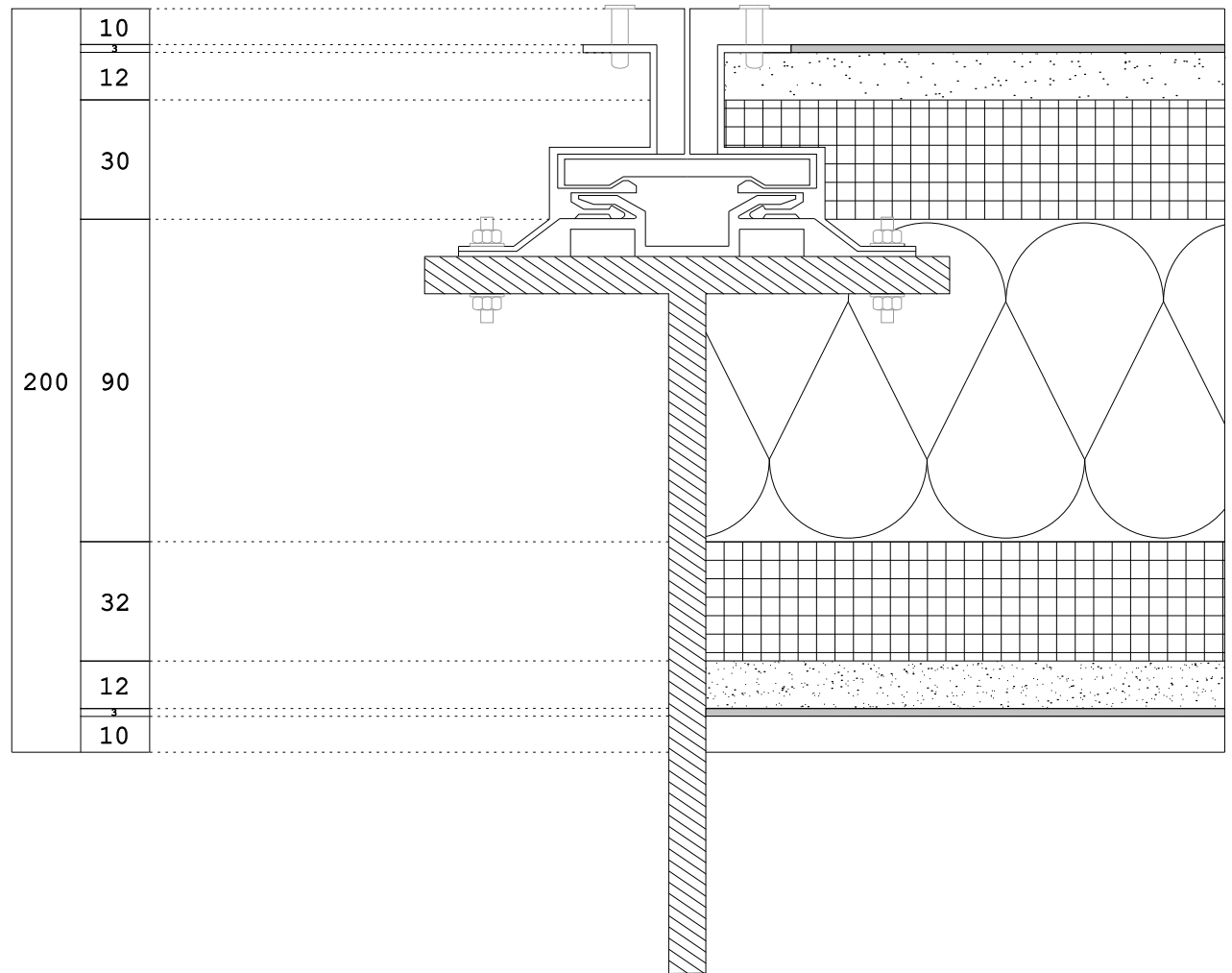


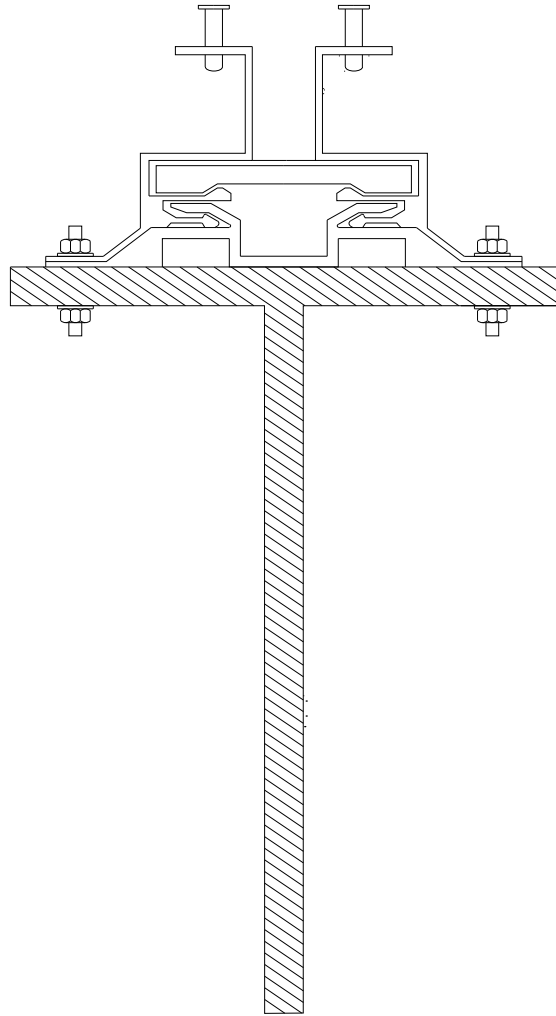
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31 32

FINAL DRAWINGS:
D E T A I L S
1 : 2

design

studio:



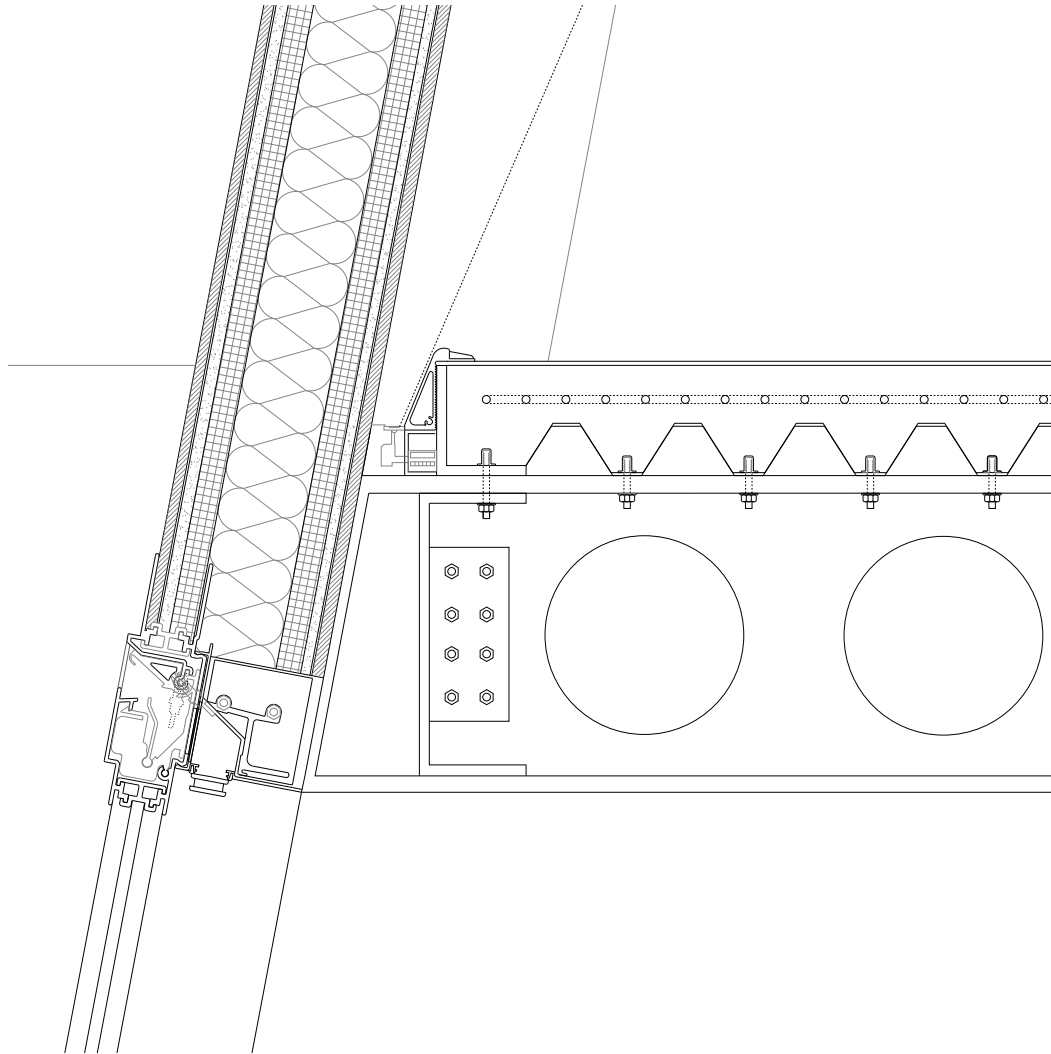


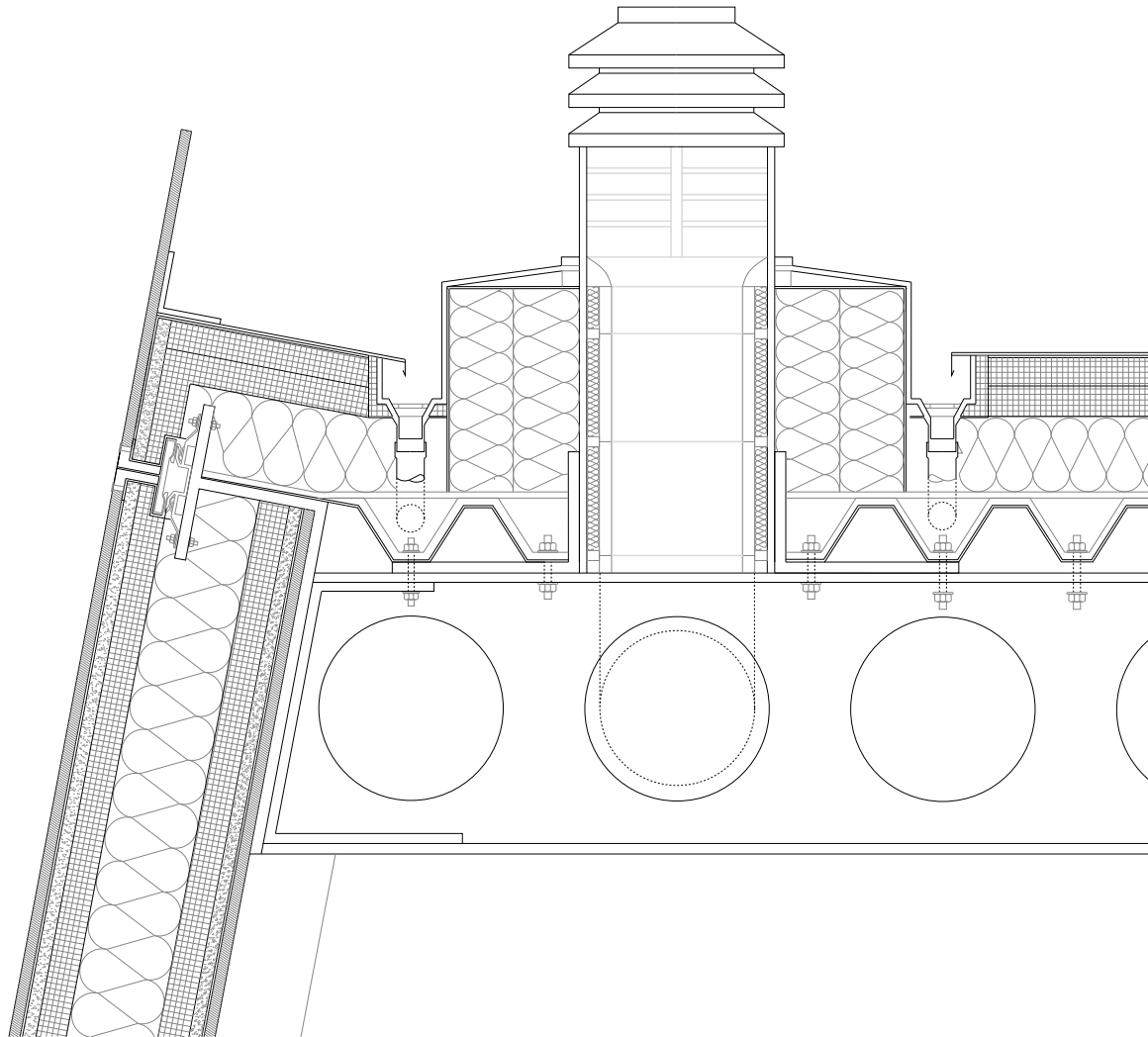
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10 11 12 13 14 15 16
17 18 19 20 21 22 23
24 25 26 27 28 29 30
31 32

FINAL DRAWINGS:
D E T A I L
1 : 5
R O O F

design

studio:





1 2 3 4 5 6 7 8 9
 10 11 12 13 14 15 16
 17 18 19 20 21 22 23
 24 25 26 27 28 29 30
 31 32

FINAL DRAWINGS:
 D E T A I L
 1 : 5
 P A V E M E N T

design

studio:

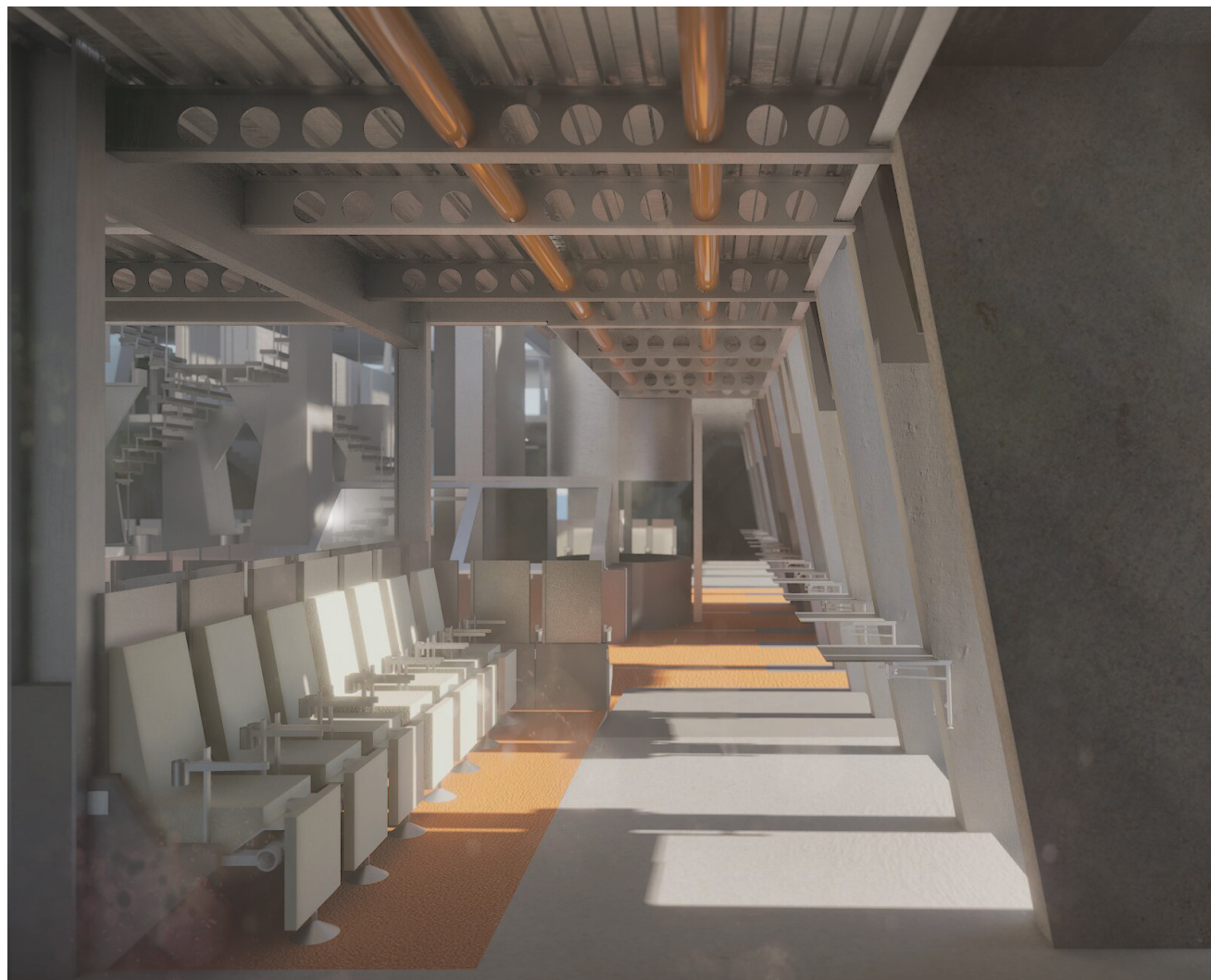
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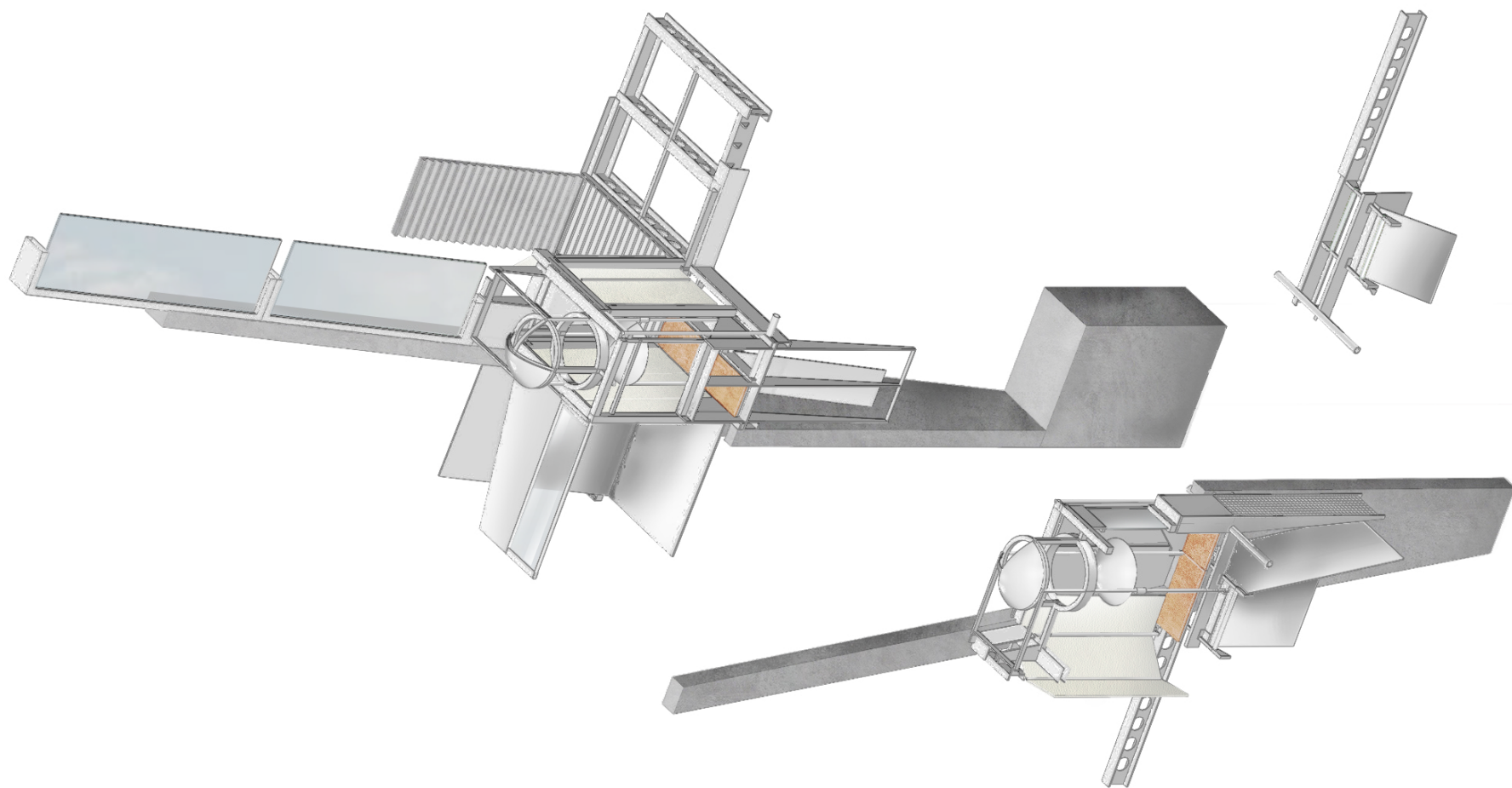
FINAL
LOUNGE

DRAWINGS:
& PODS

design

studio:





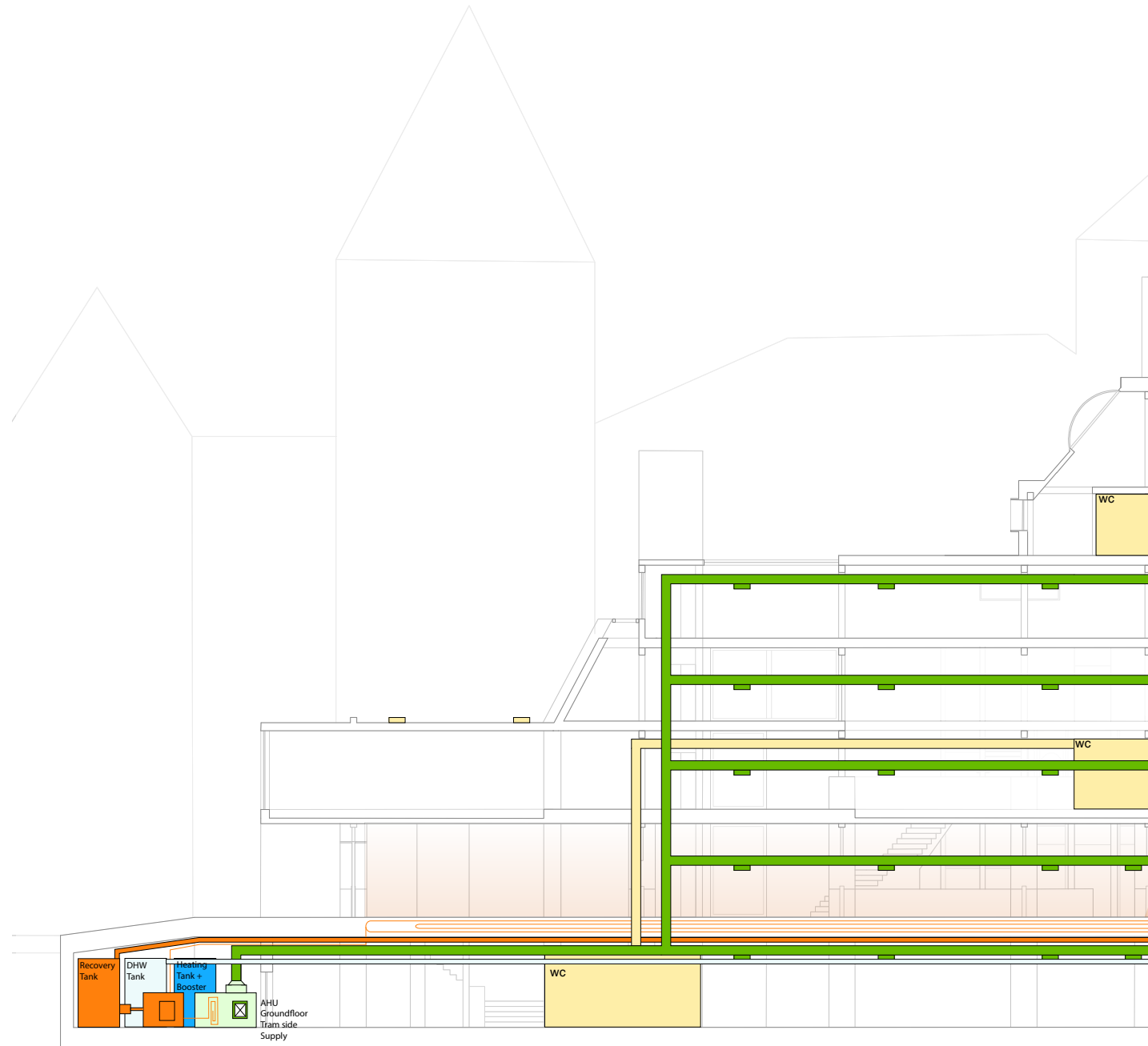
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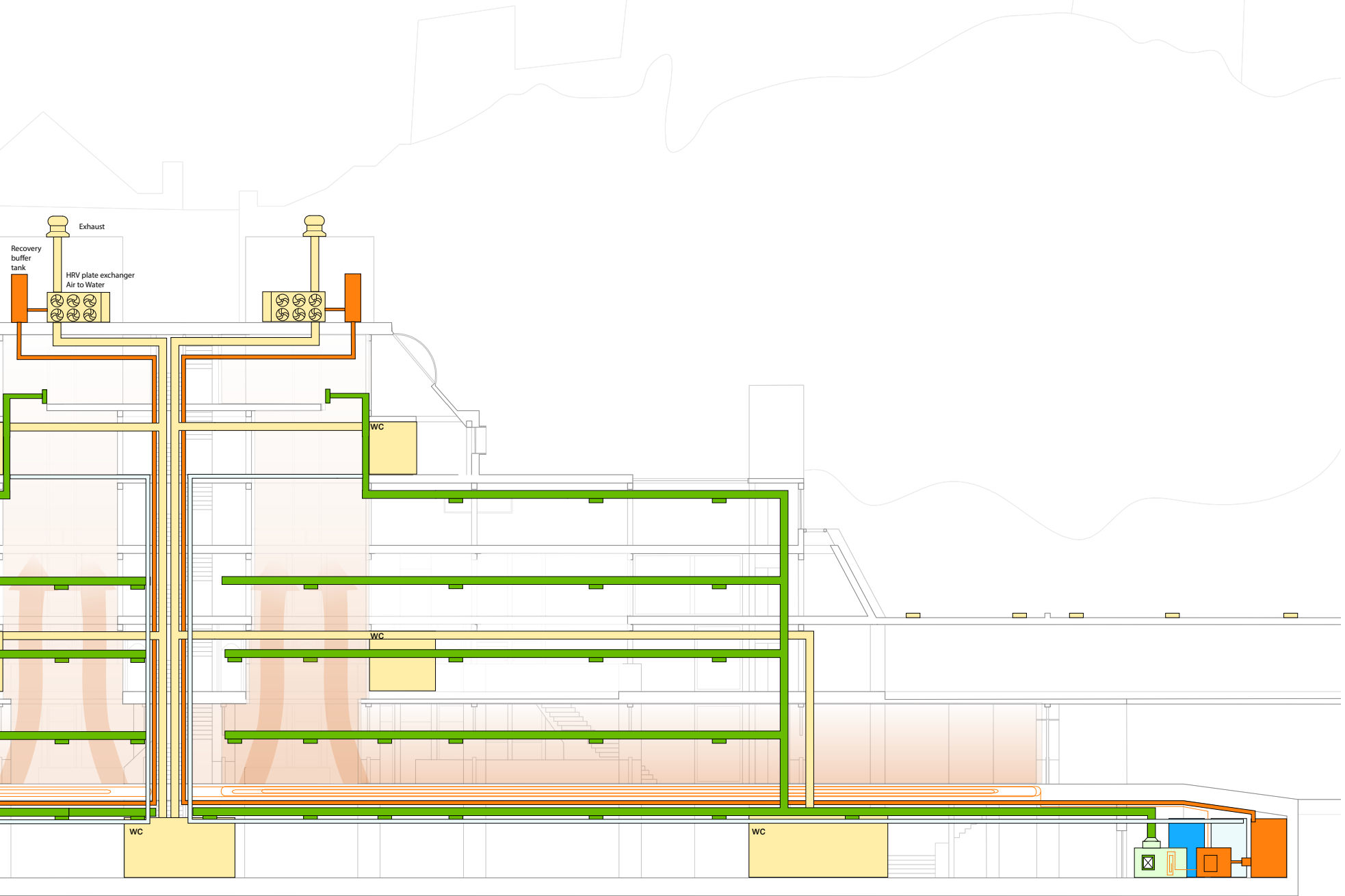
FINAL
CLIMATE

DRAWINGS:
DIAGRAM

design

studio:



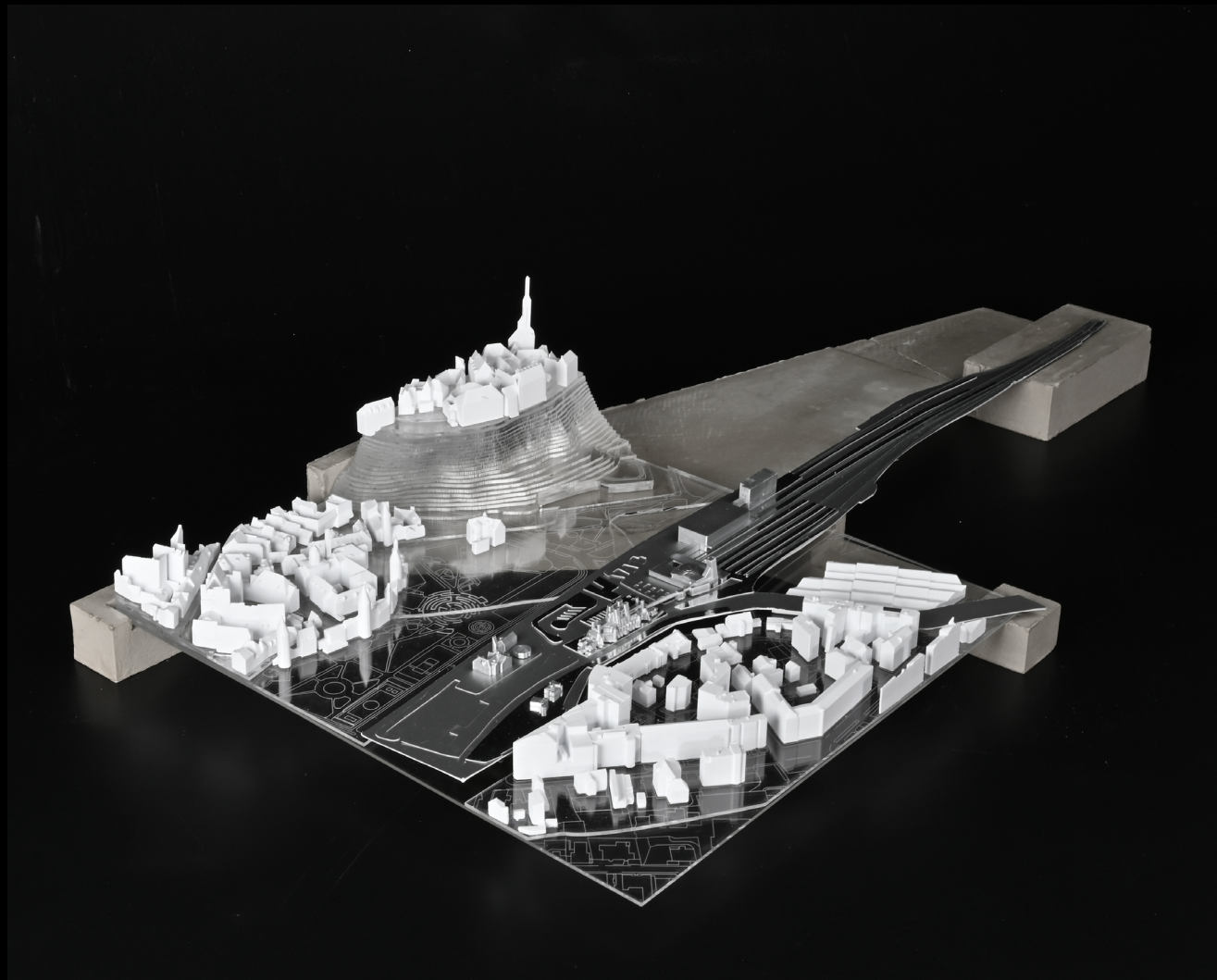


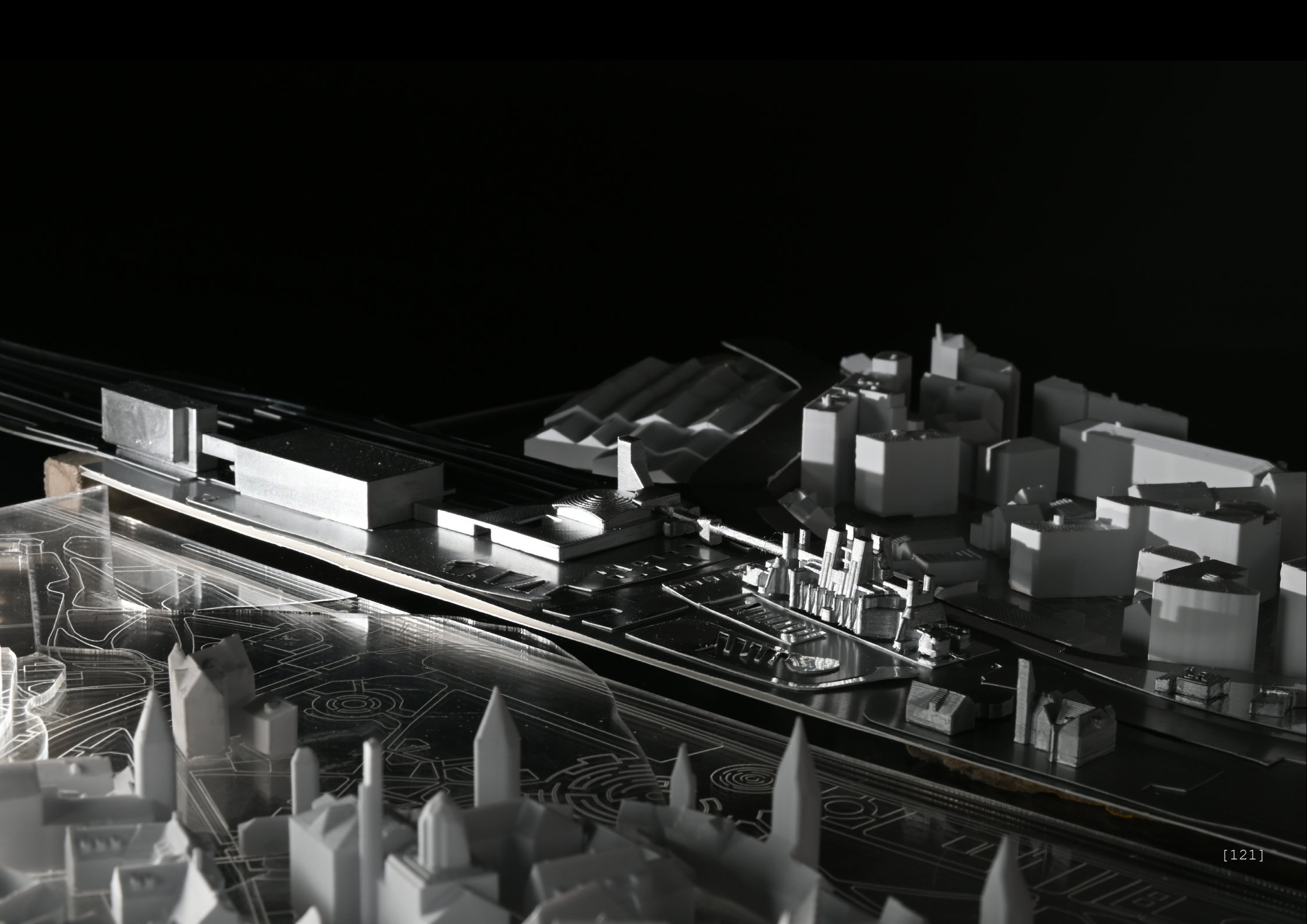
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10 11 12 13 14 15 16
17 18 19 20 21 22 23
24 25 26 27 28 29 30
31 32

FINAL DRAWINGS:
M O D E L

design

studio:



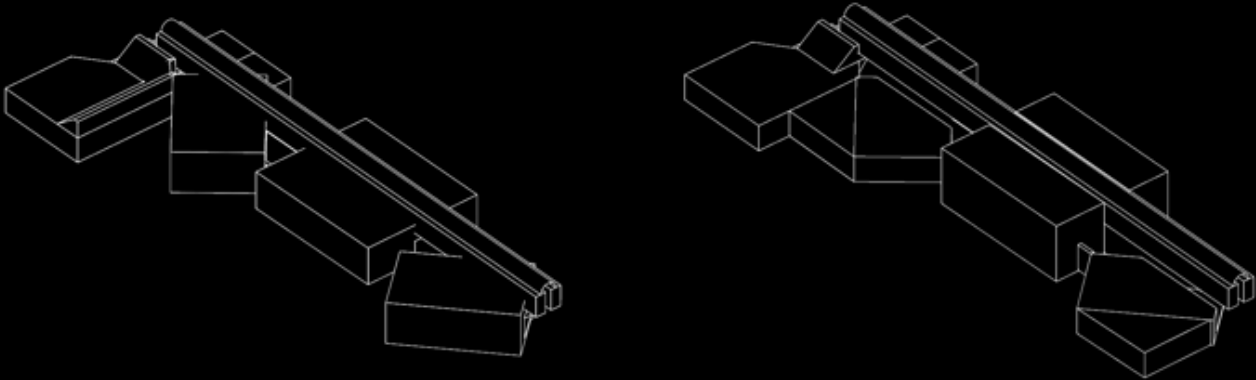


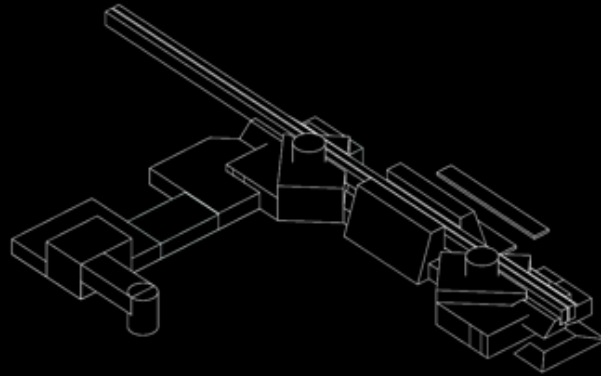
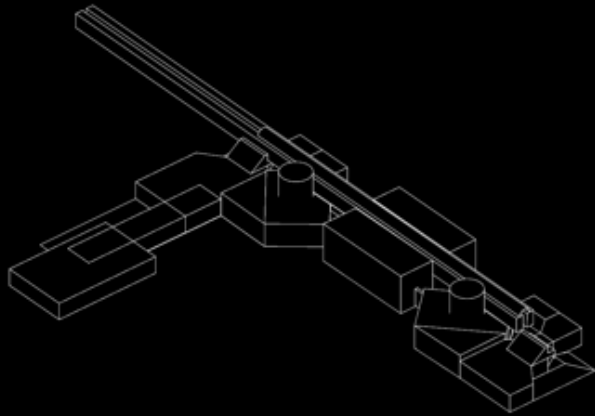
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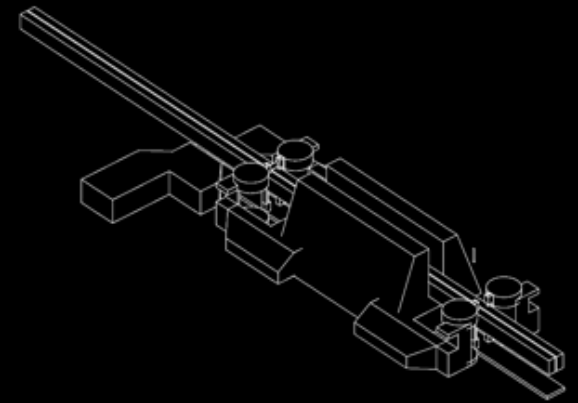
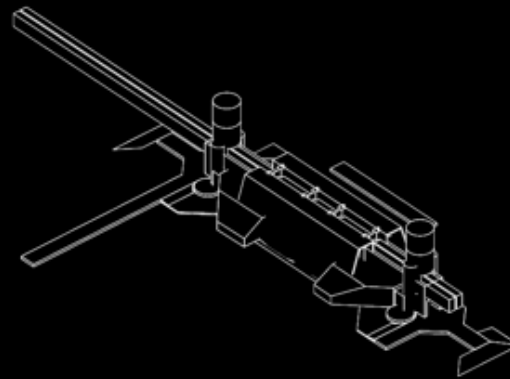
I T E R A T I O N S

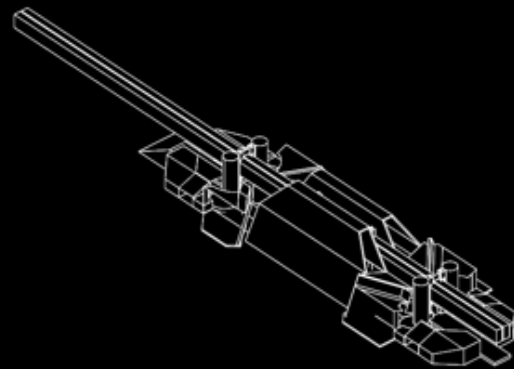
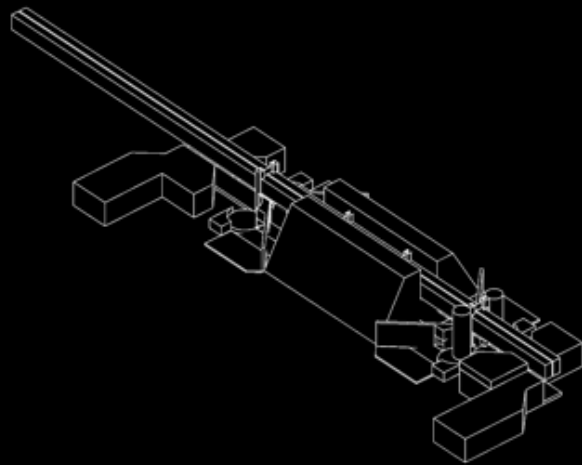
design

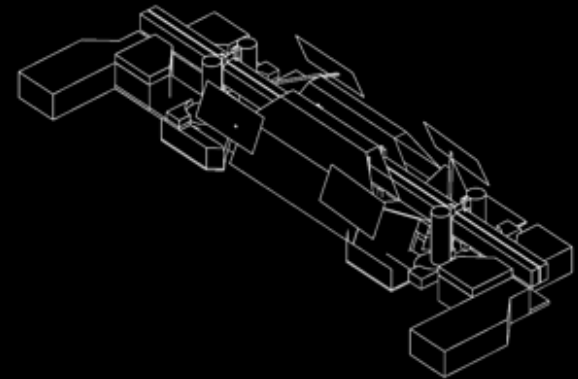
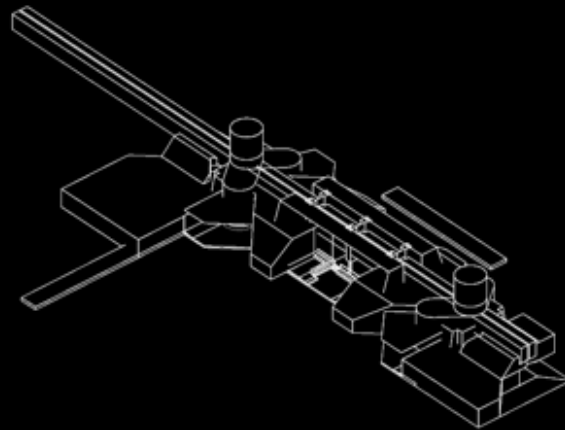
studio:

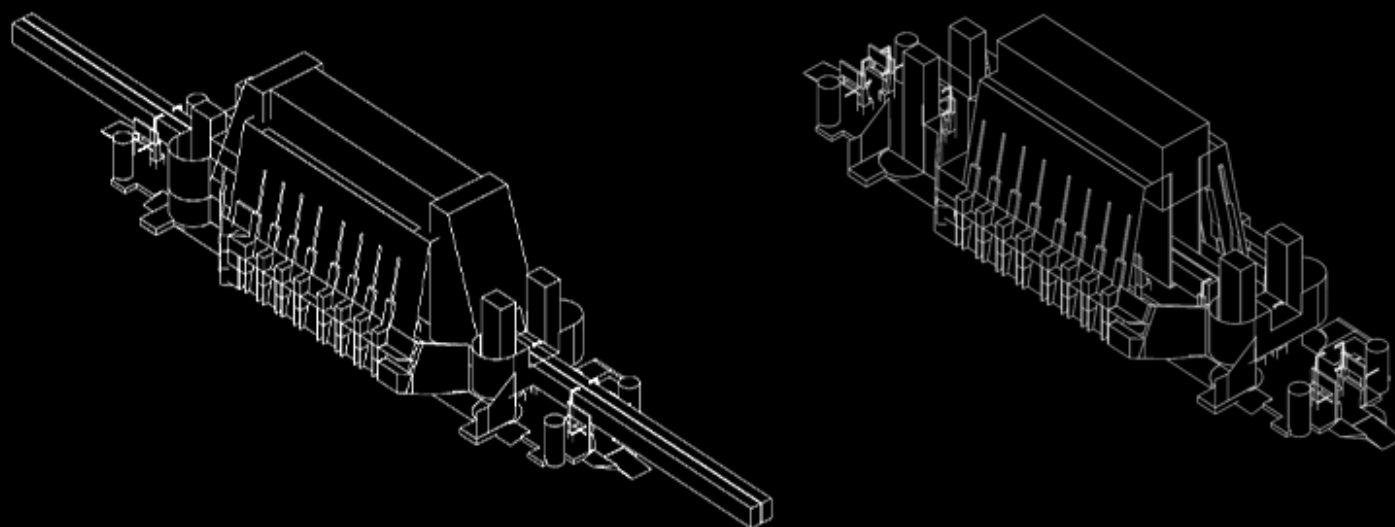


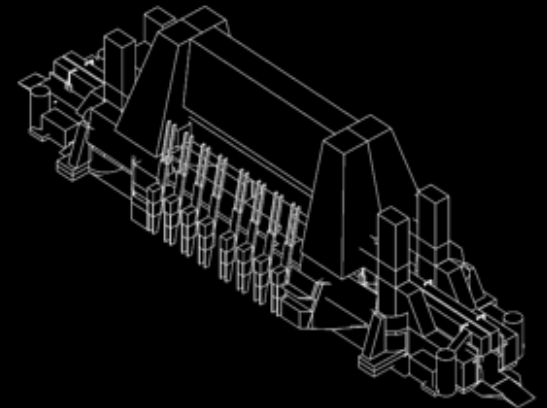
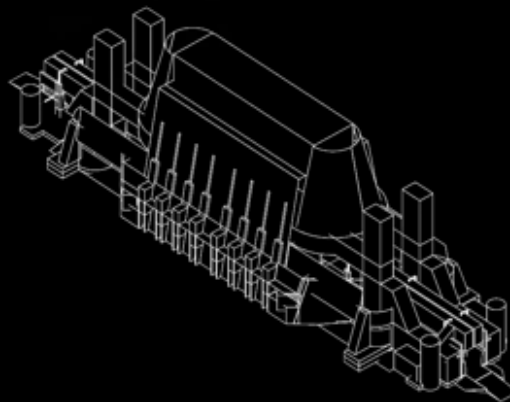


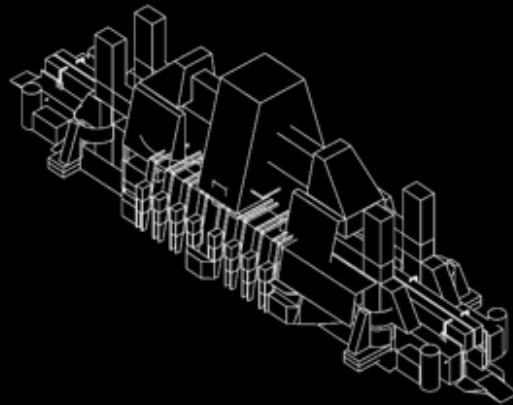
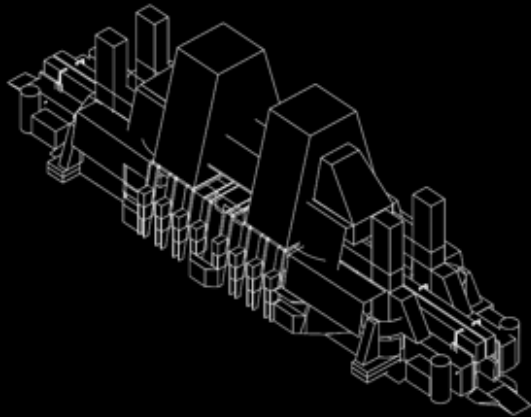


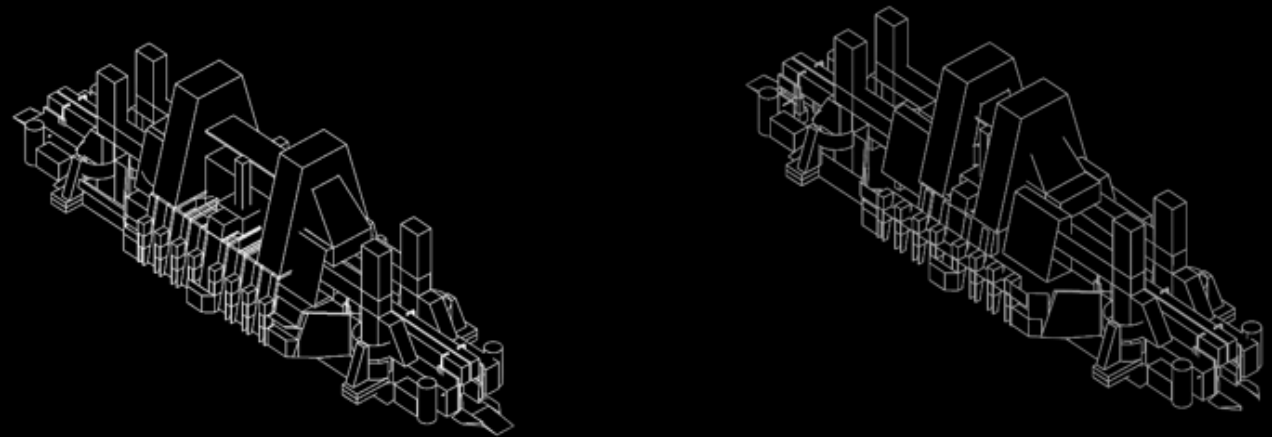


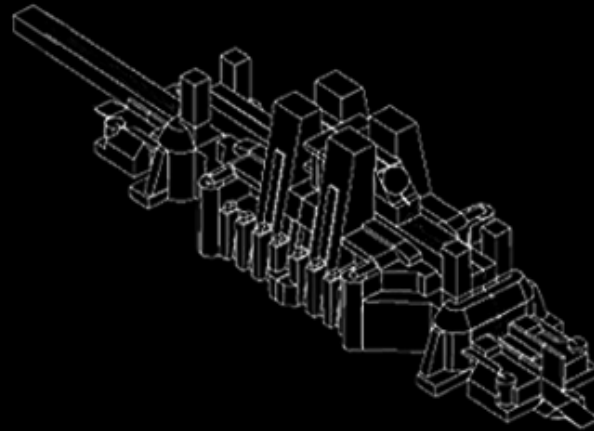
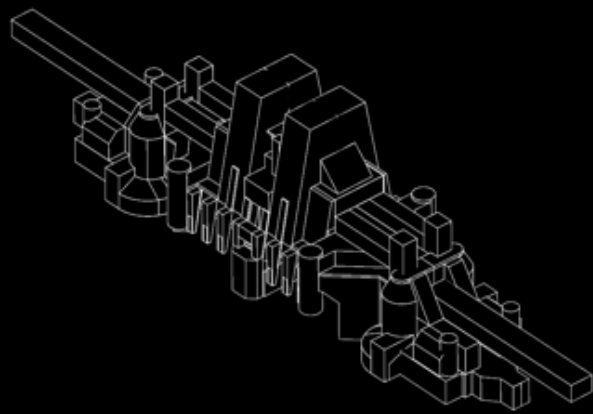


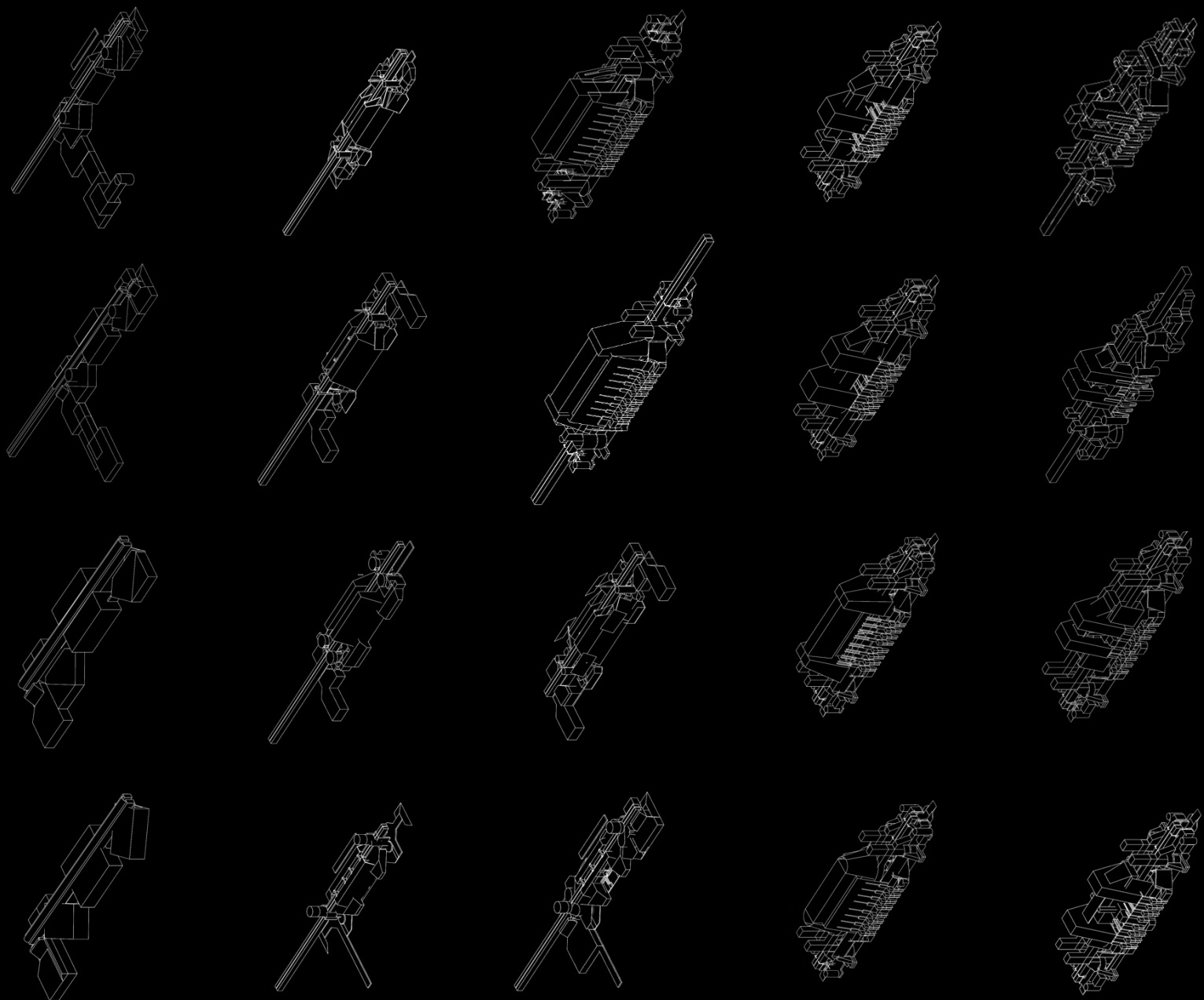


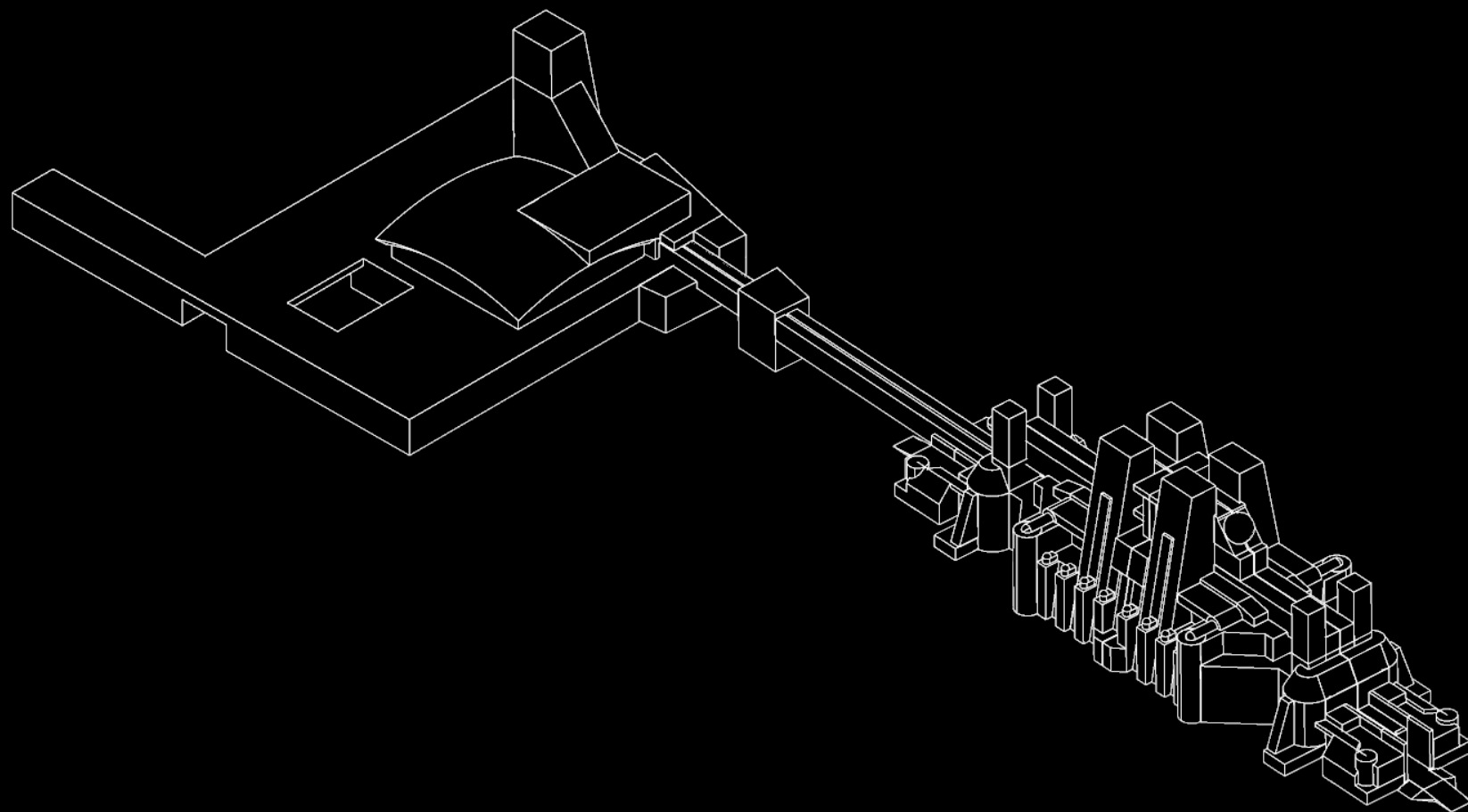










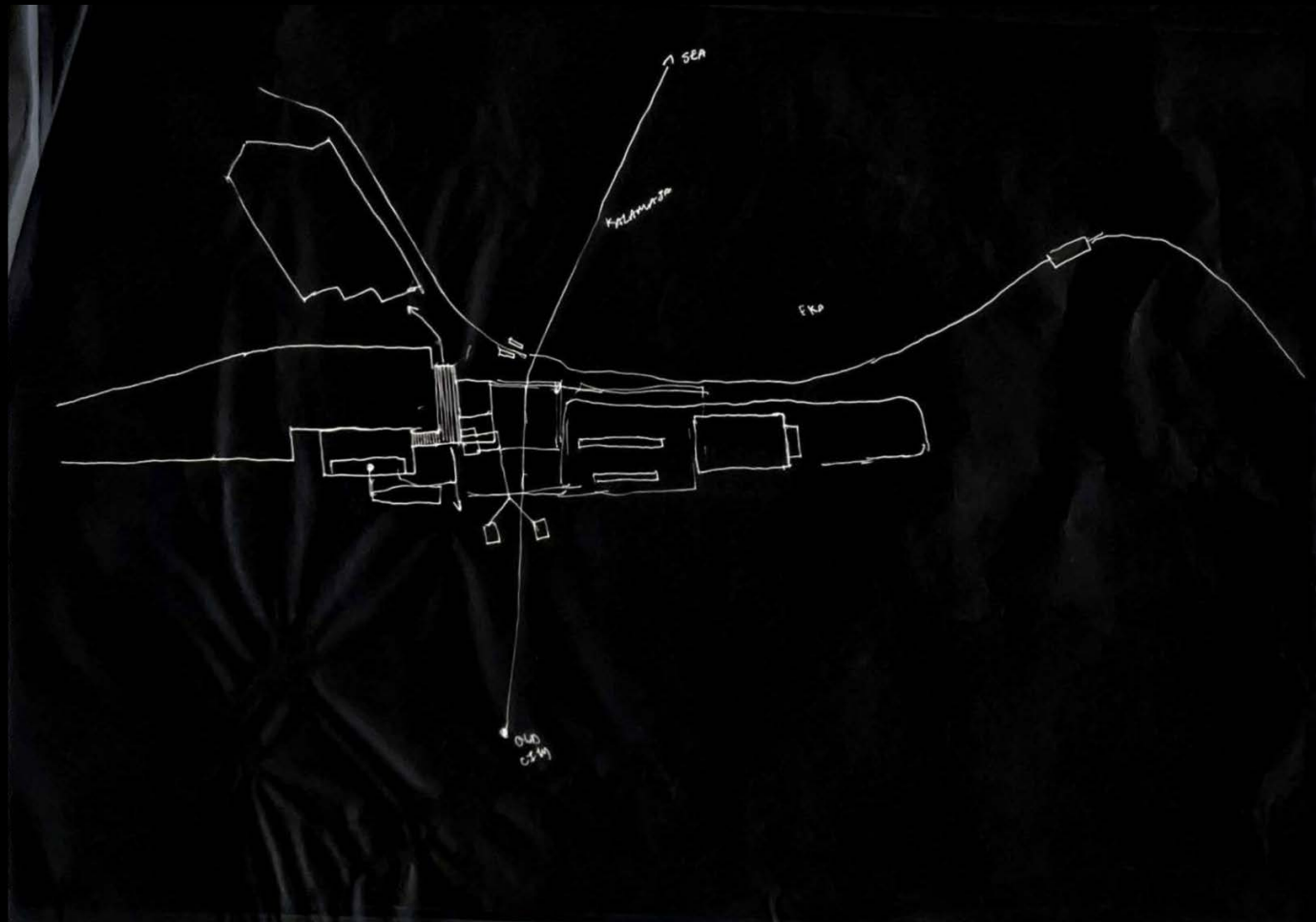


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 10 11 12 13 14 15 16
 17 18 19 20 21 22 23
 24 25 26 27 28 29 30
 31 32

PROGRESS DRAWINGS

design

studio:



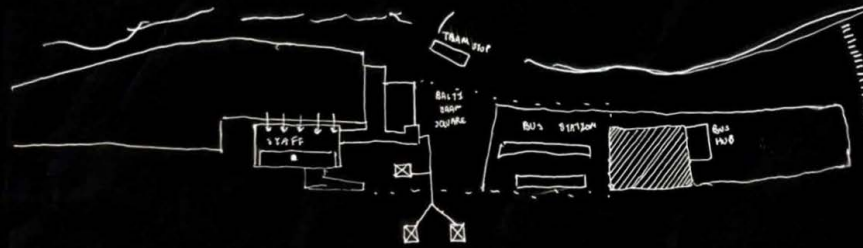
DISCUSSION BETWEEN KALAMATA / RAMPARTS NEIGHBORHOODS
 People spaces

- Disconnection of TRANSPORT + CHANGE IN TIME
- HOW THIS RAILWAY BEHAVES AS A BOUNDARY FOR BOTH PEOPLE AND PLACES

LARGE SCALE

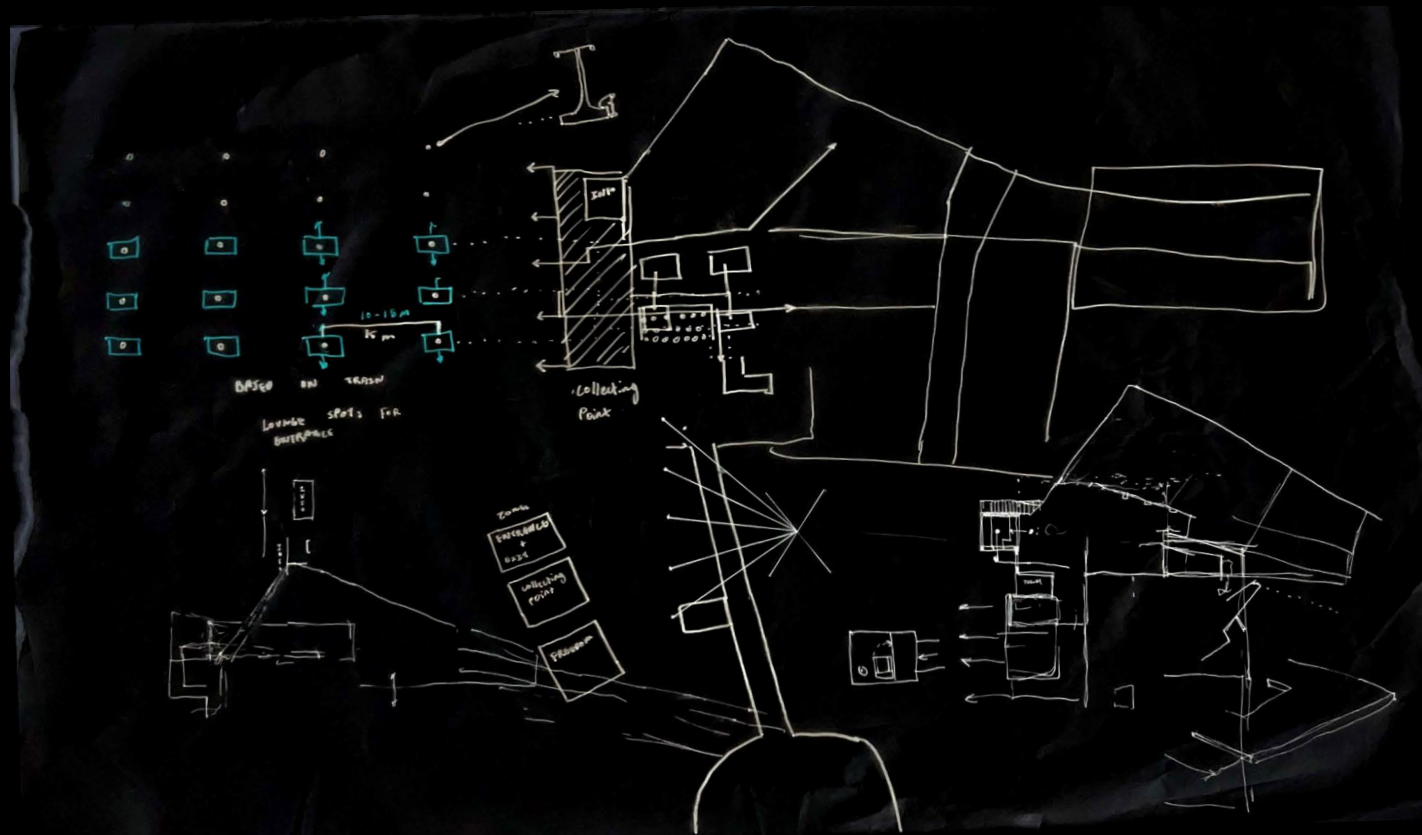
RELATIONSHIP
 SCHEME

TALLAN → PARSHALA	
8:15 am	
8:35 am	
8:55 am	
6:15 pm	7:55 pm
7:55 pm	20:05 pm
8:25 pm	
MON-FRI	

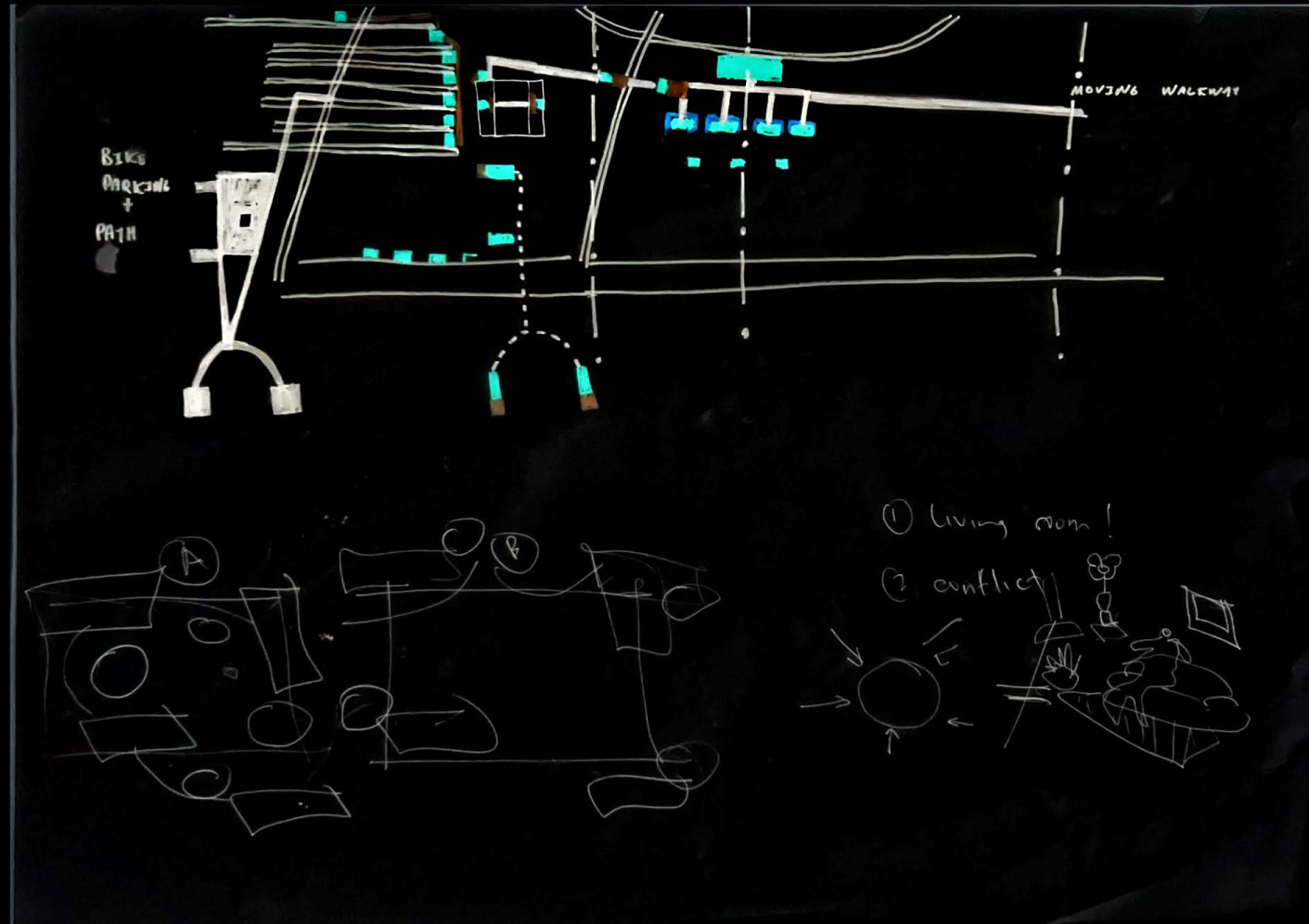


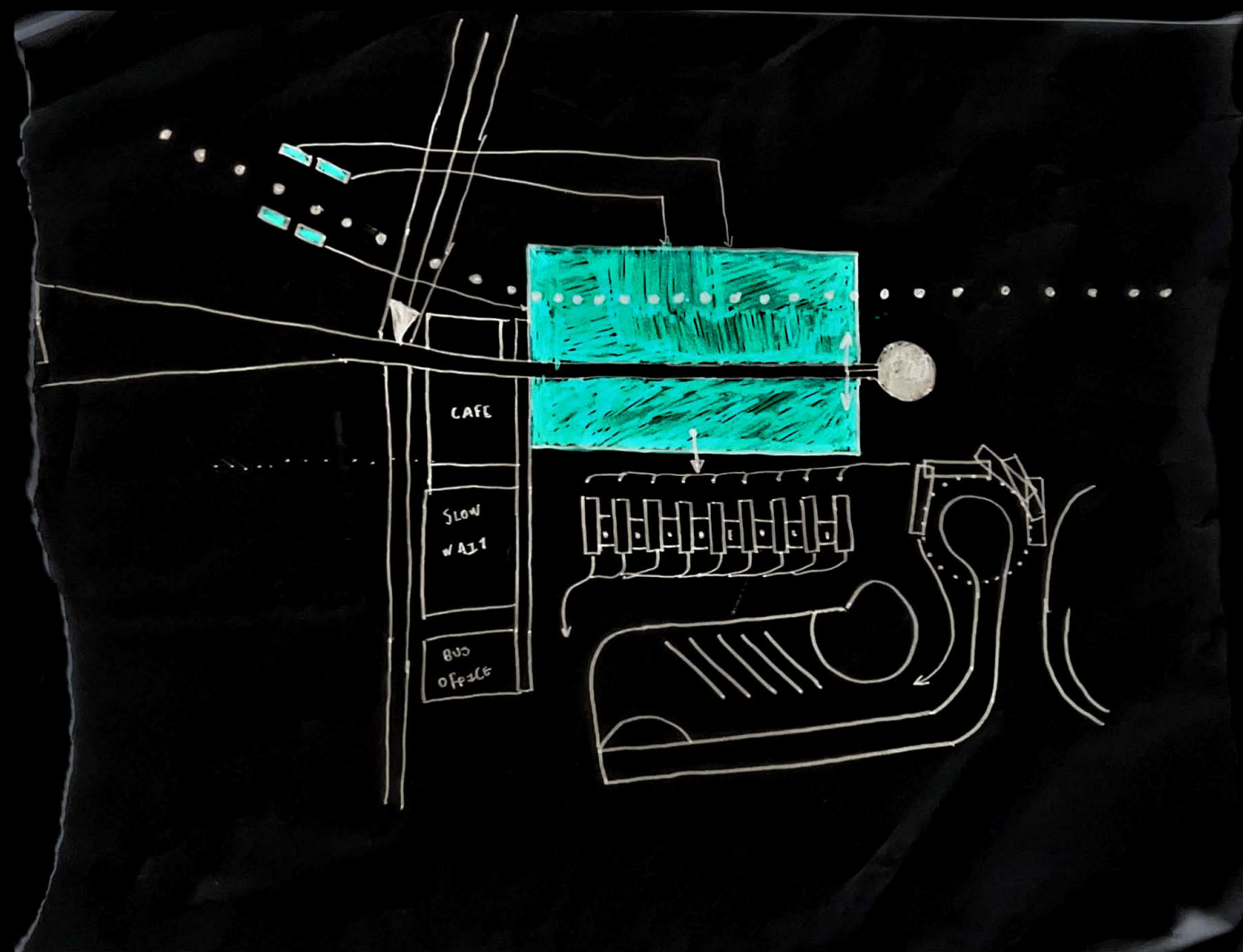
Analysis of Gungul

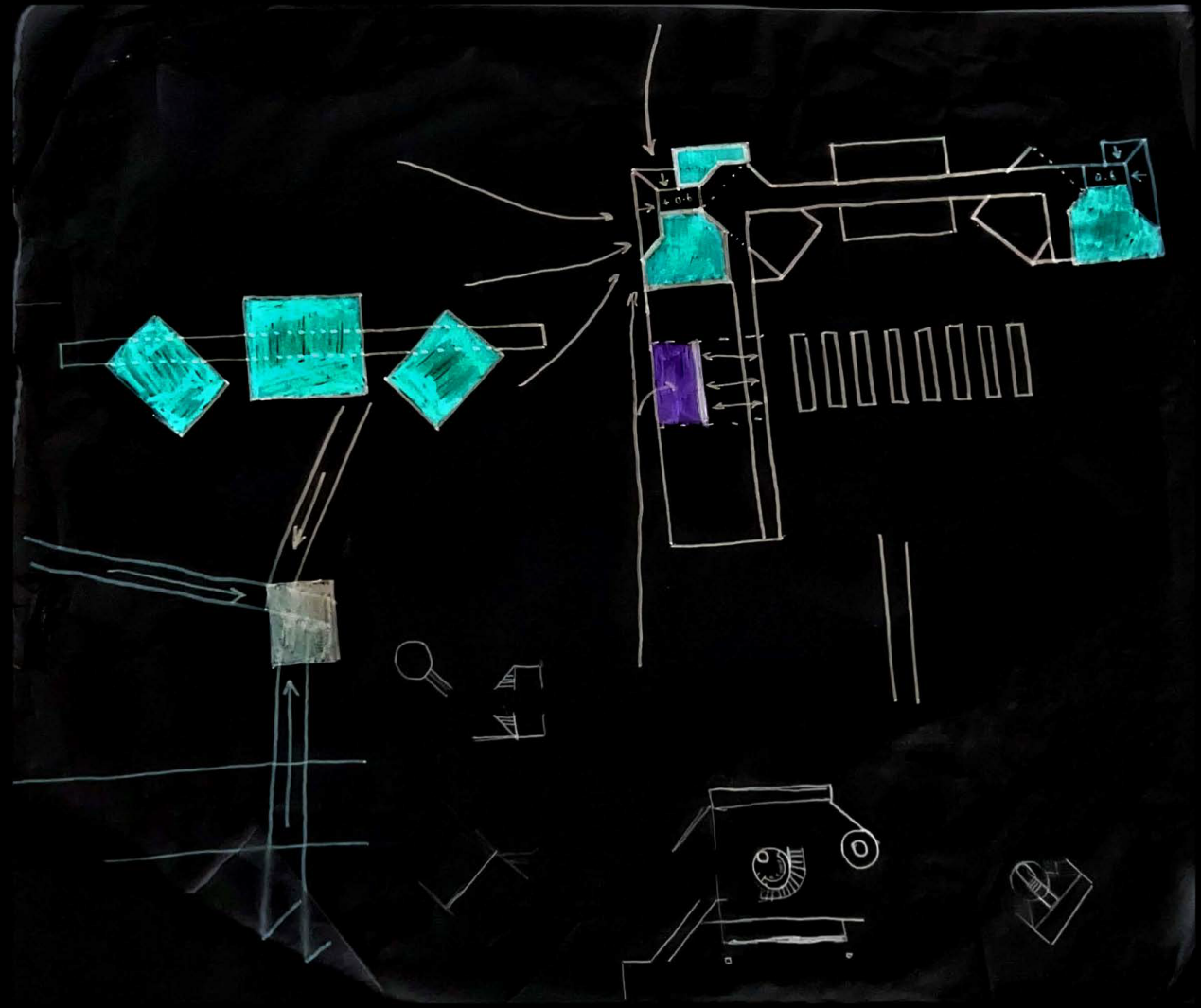
- How ARE PEOPLE COMMUNICATING
- SPACES OF WAITING
- WHAT ARE THE PLACES IN WHICH OPRESSED AND CAN BE AS GLAZED TO PEOPLE
- WHY ARE THESE SPACES NOT USABLE FOR PEOPLE
- PRIVATIZING
- IDEAS AND THOUGHTS
- DECONSTRUCTING SPACES
- HOW DOES SURROUNDING ACCOMMODATE THE PEOPLE

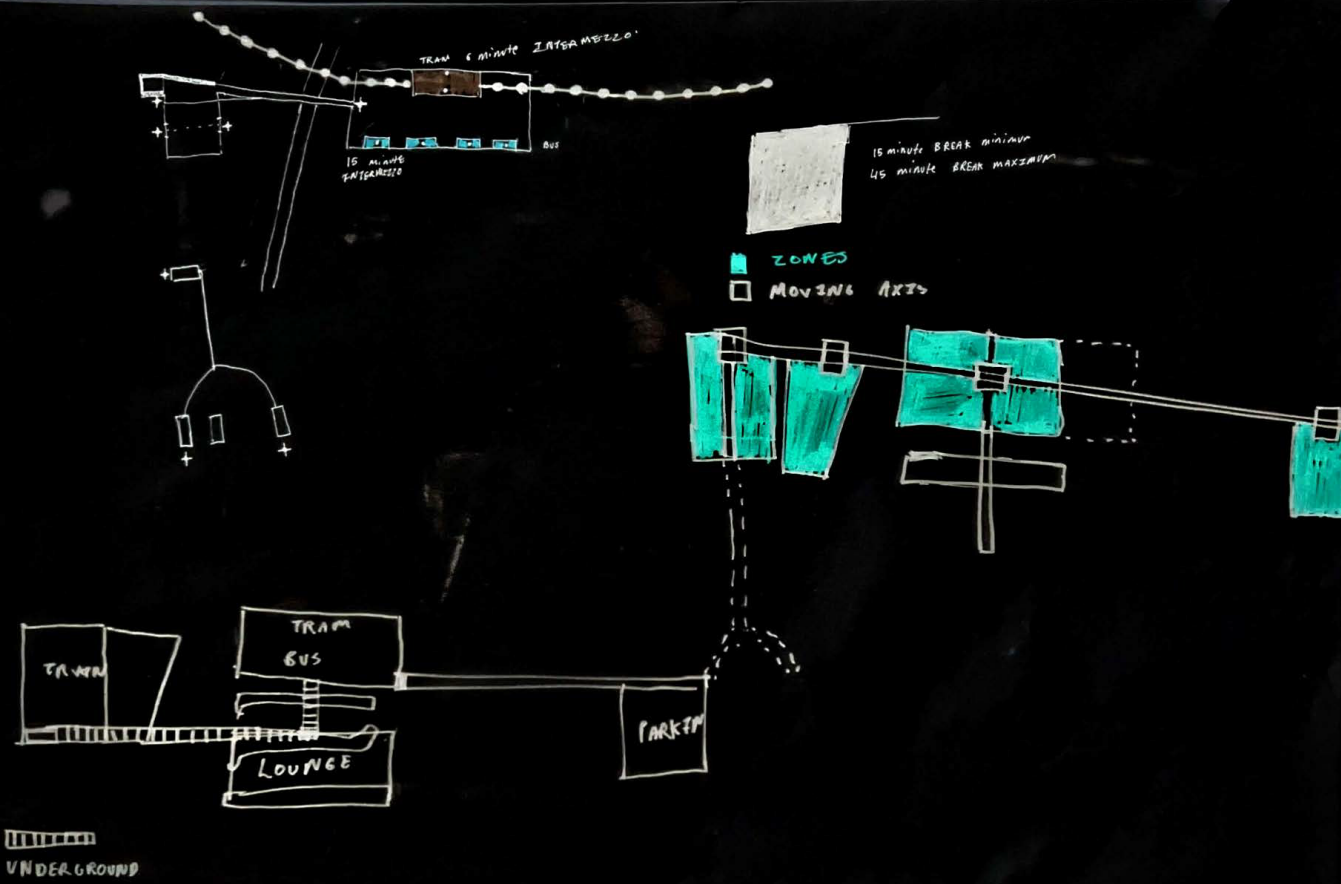


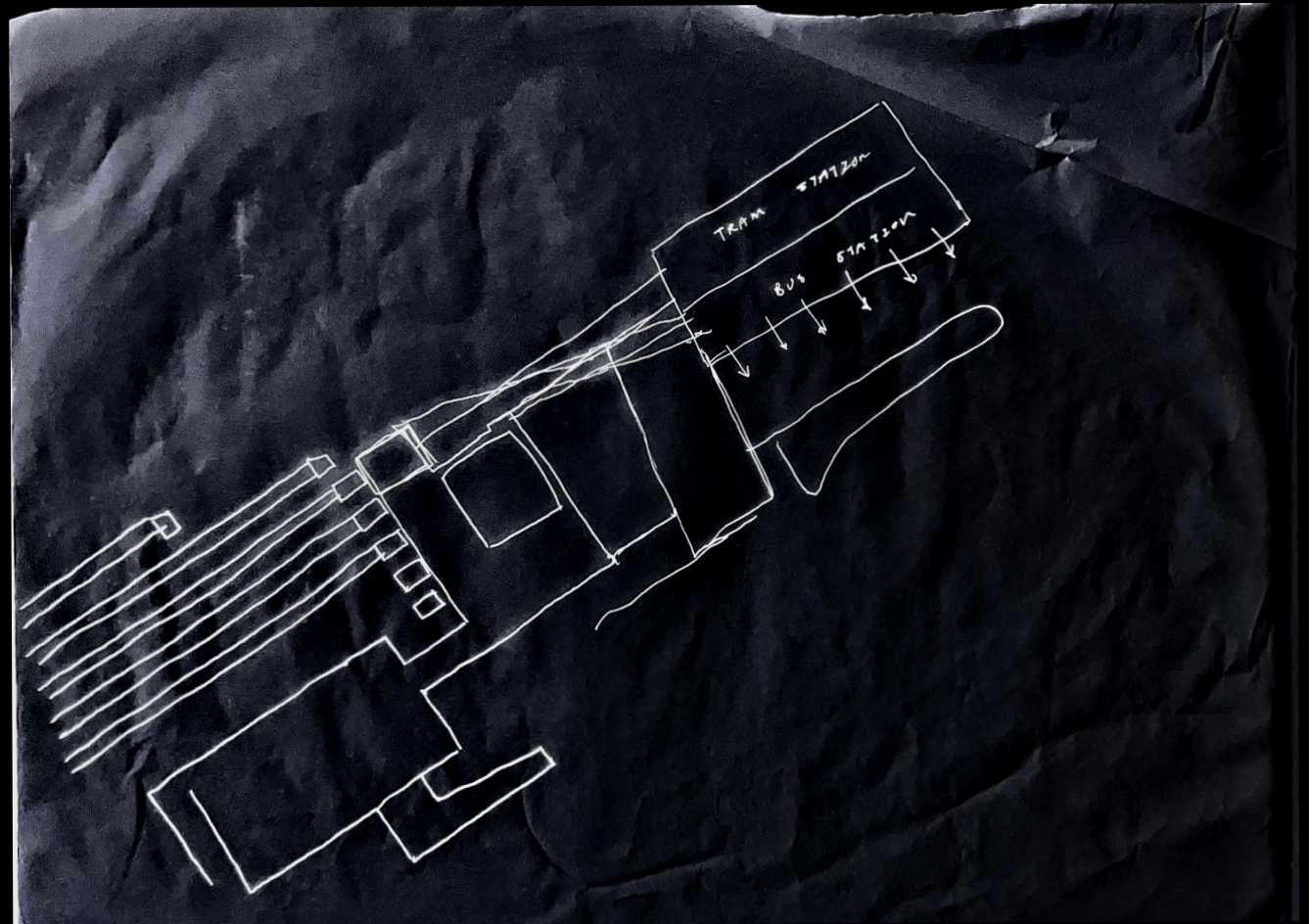


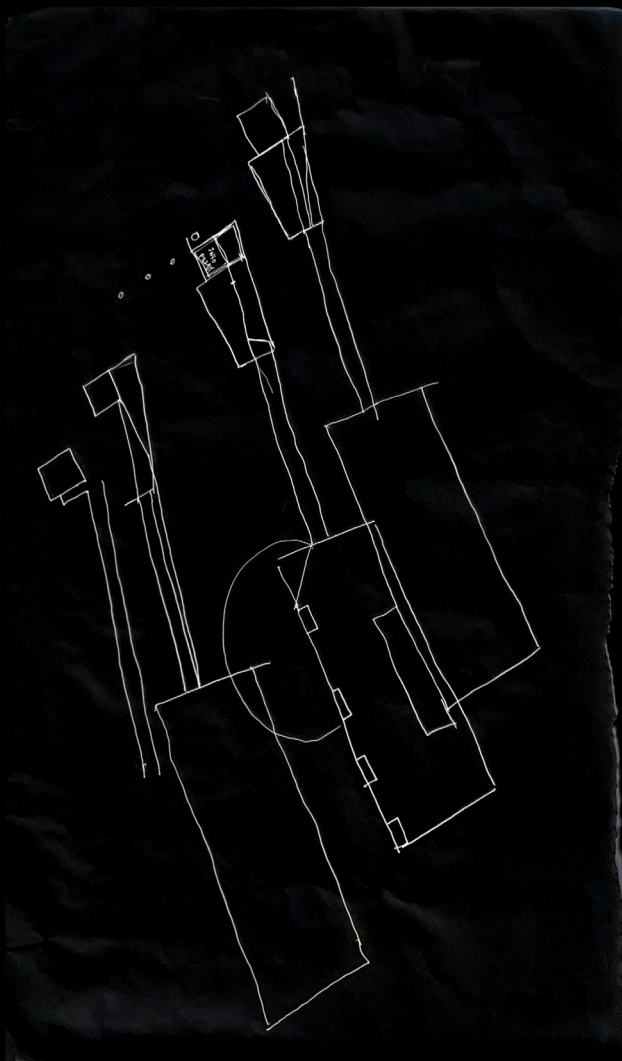


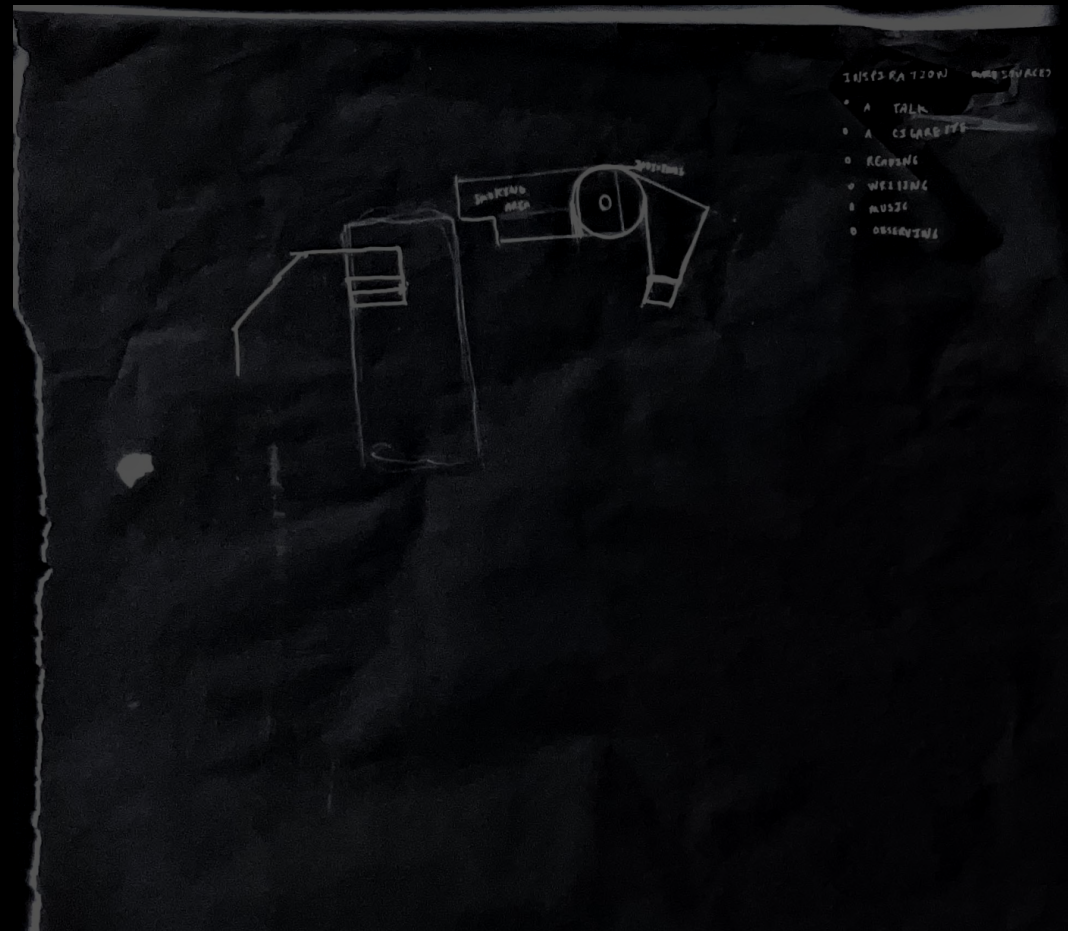


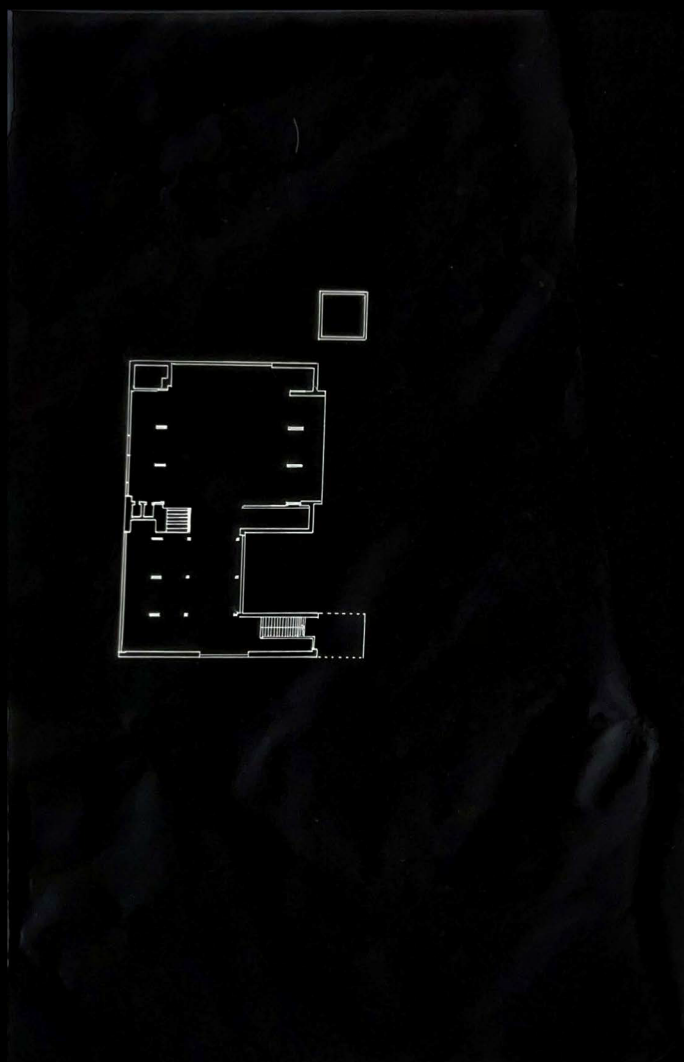


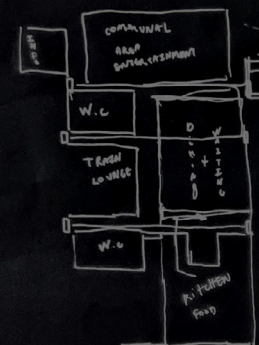


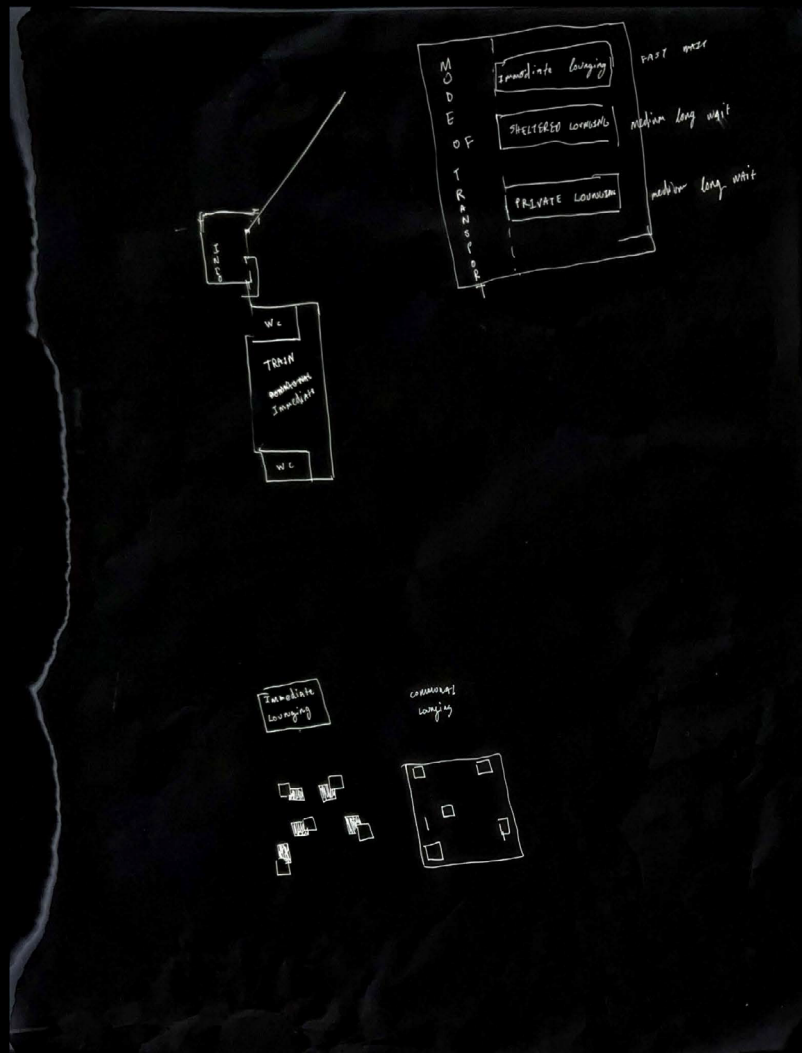


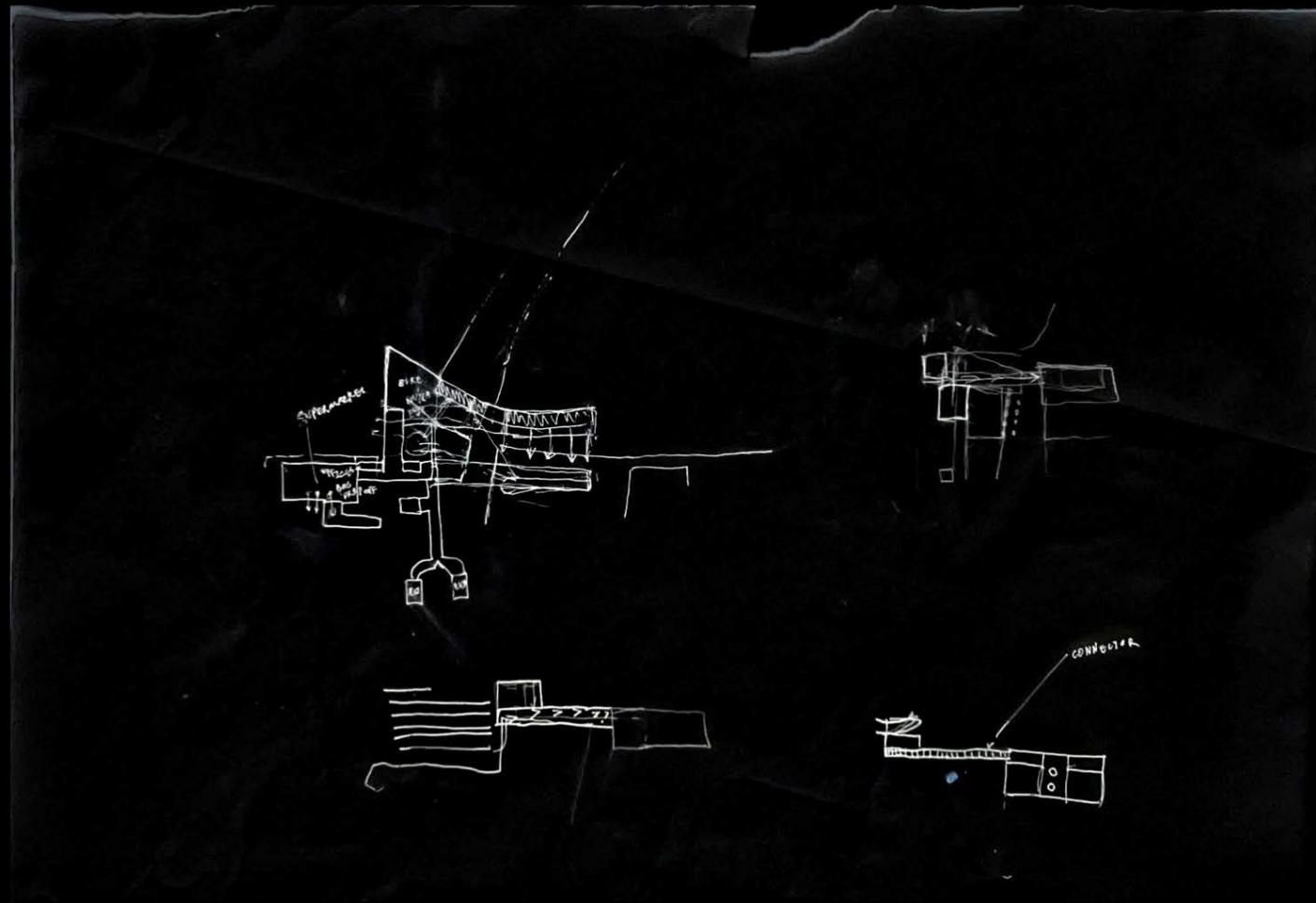




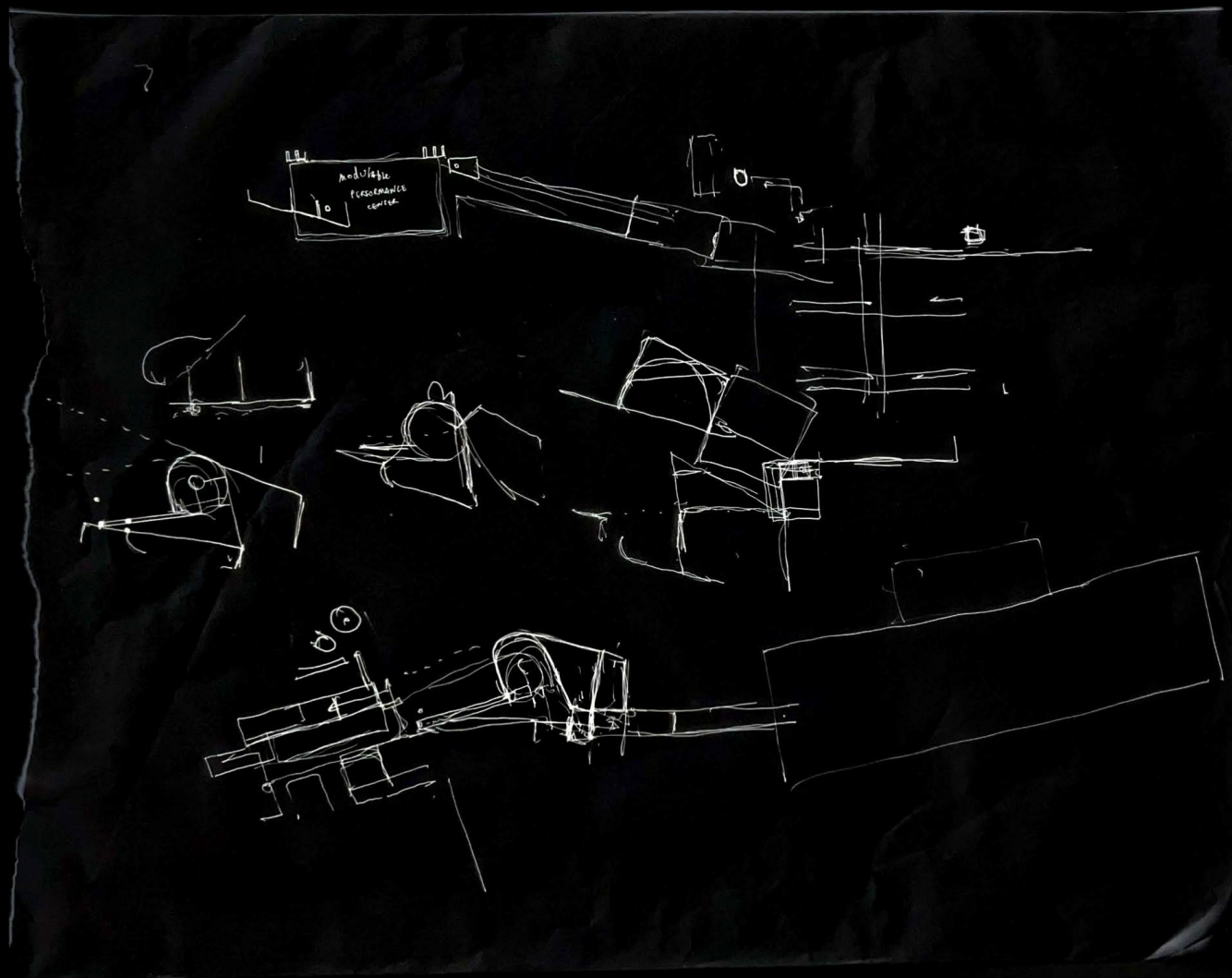


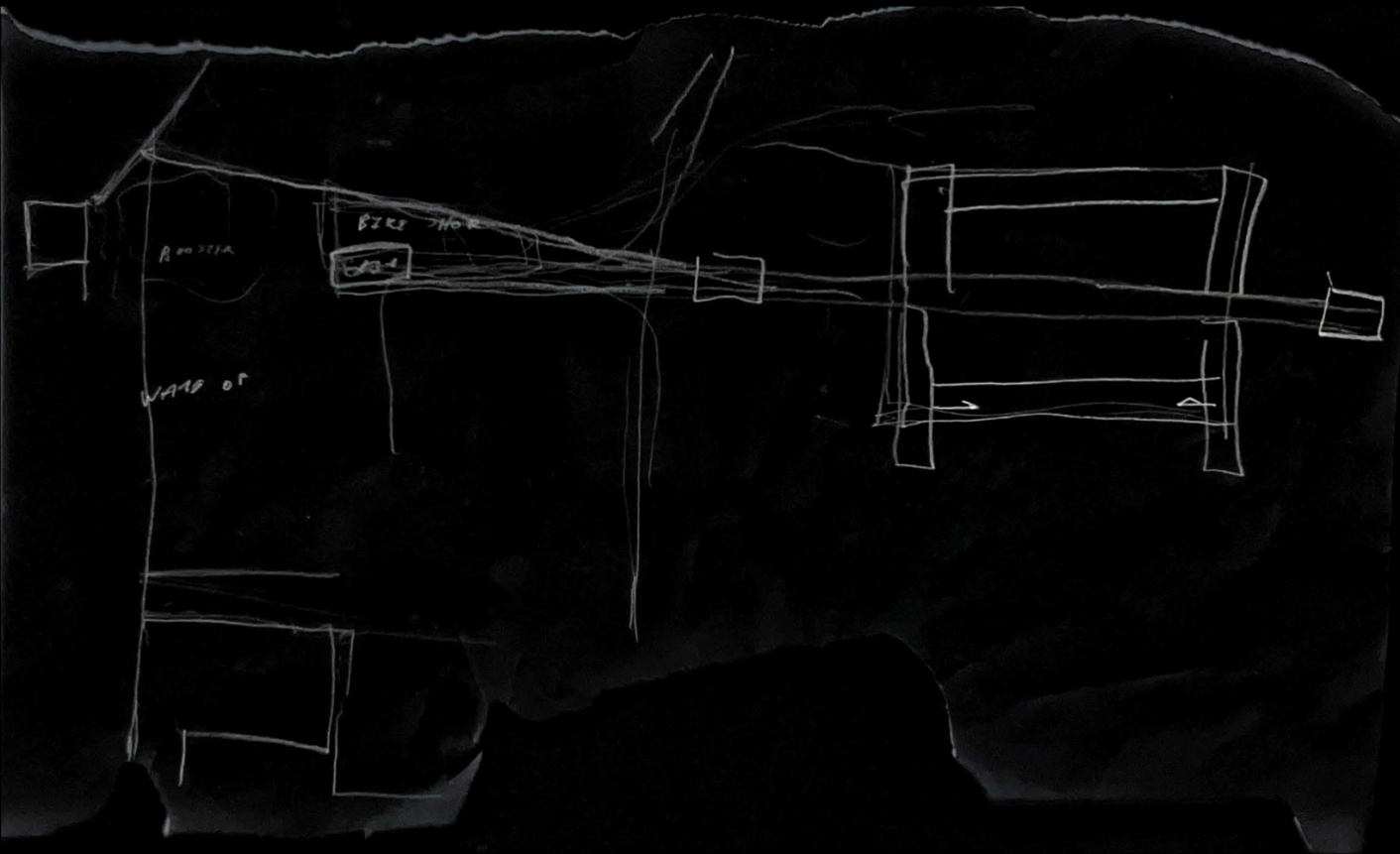












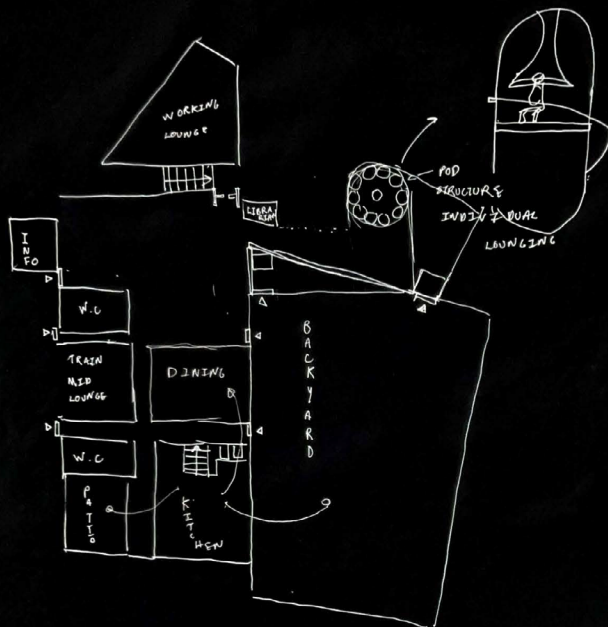


10

WHAT IS
A LOUNGE

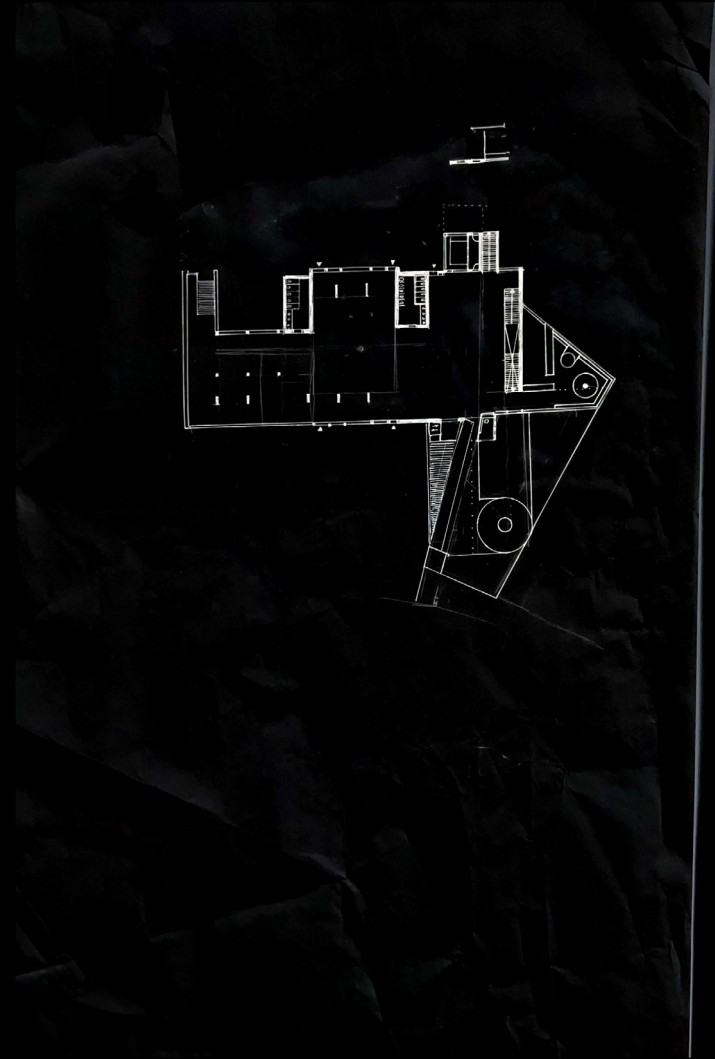
EFFORTLESS
RELAXED
PRO-PRODUCTIVITY

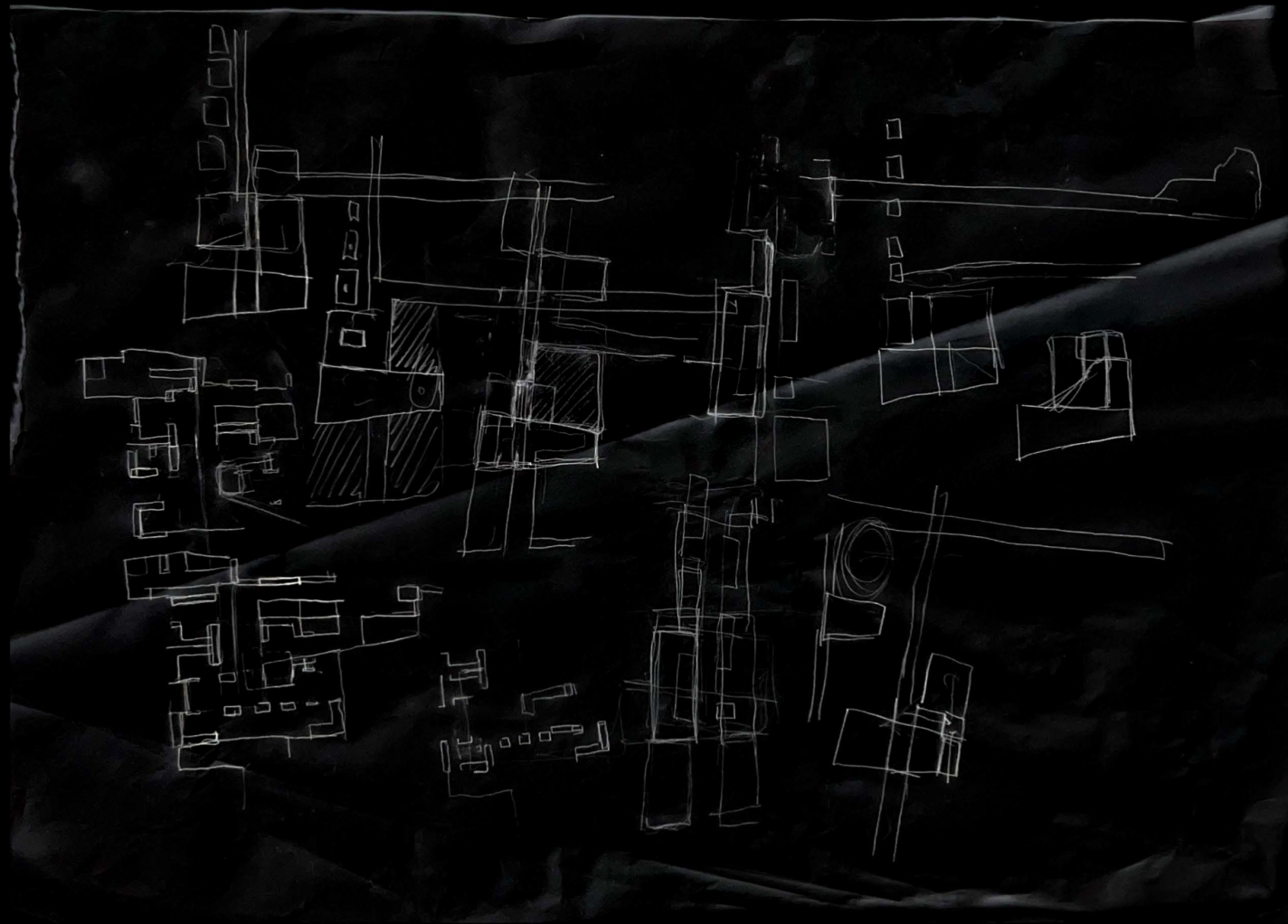
A LOUNGE IS A SPATIAL
CONDITION IN THAT ALLOWS
TIME TO PASS EFFORTLESSLY,
ADAPTING AND ~~ADAPTING~~
THE ~~ENVIRONMENT~~
BRINGING A ~~WHOLE~~ ~~TRANSITION~~
TO THE ~~HOUSE~~ ~~OUT~~ ~~THAT~~
SHOULD FIRST SHAPED BY
THE PRESENT AND
STATE OF ITS OCCUPANTS



1°

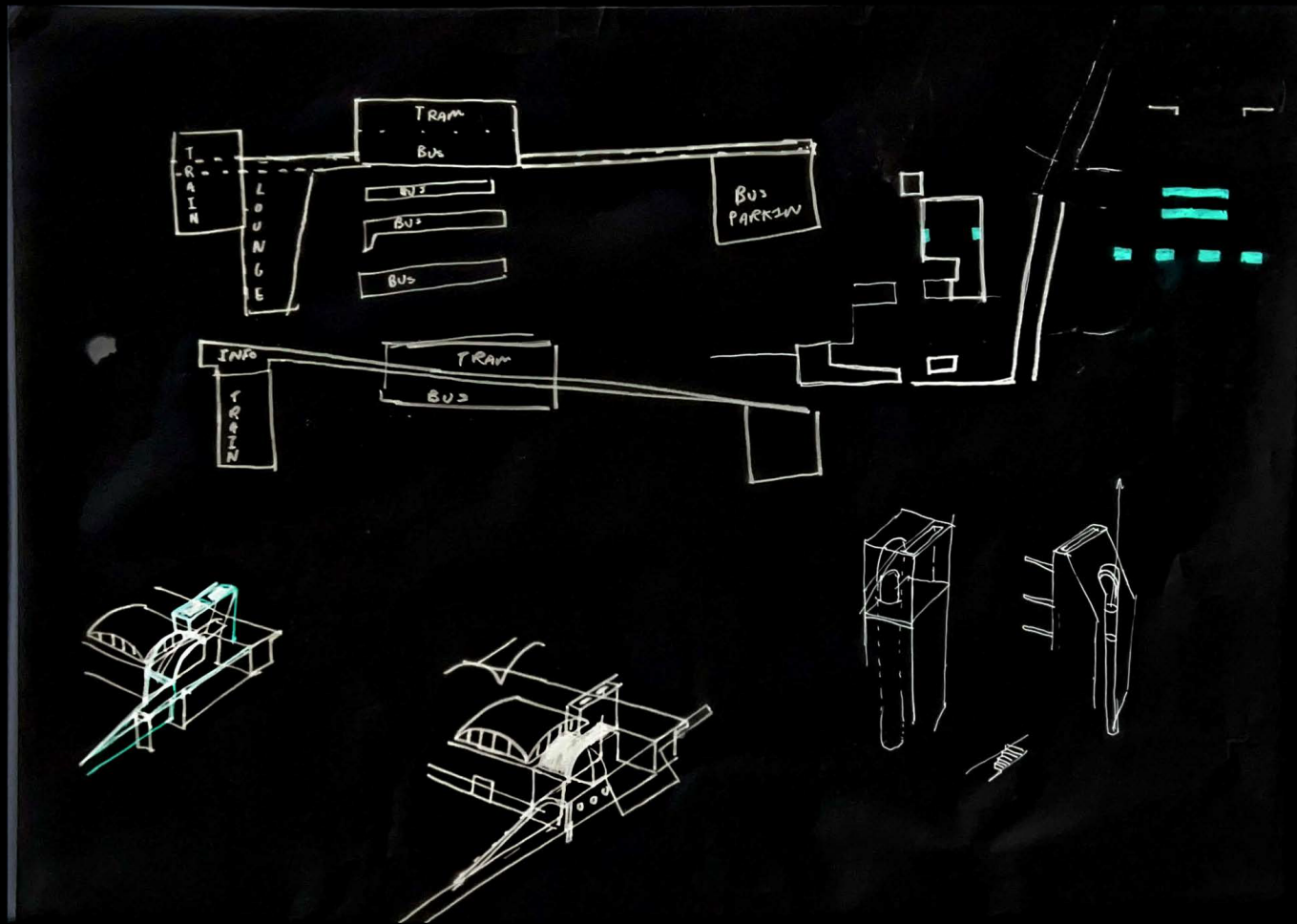
- making structure + furniture
- securing display → scaling the building to size to own living room

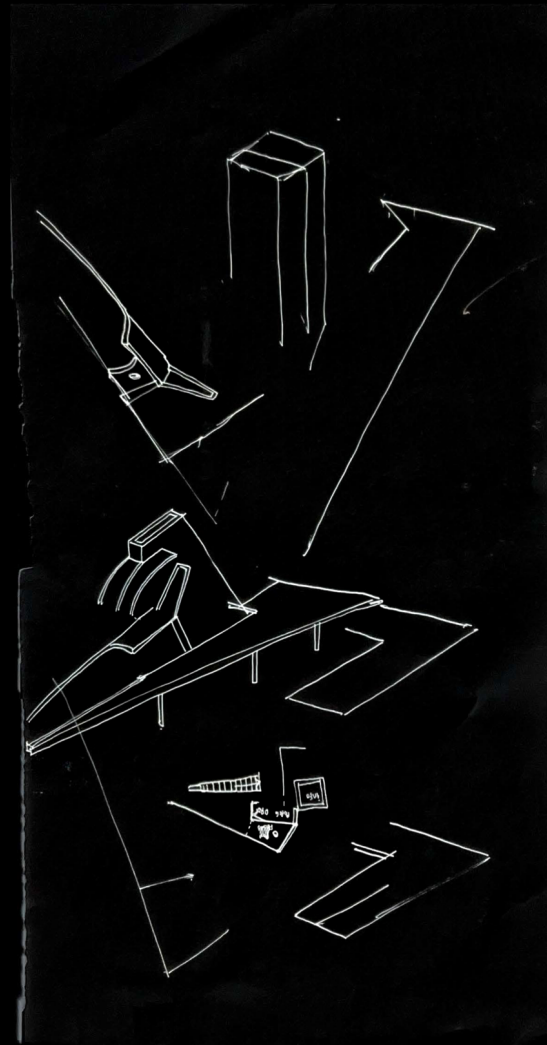


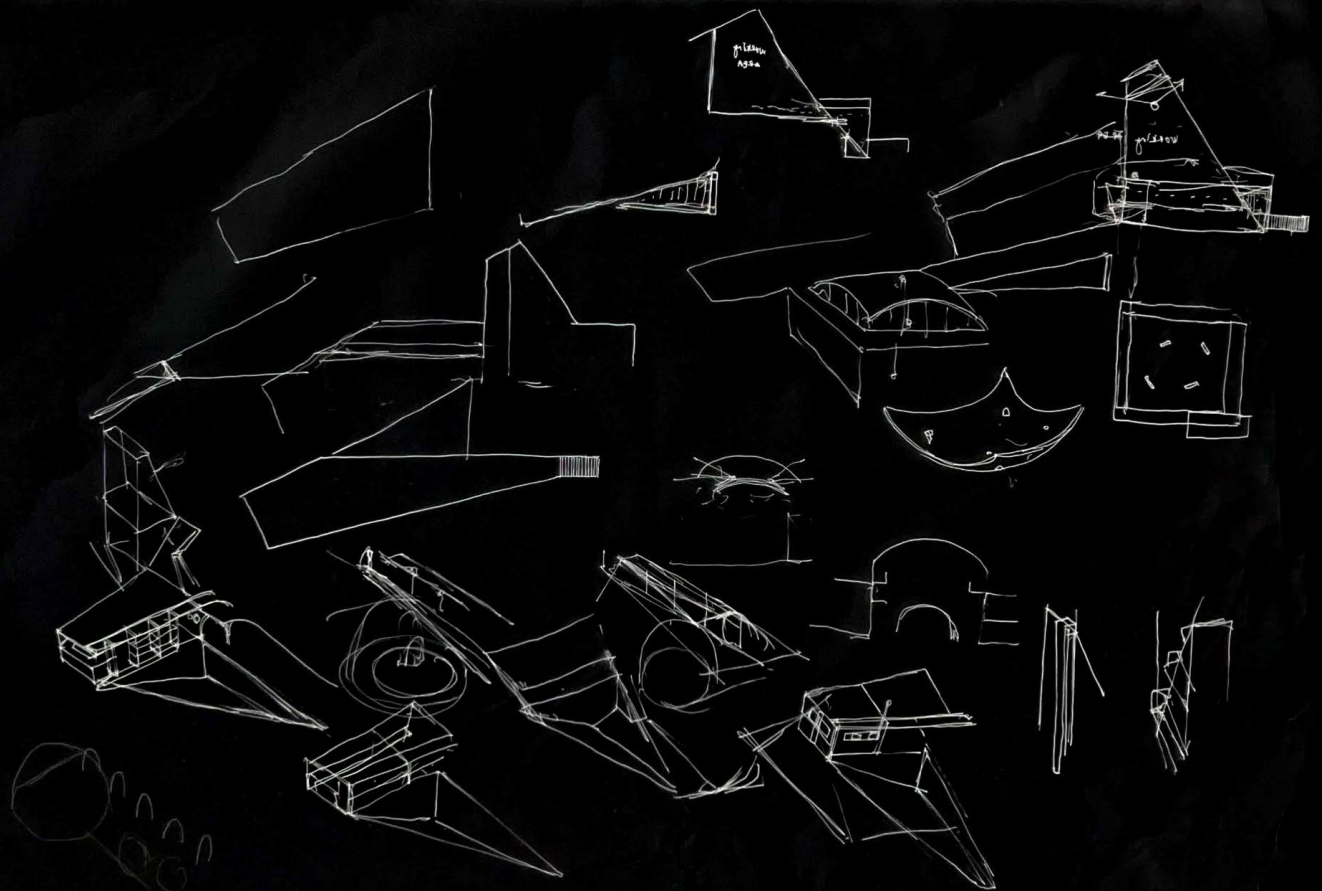


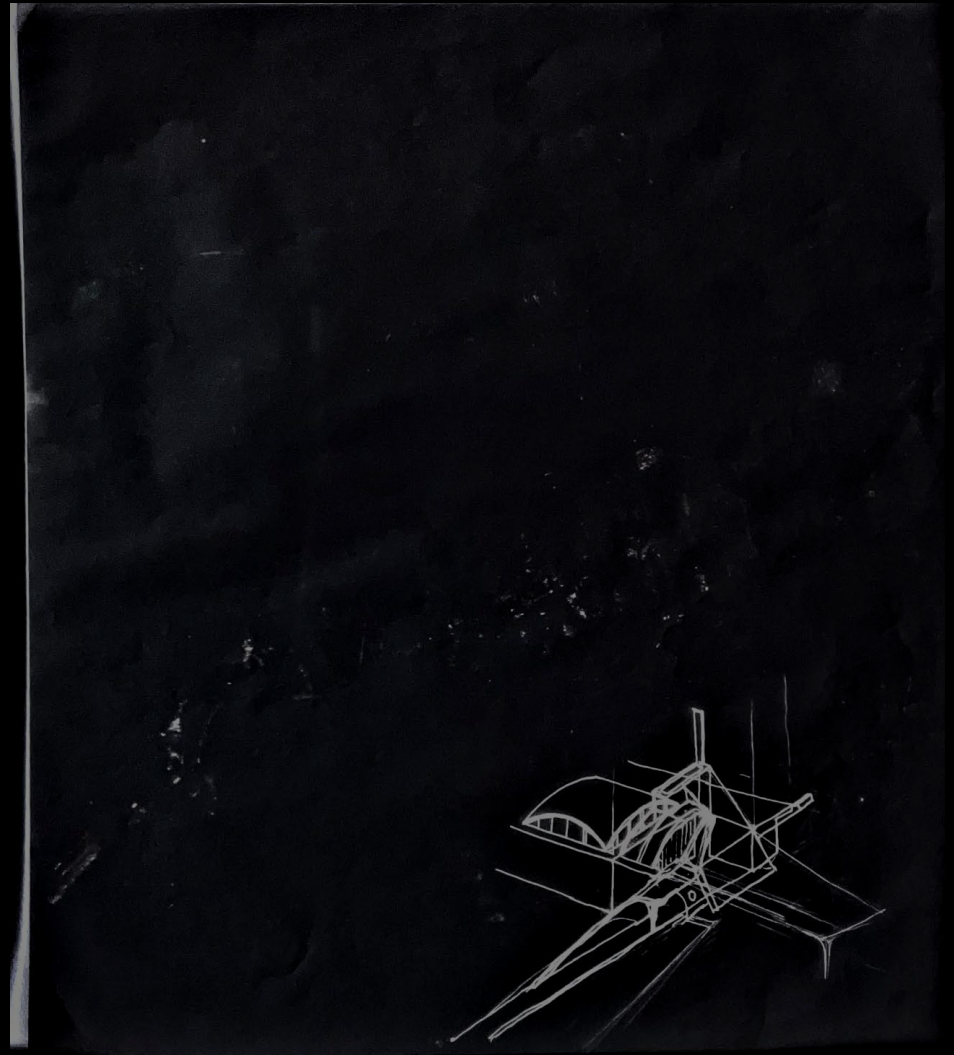


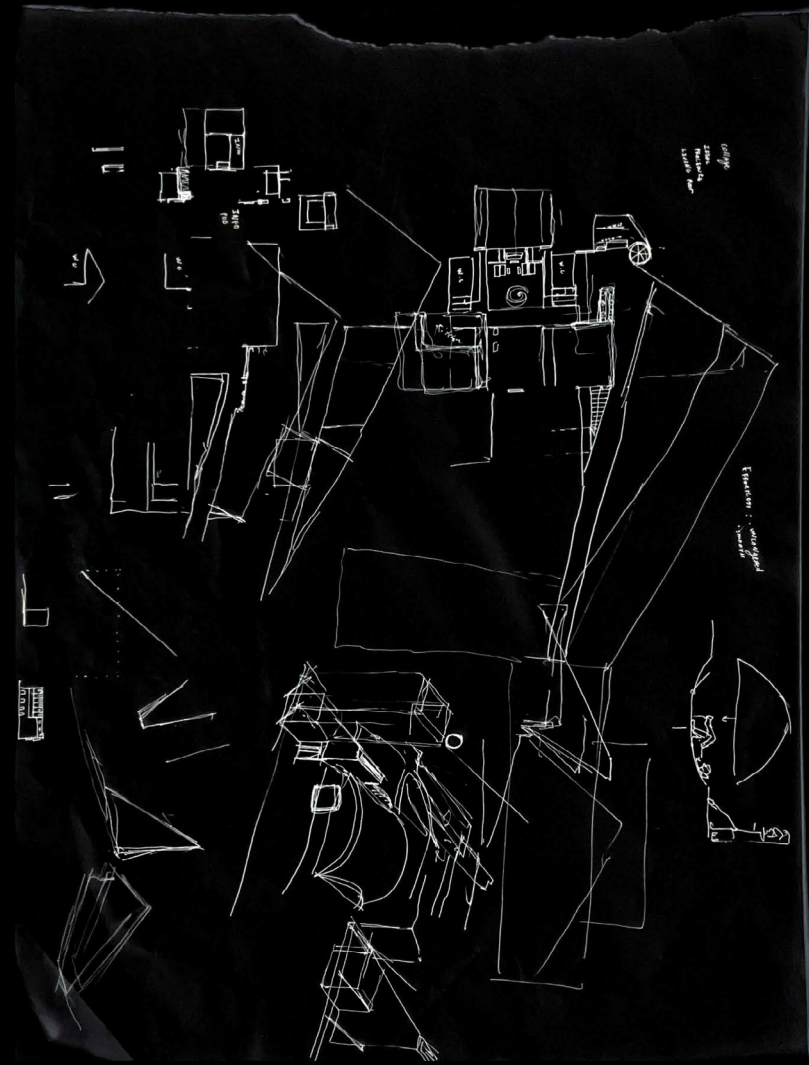


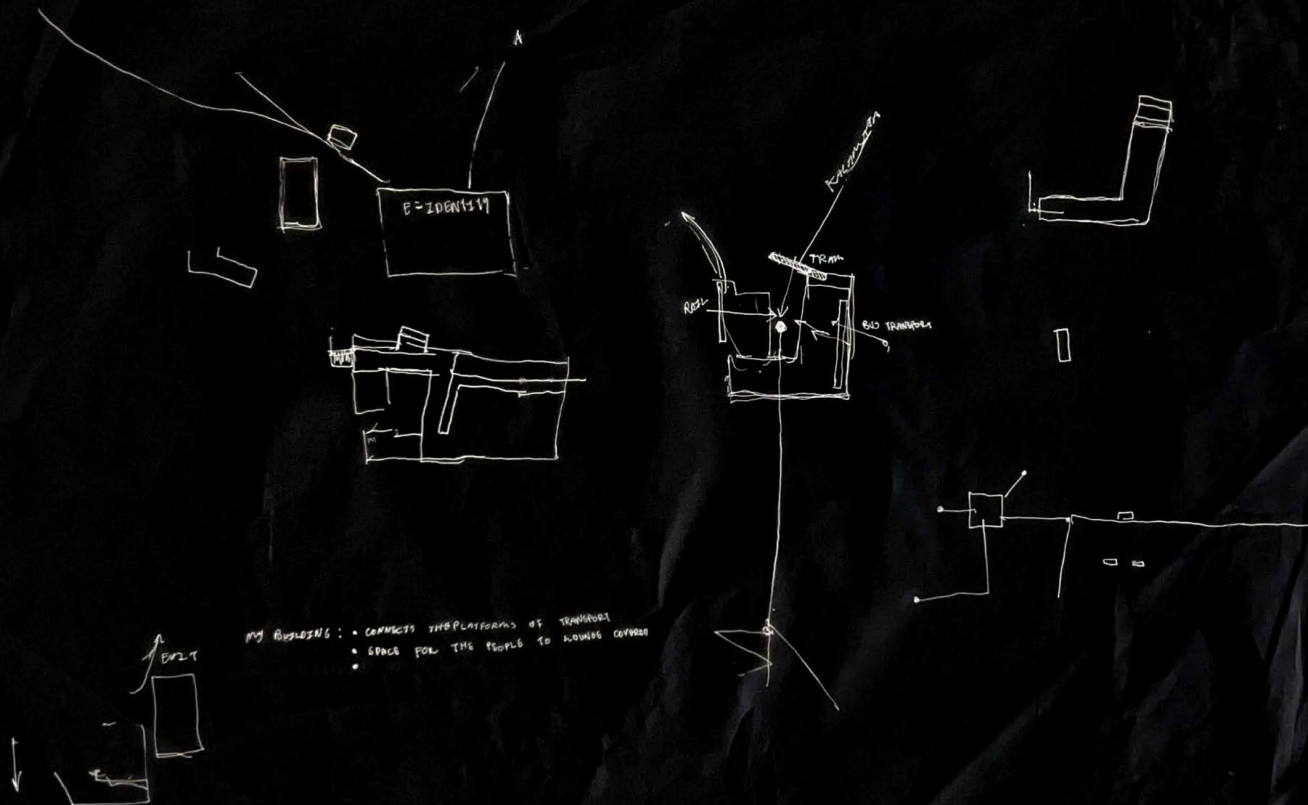


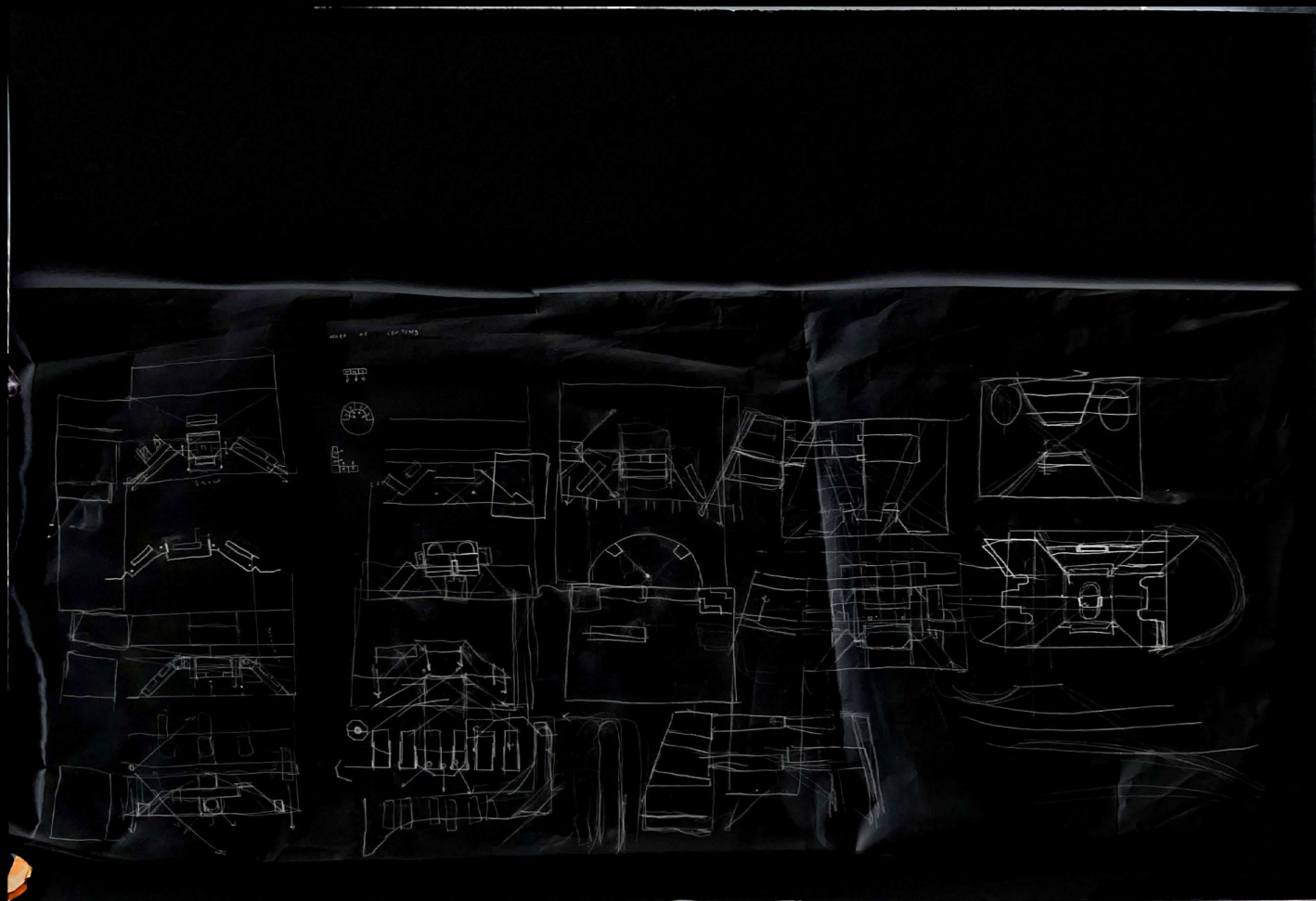




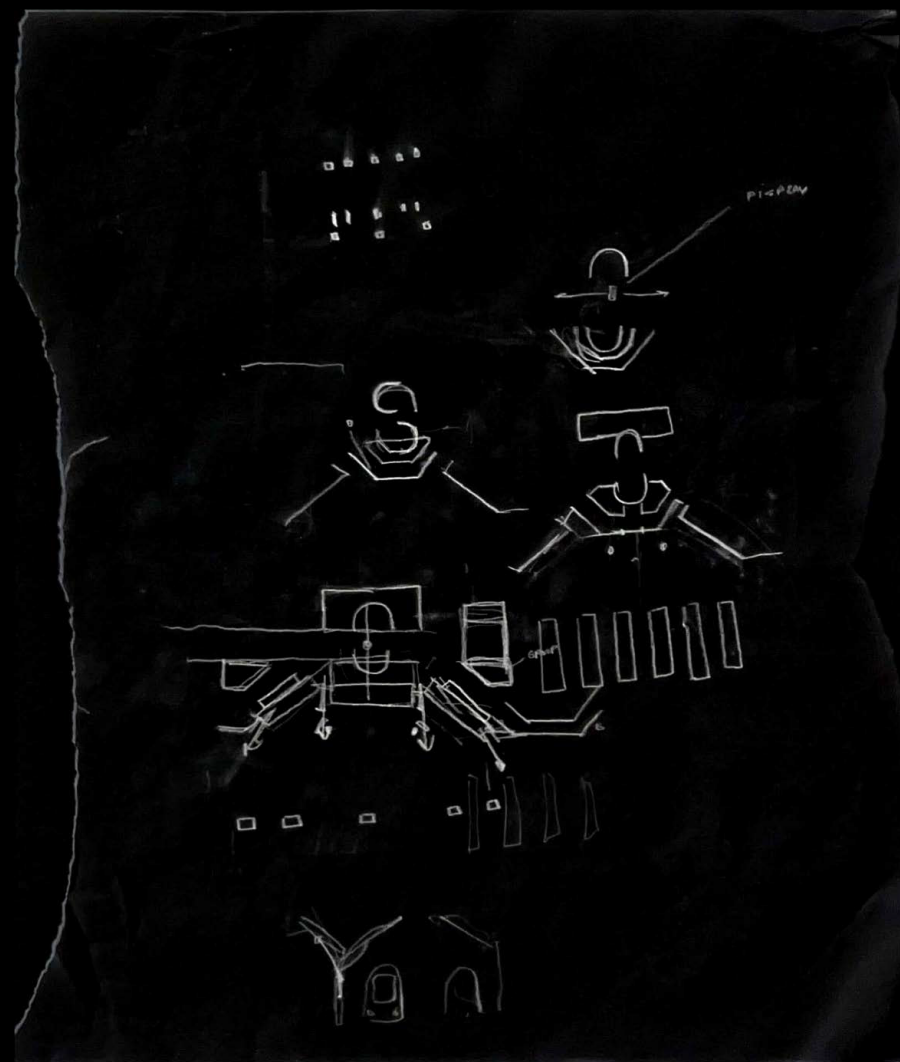






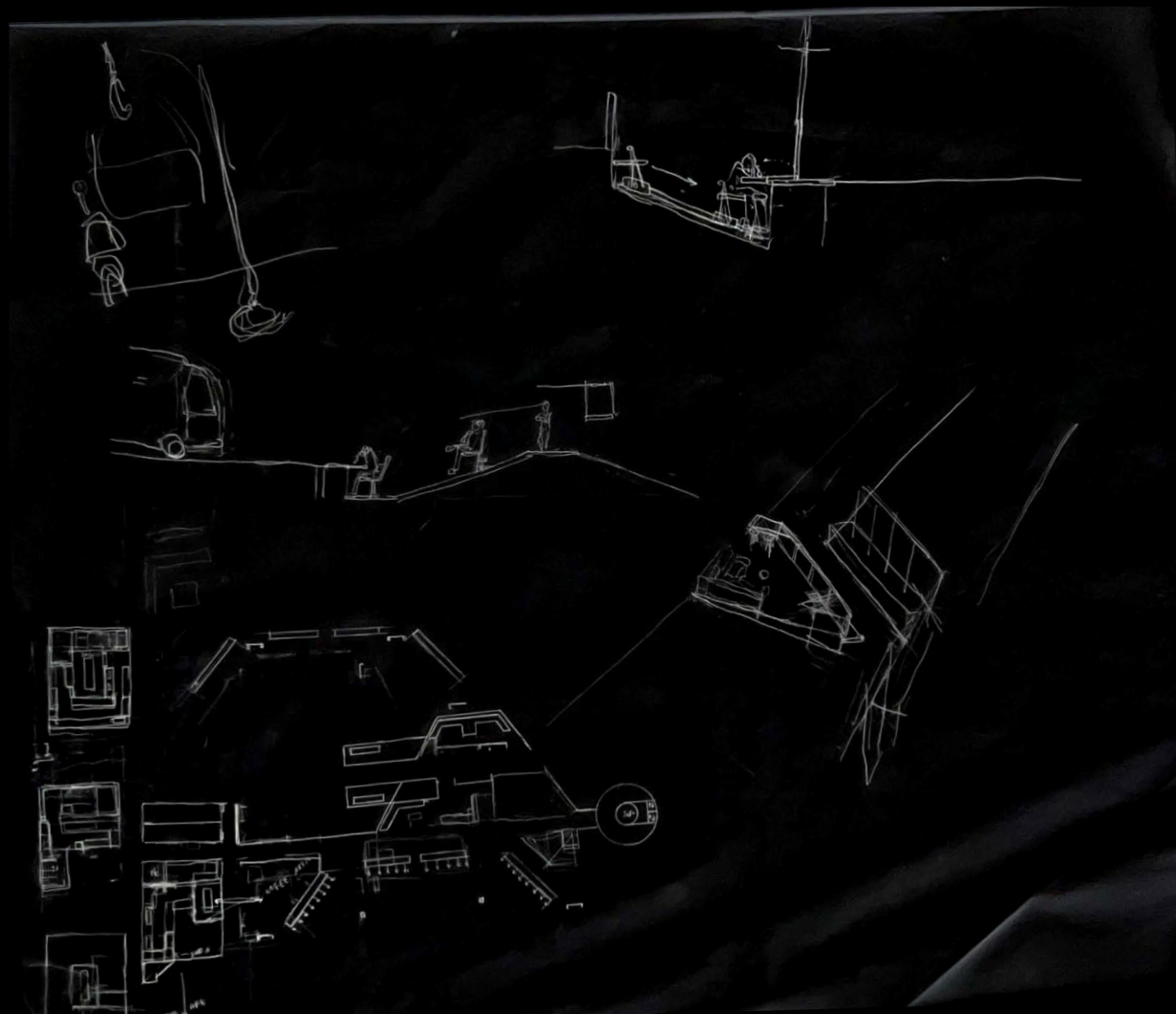


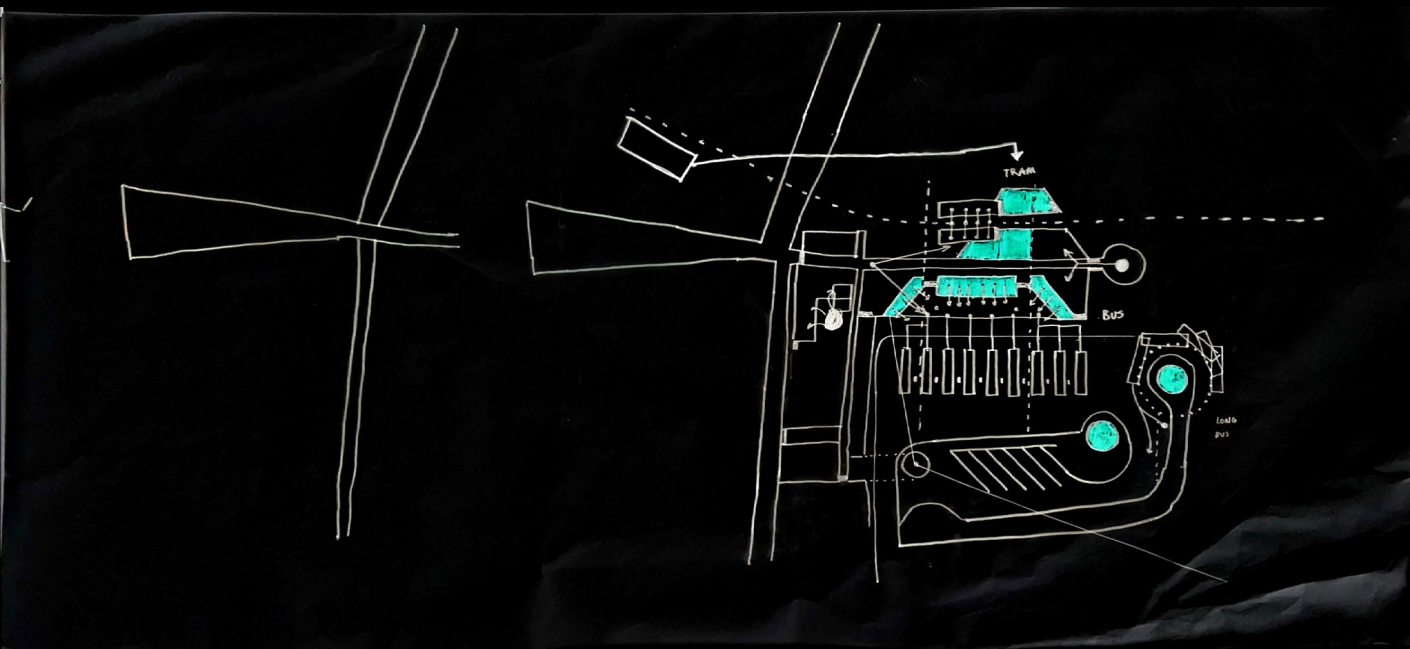








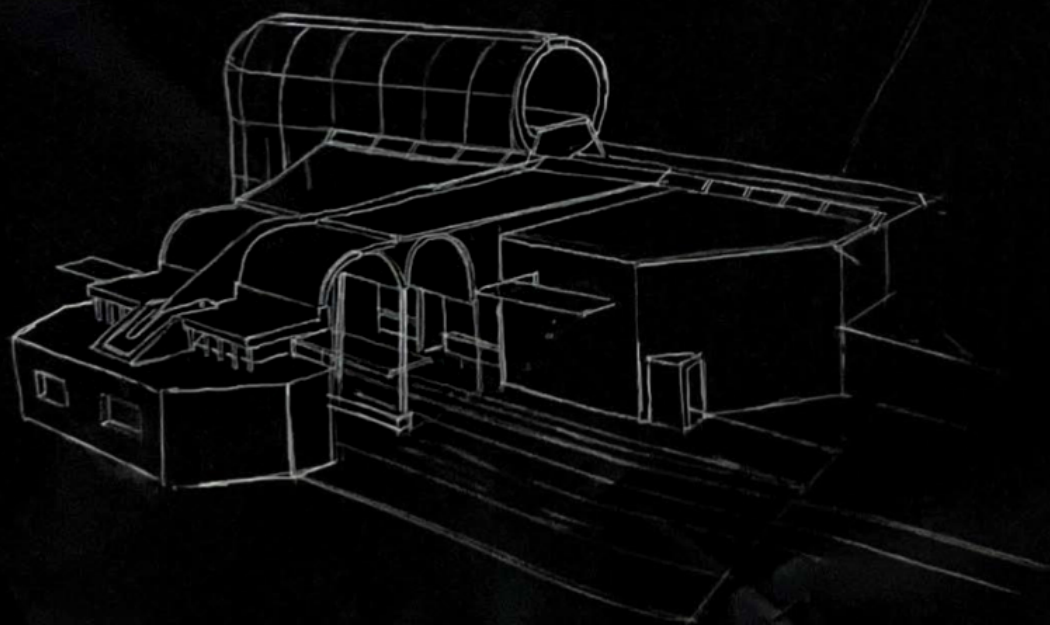


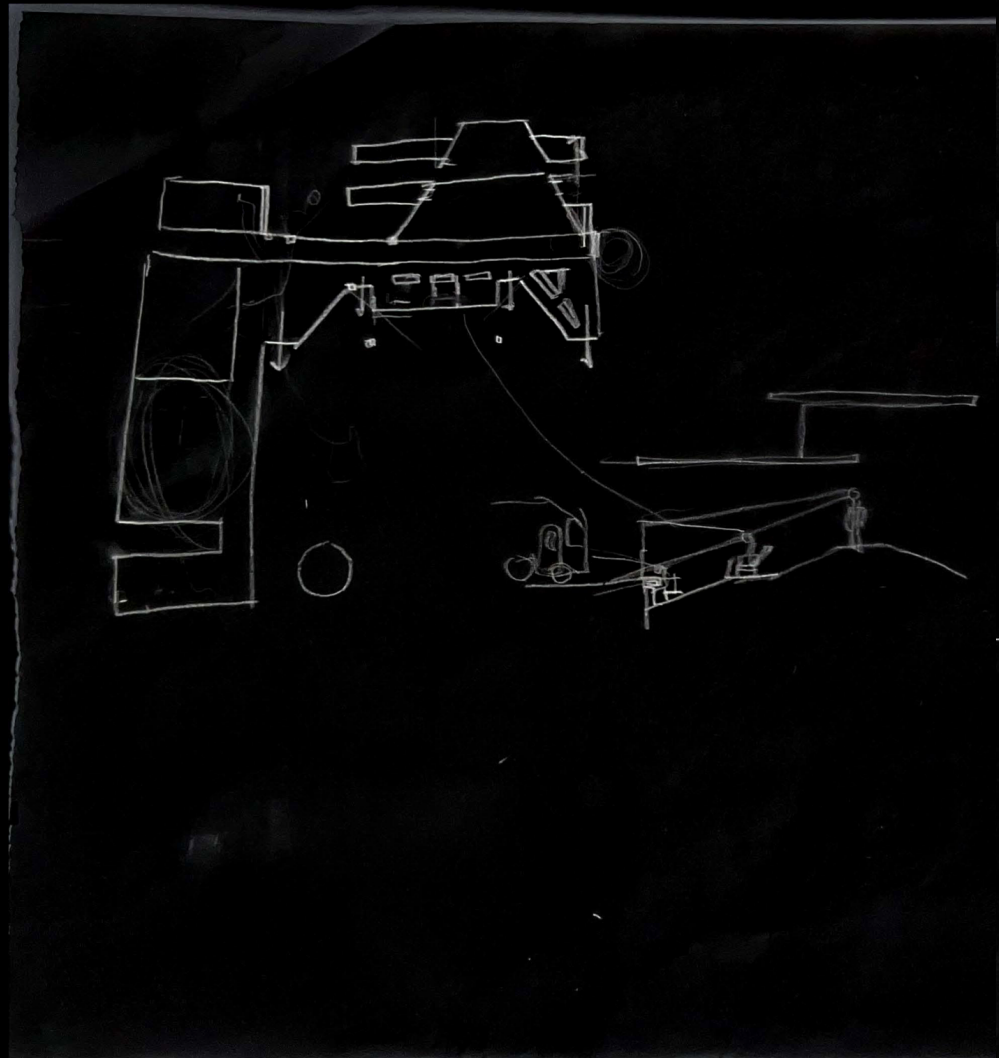


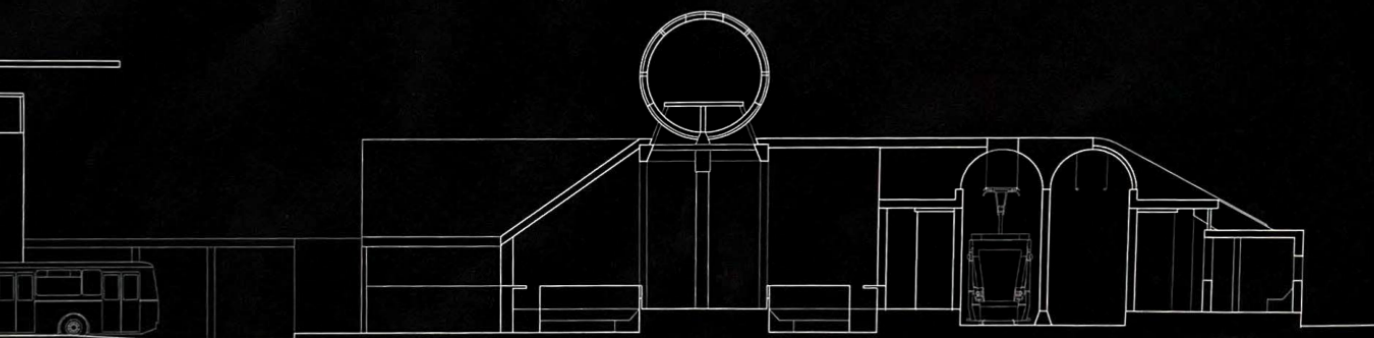


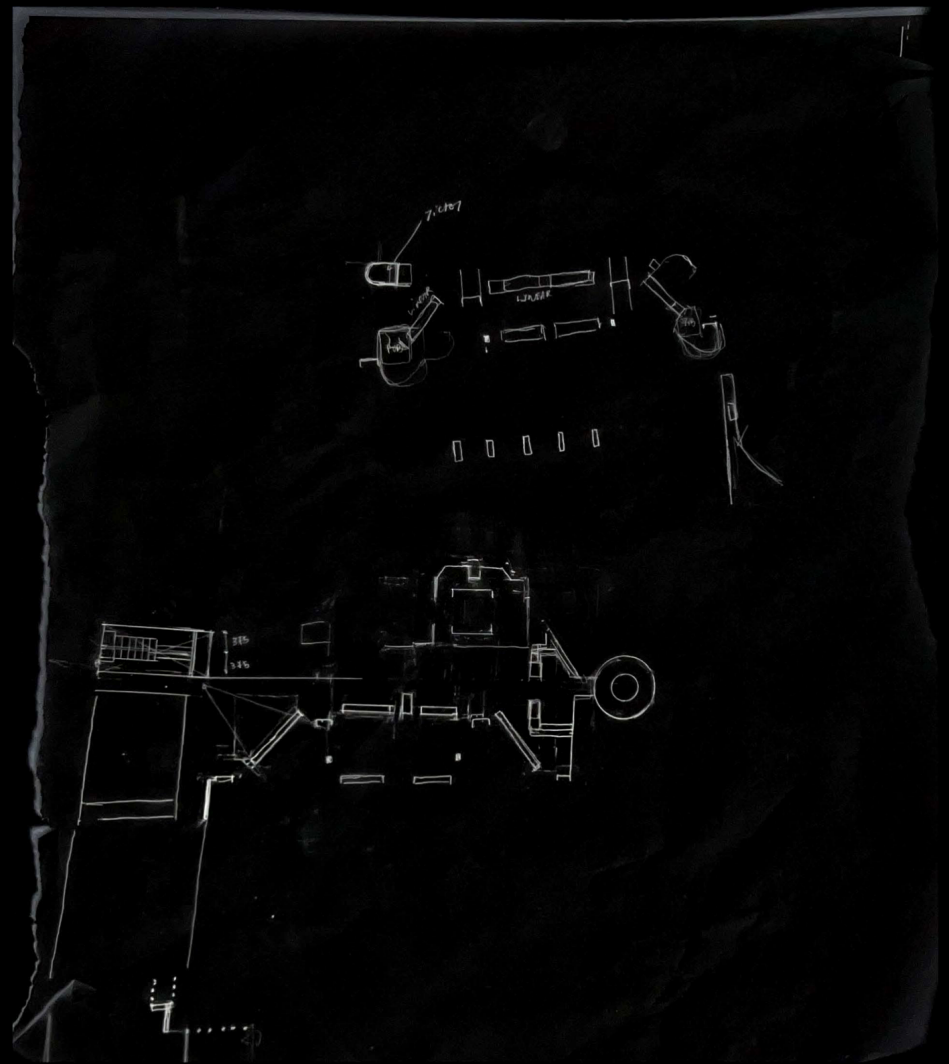




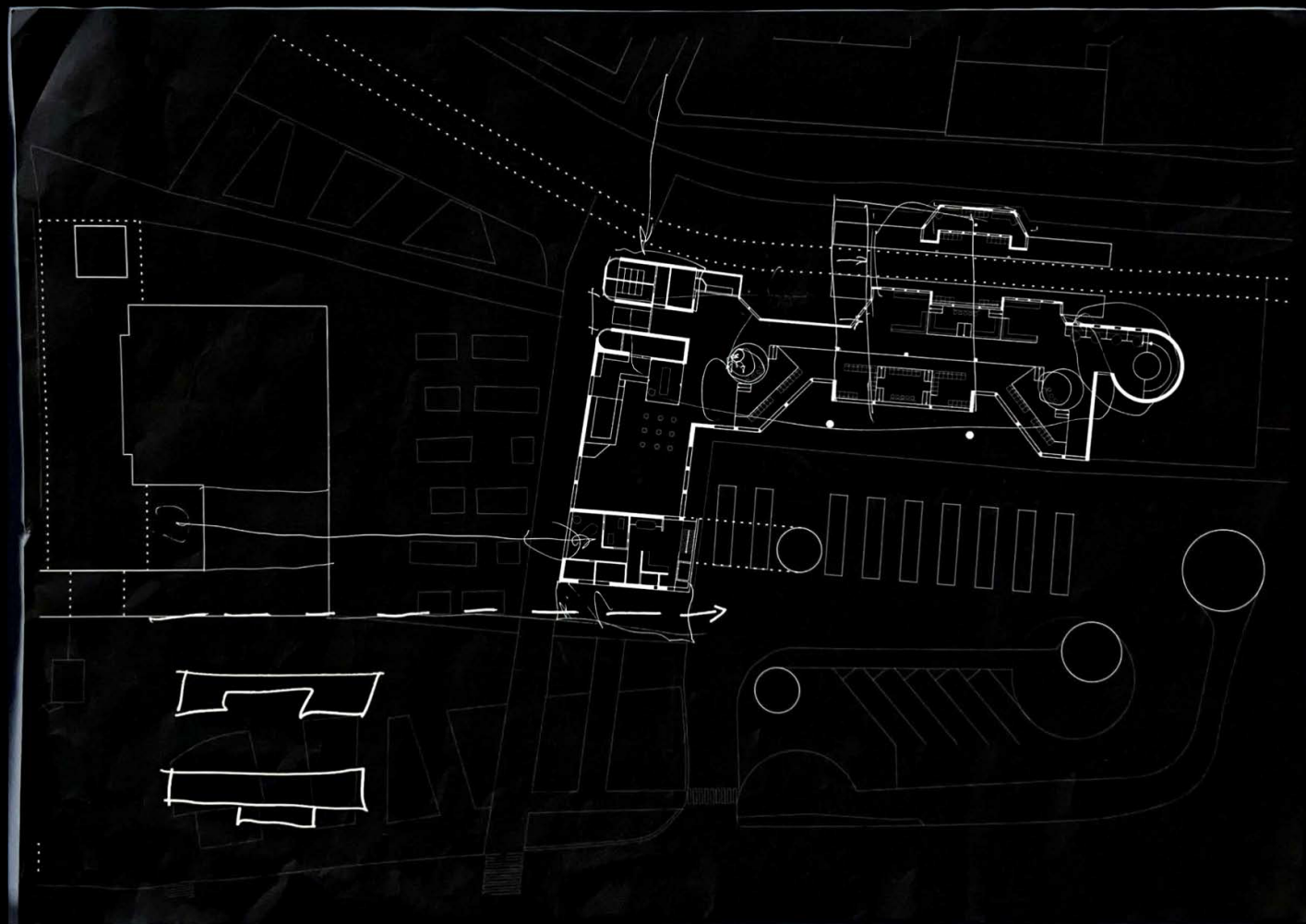




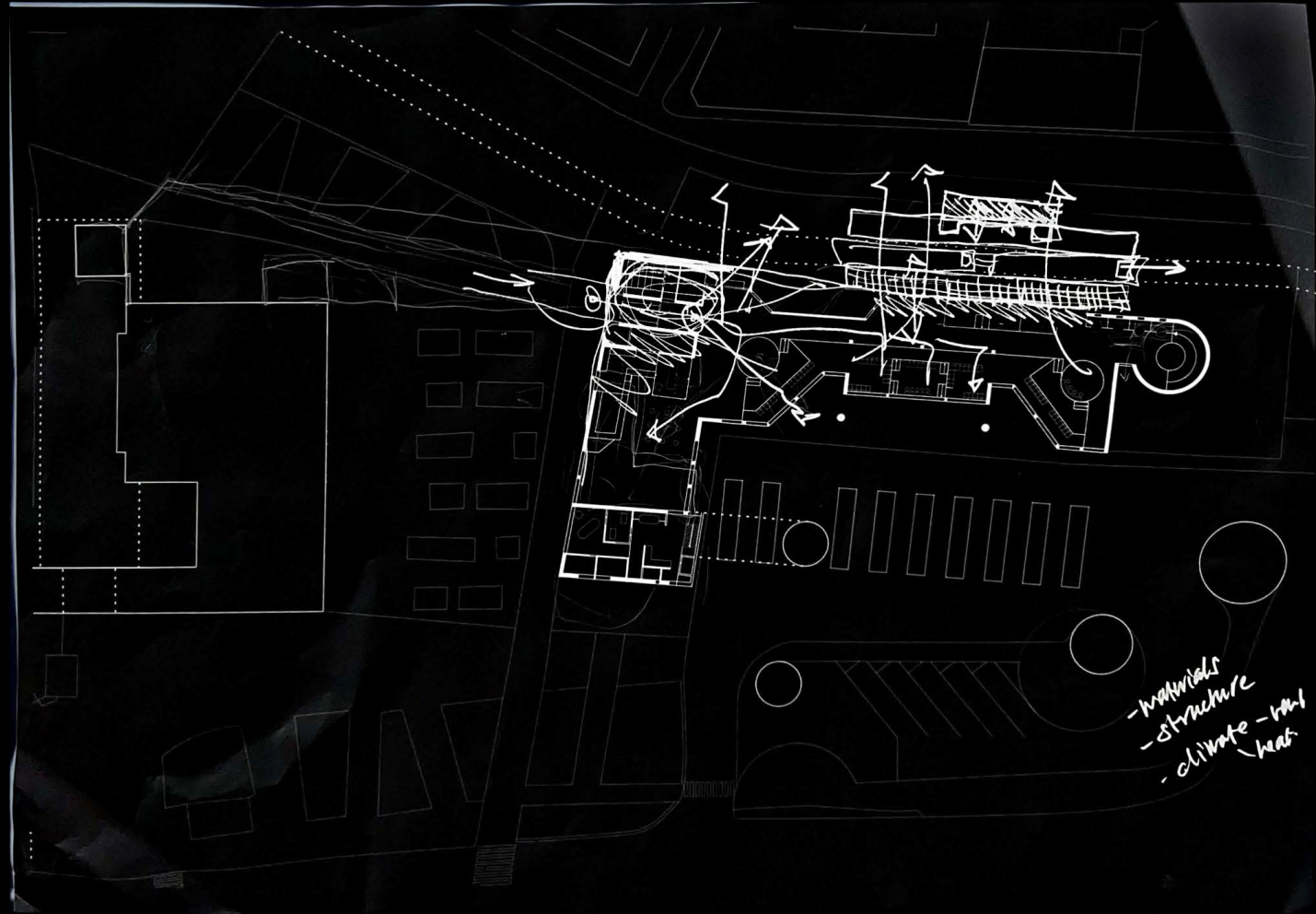


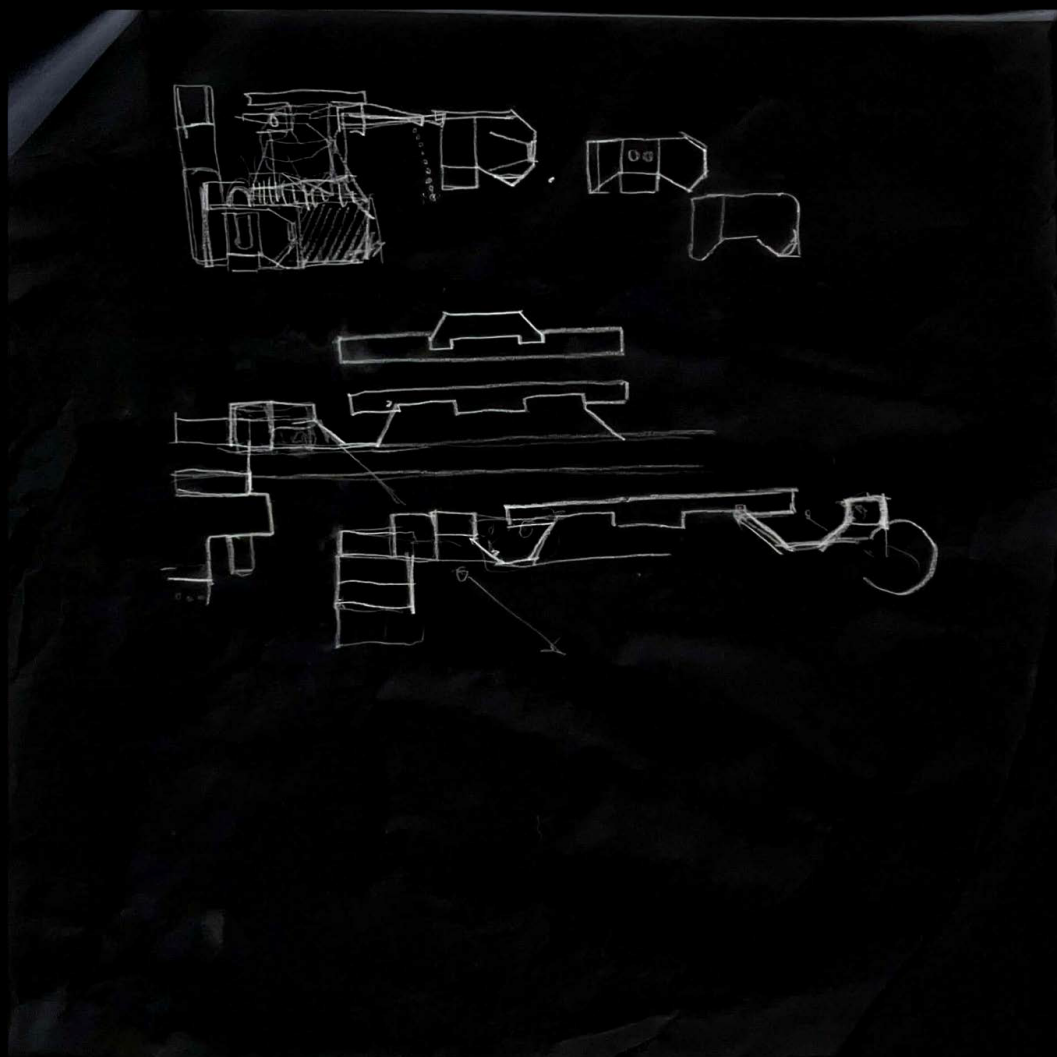


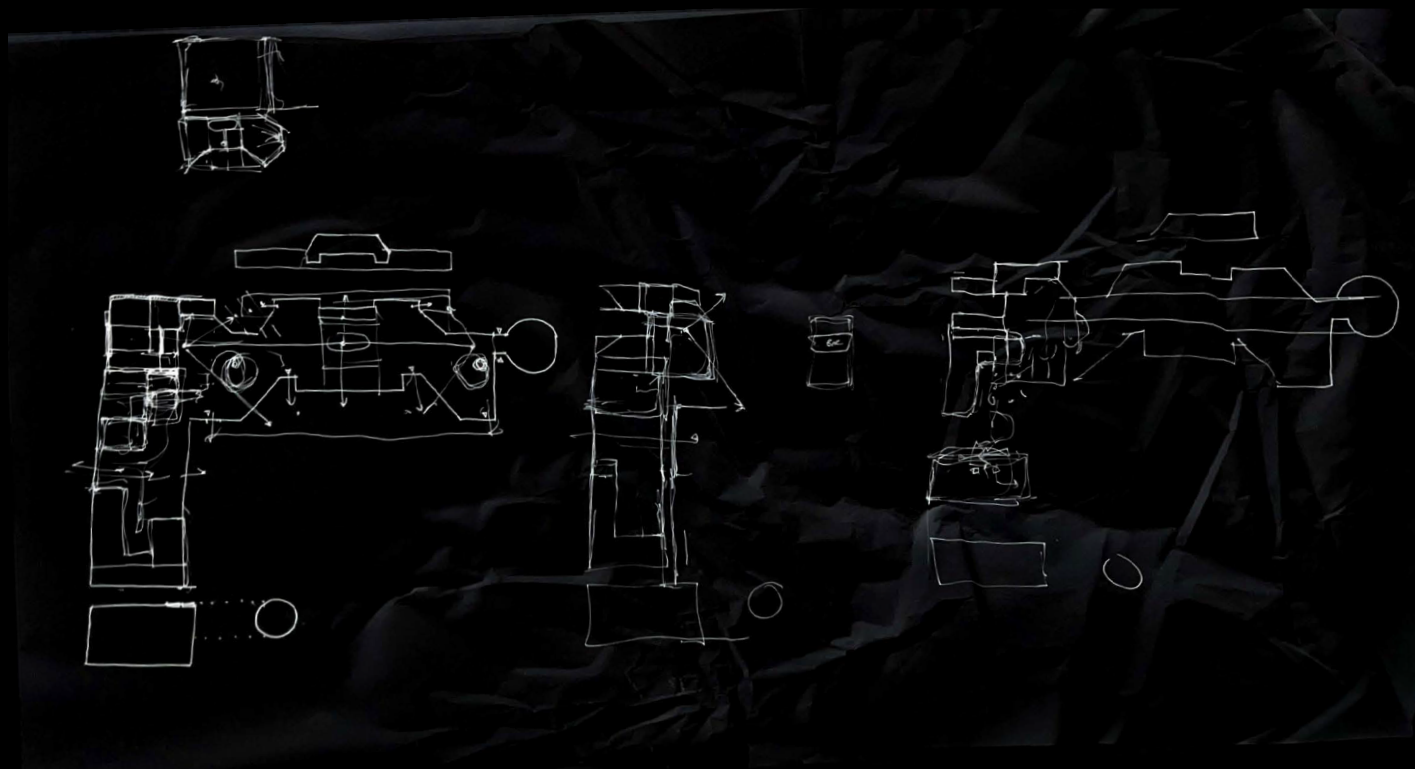


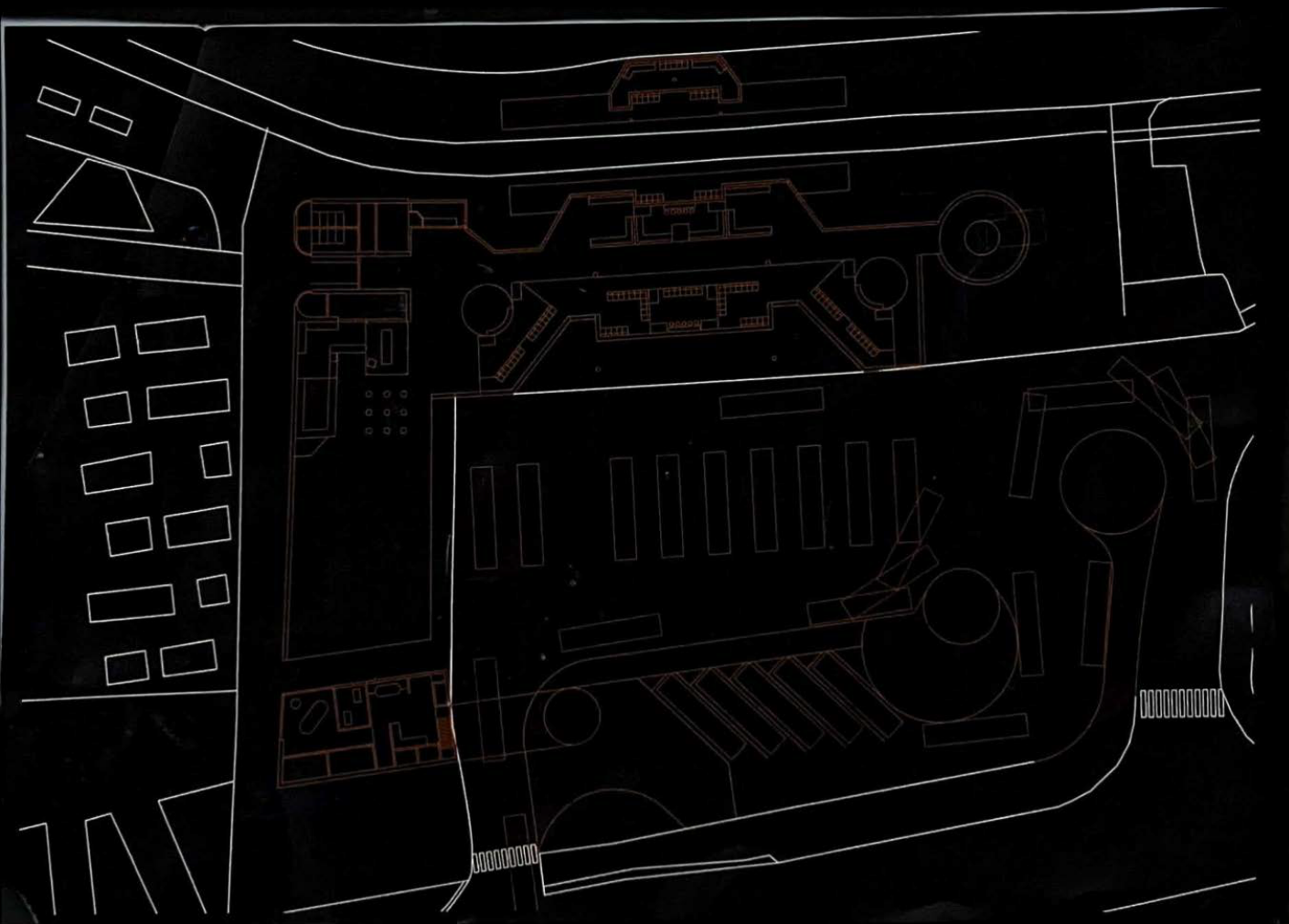


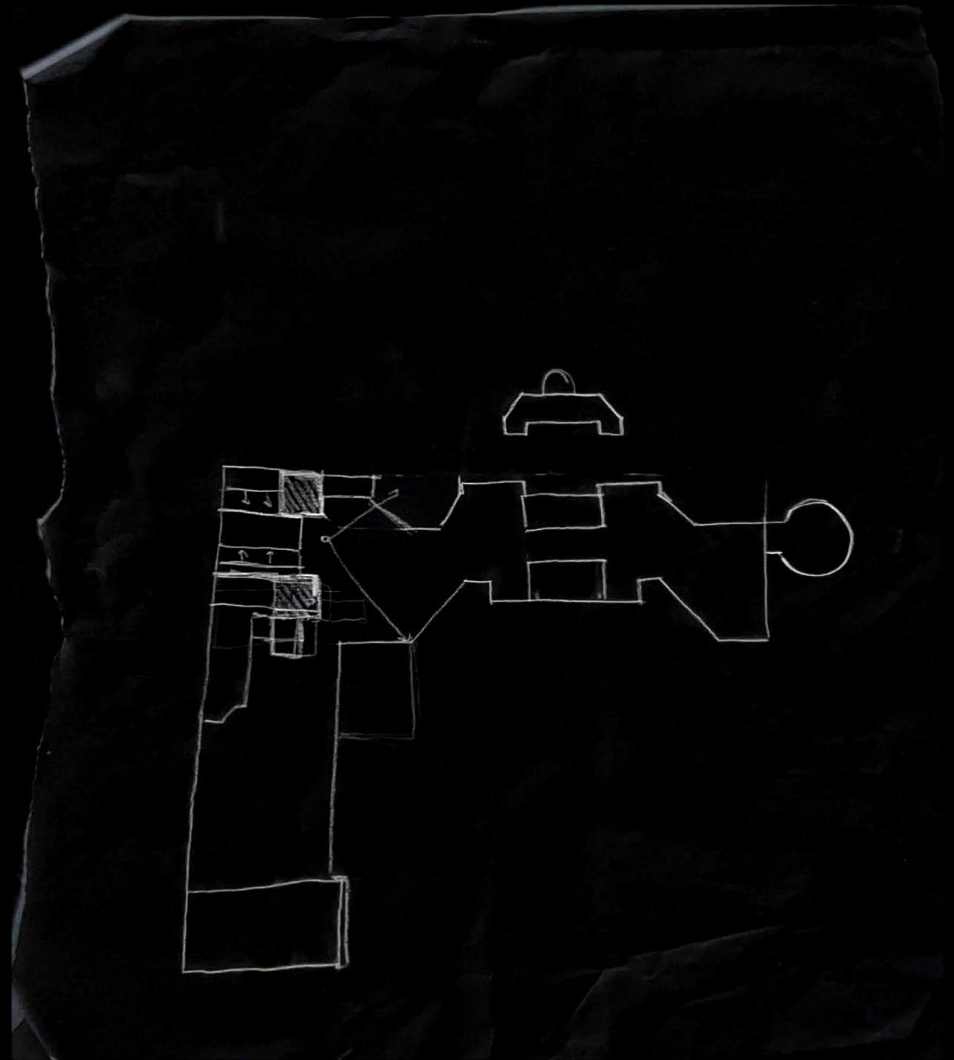


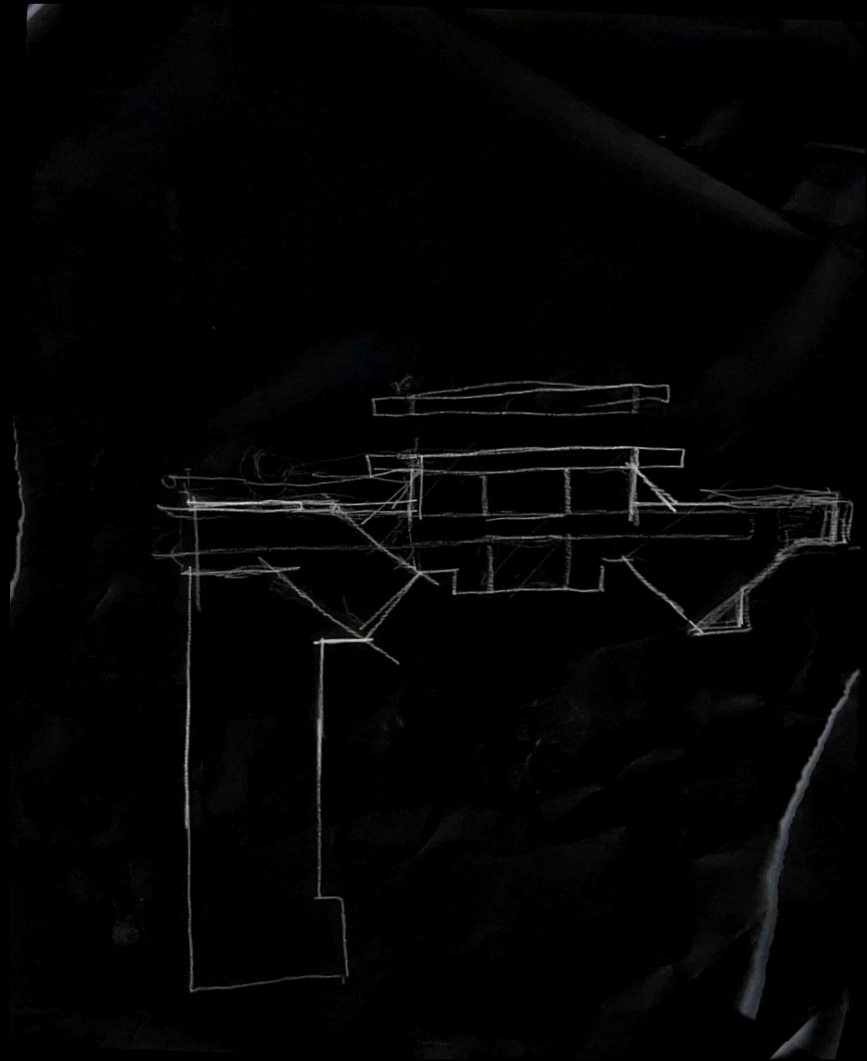


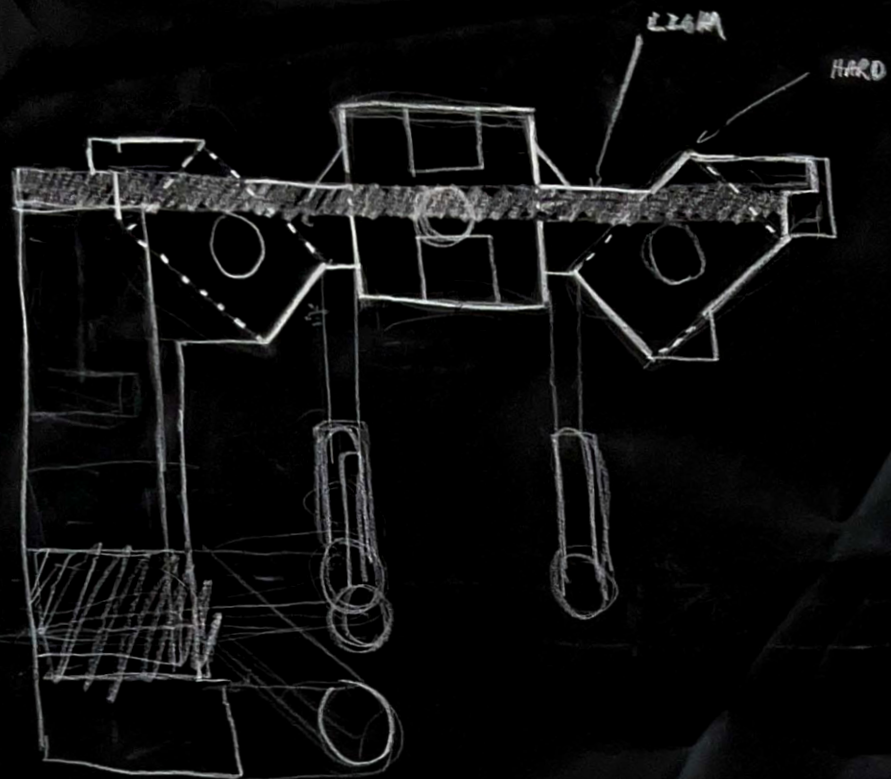


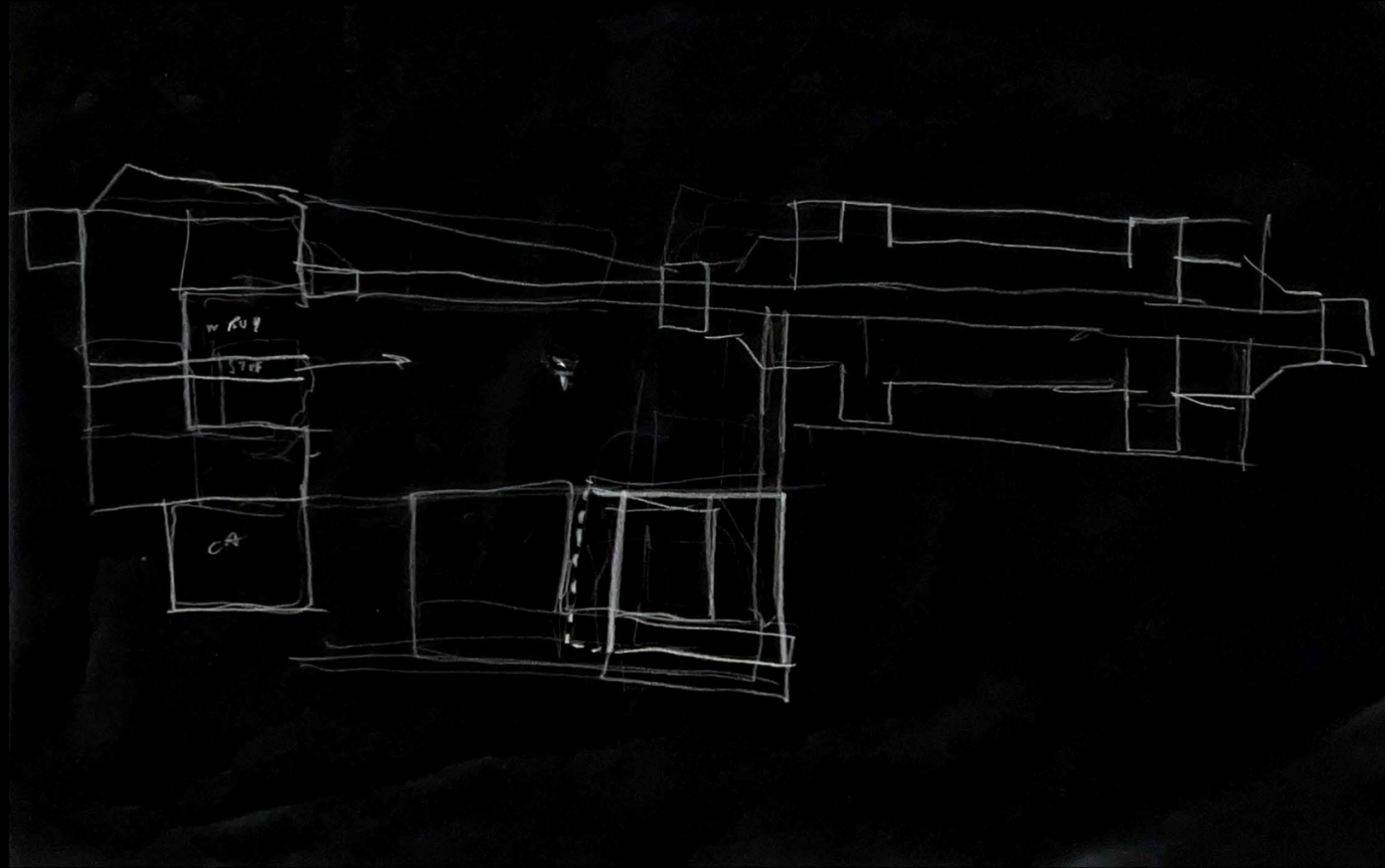






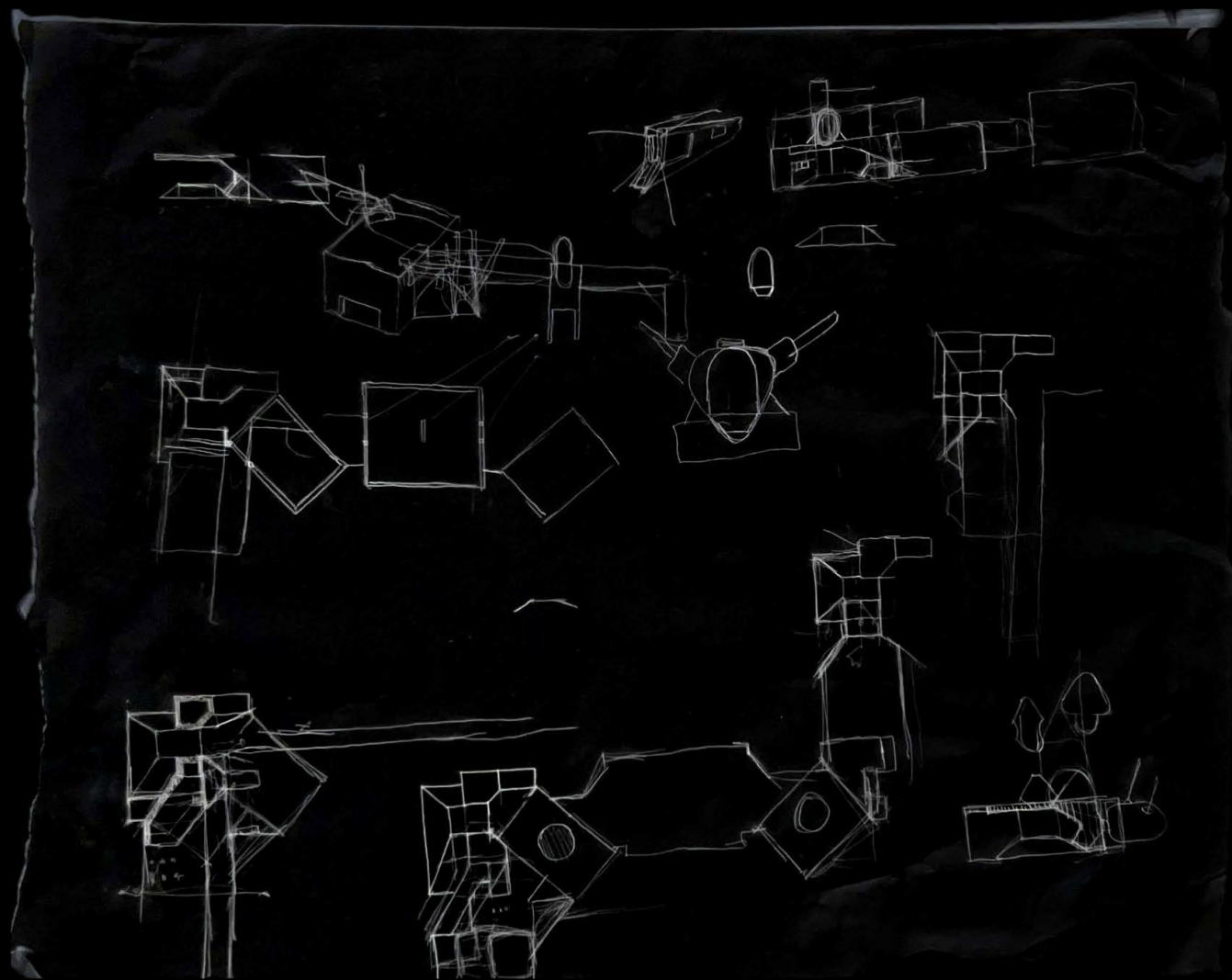


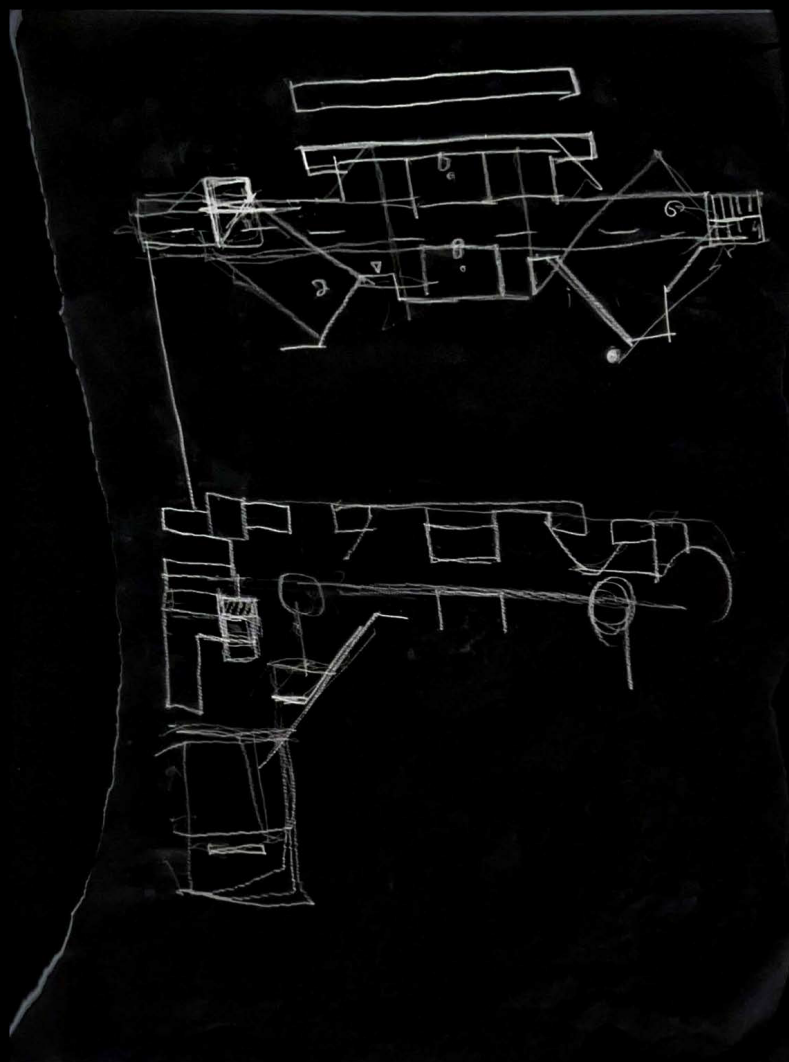


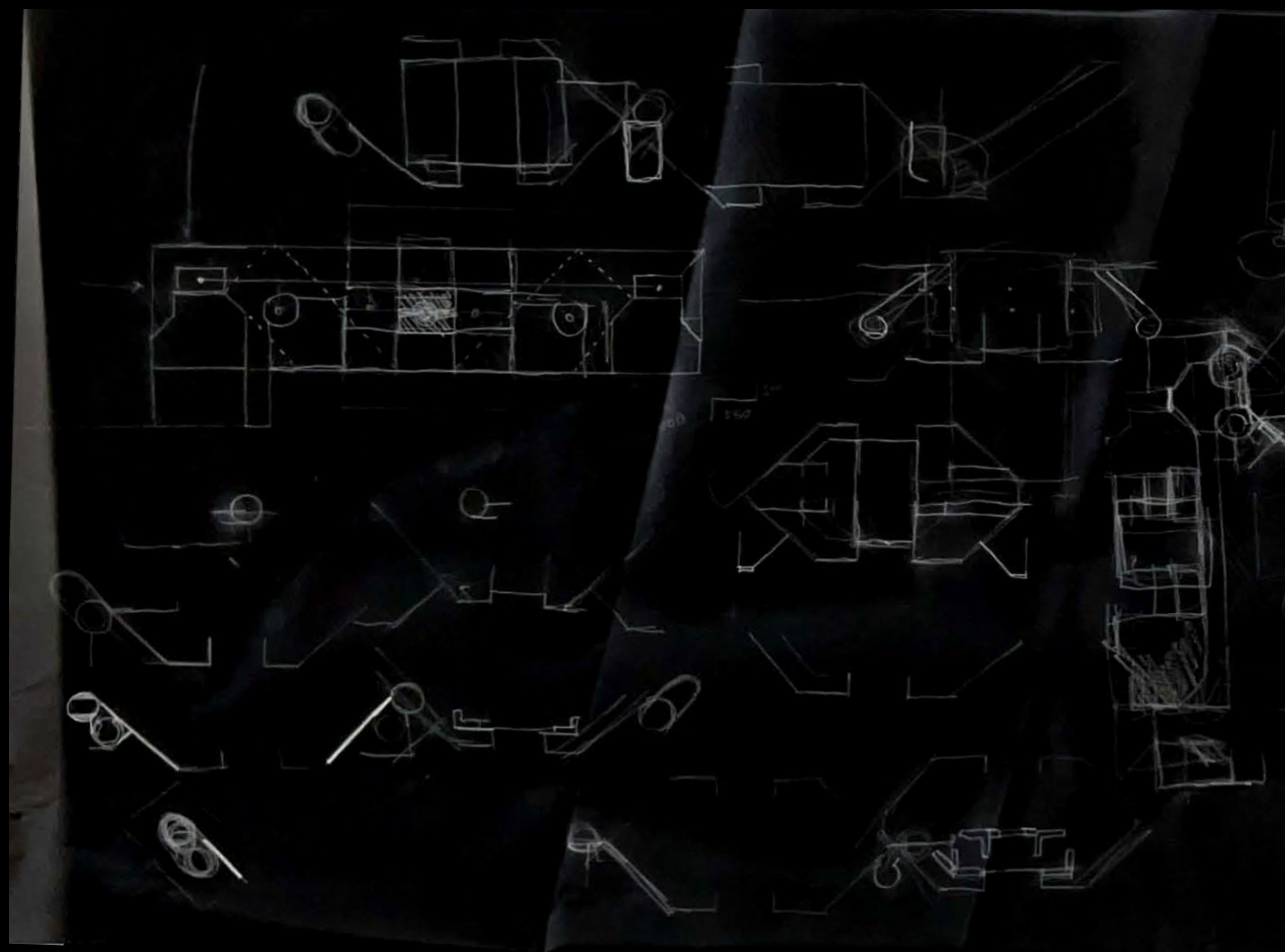


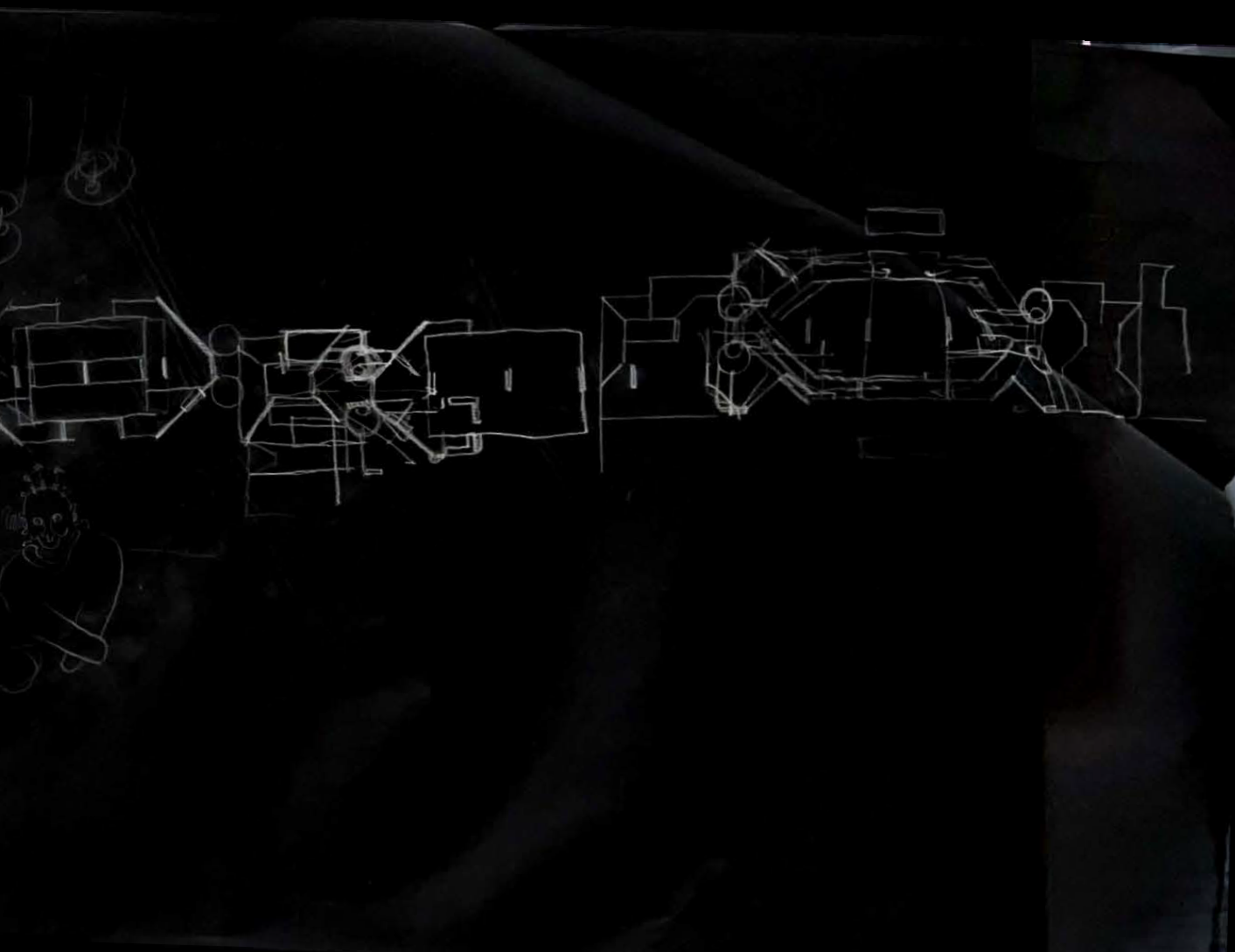


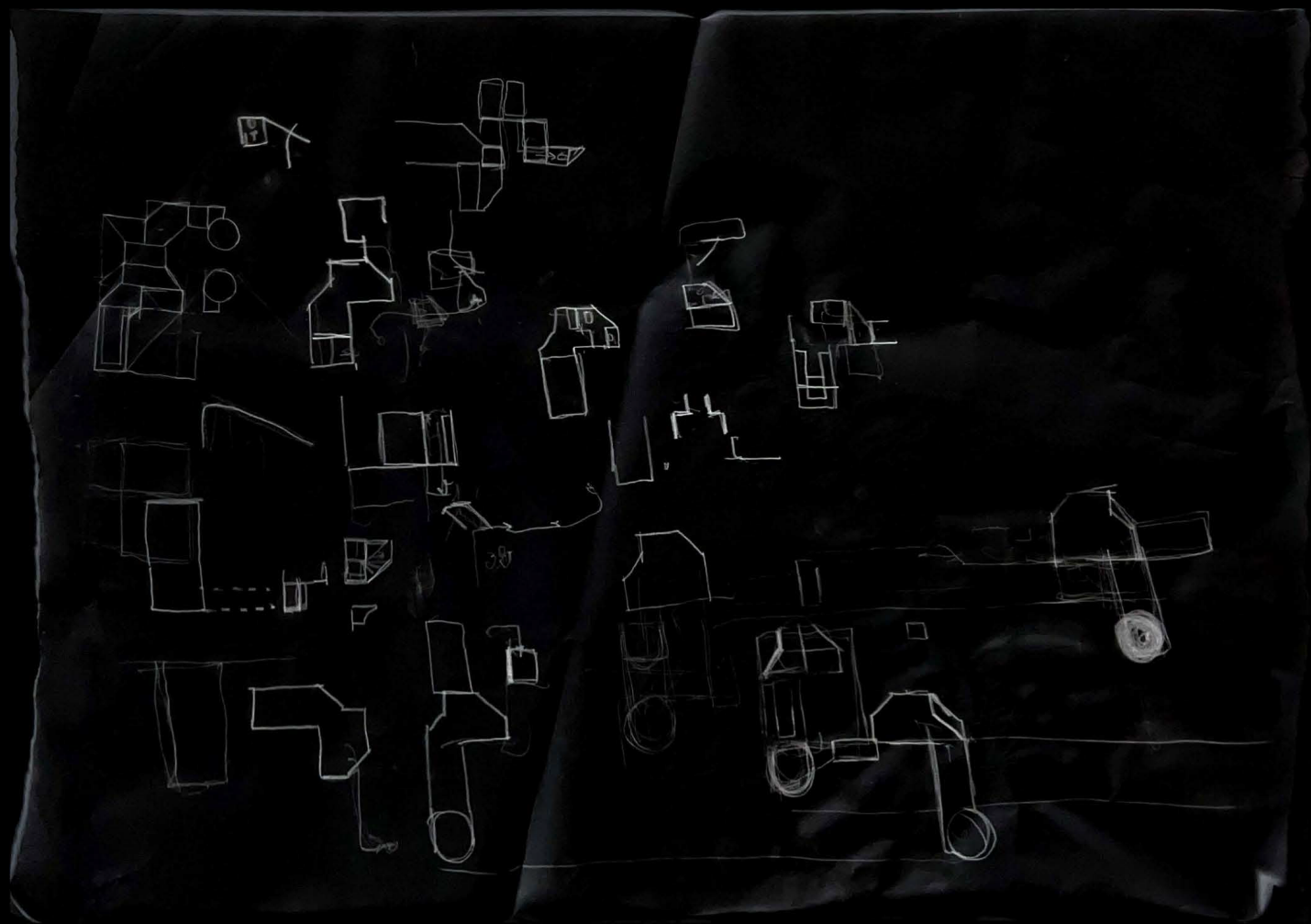


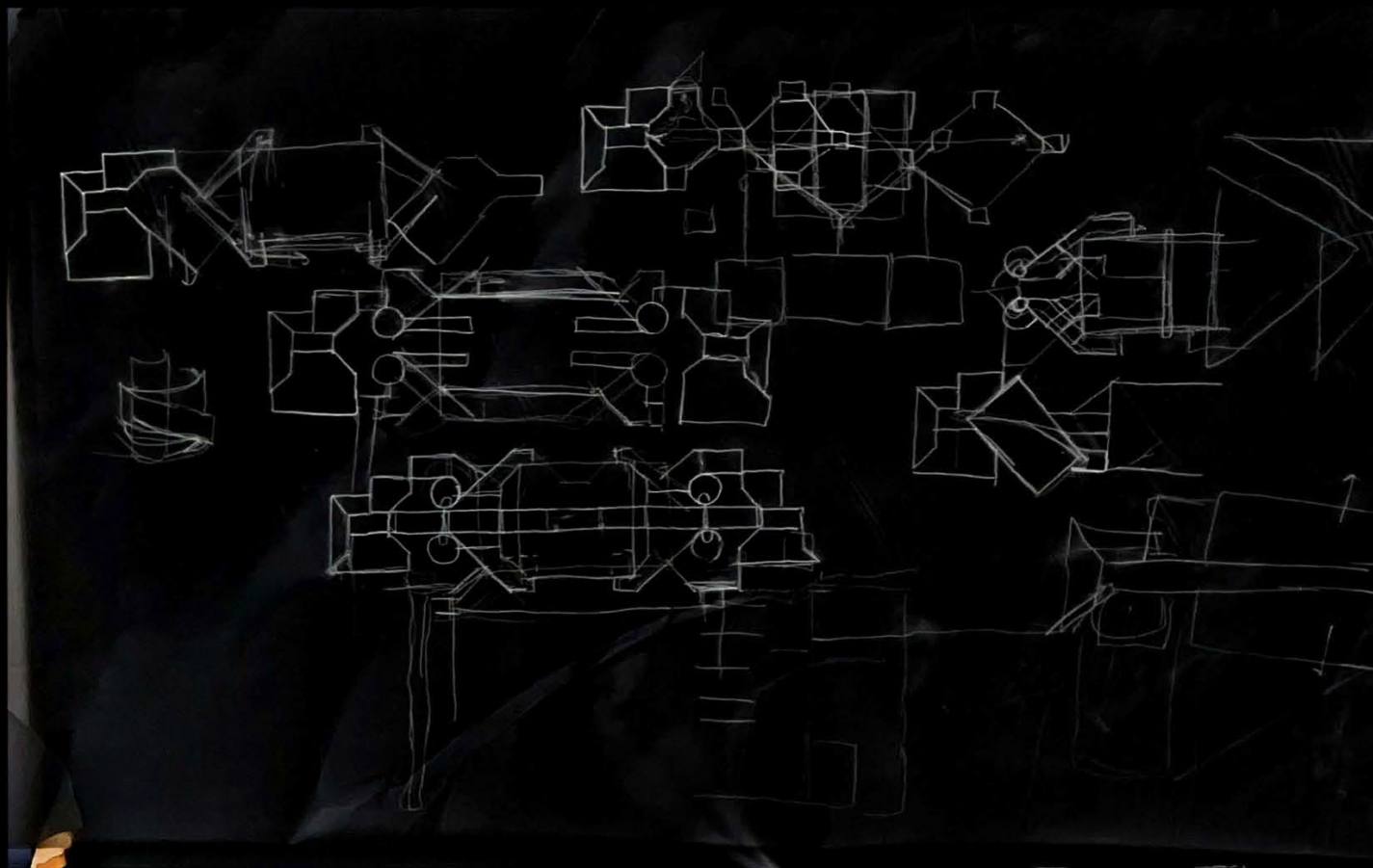


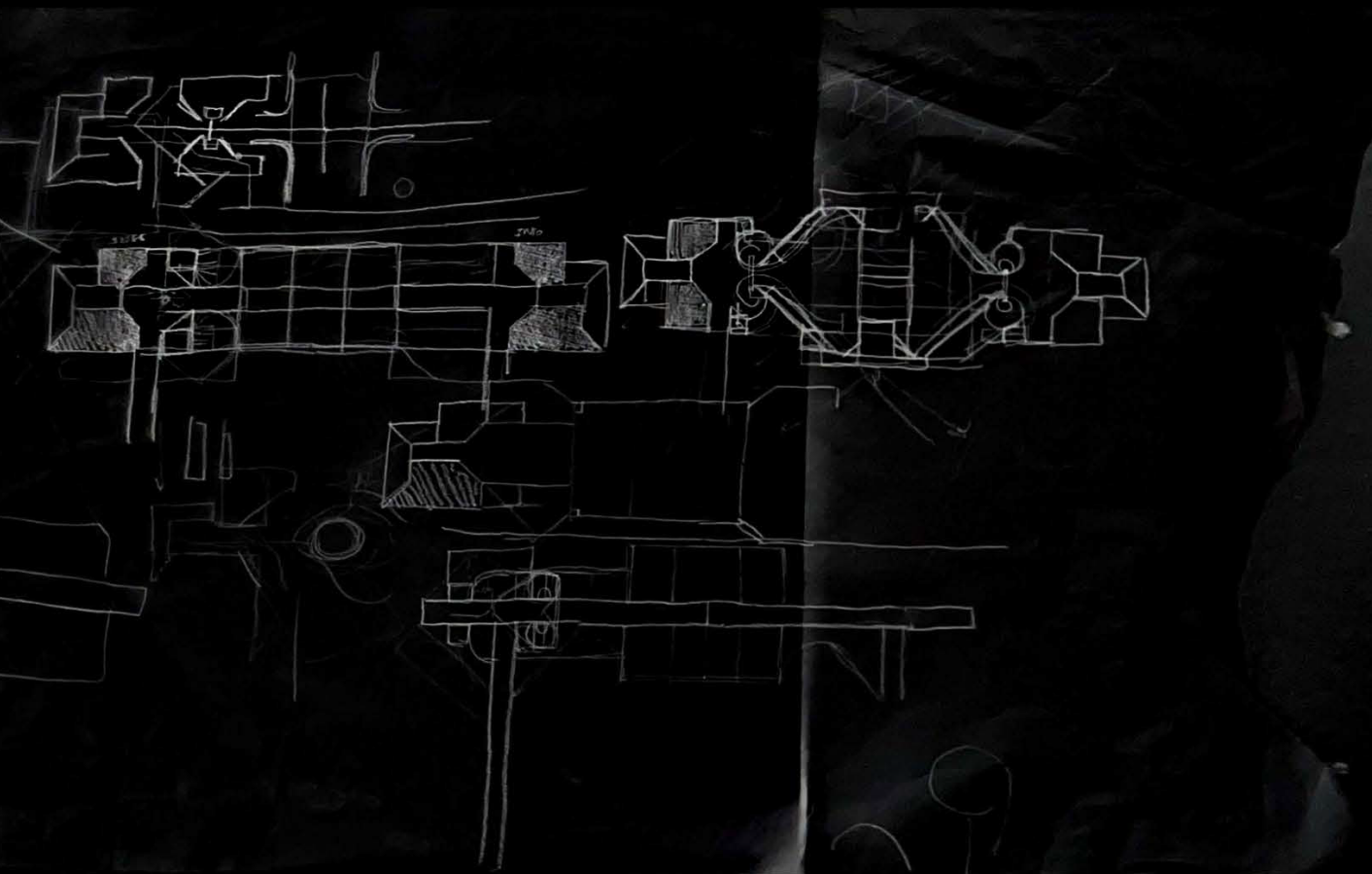


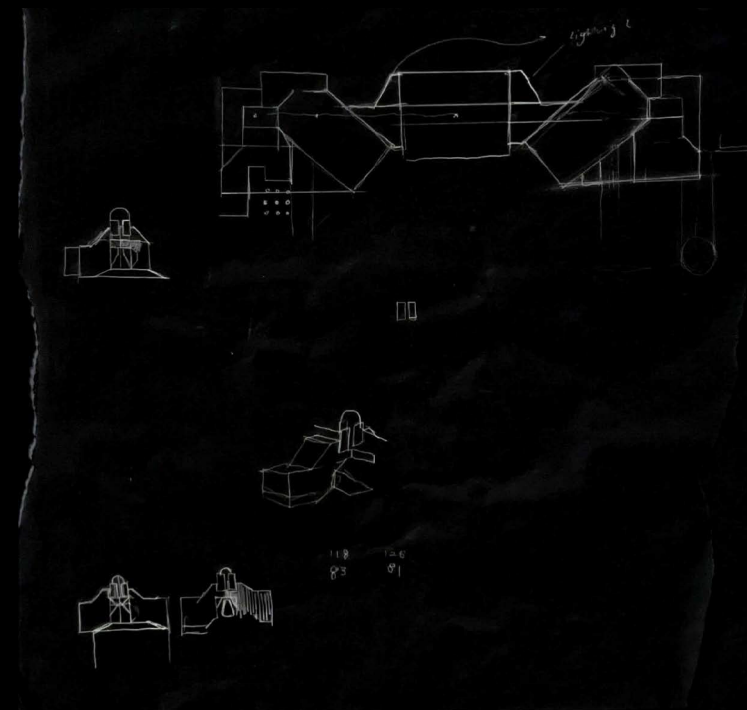
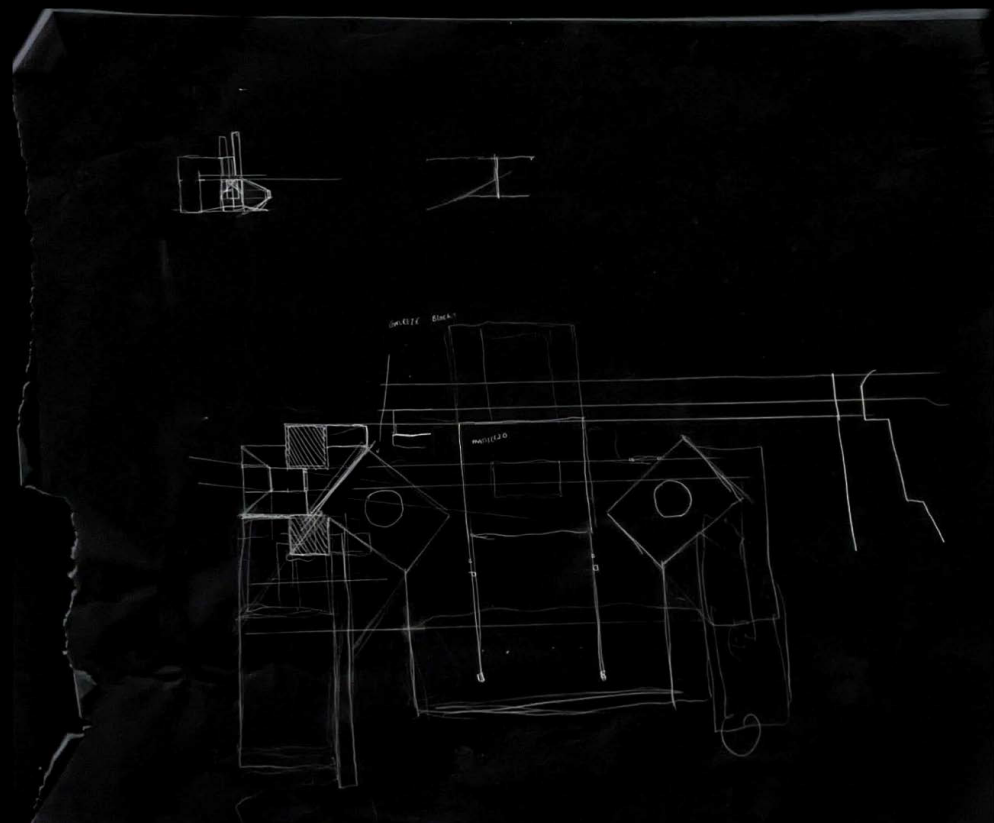


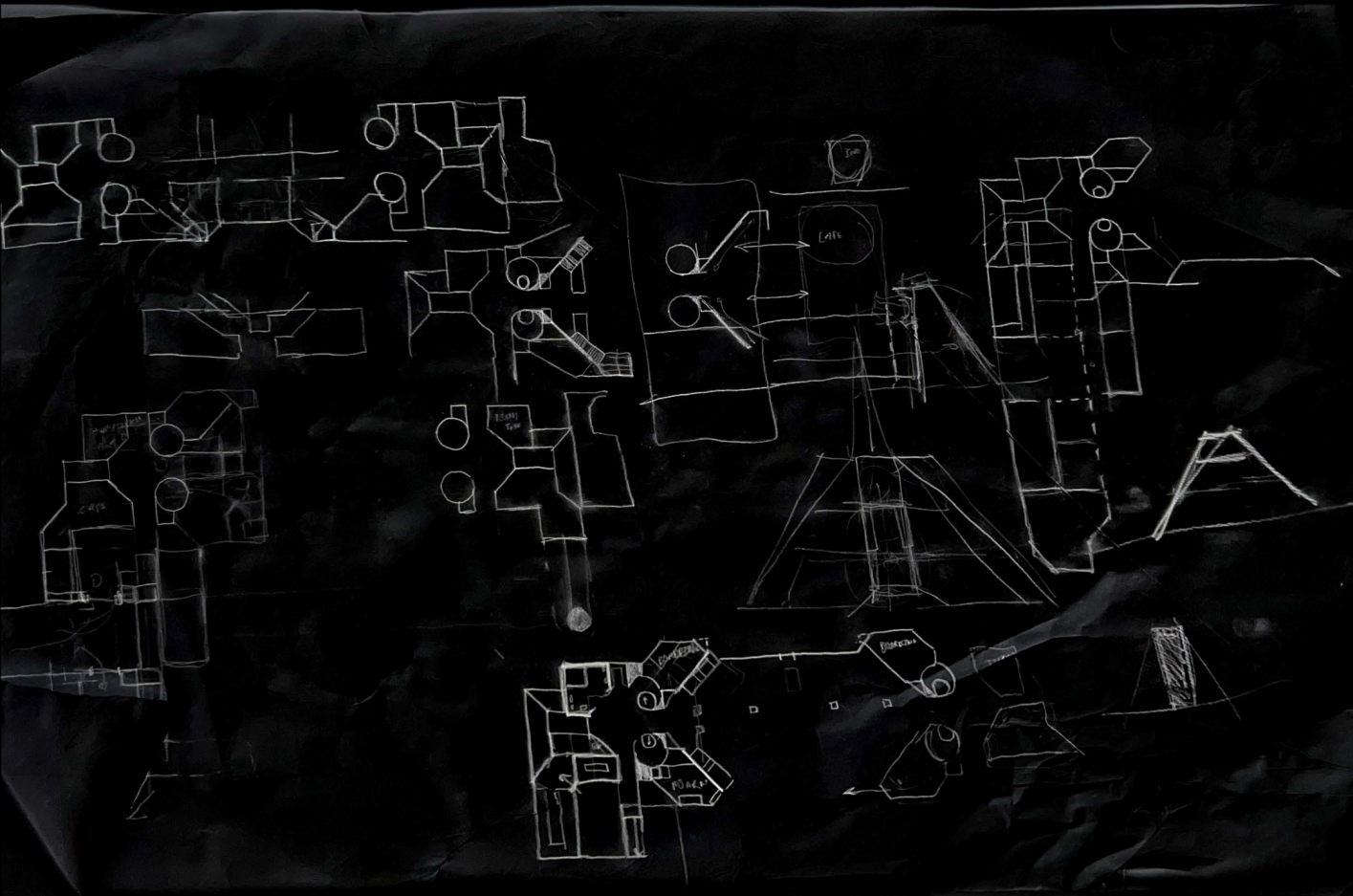


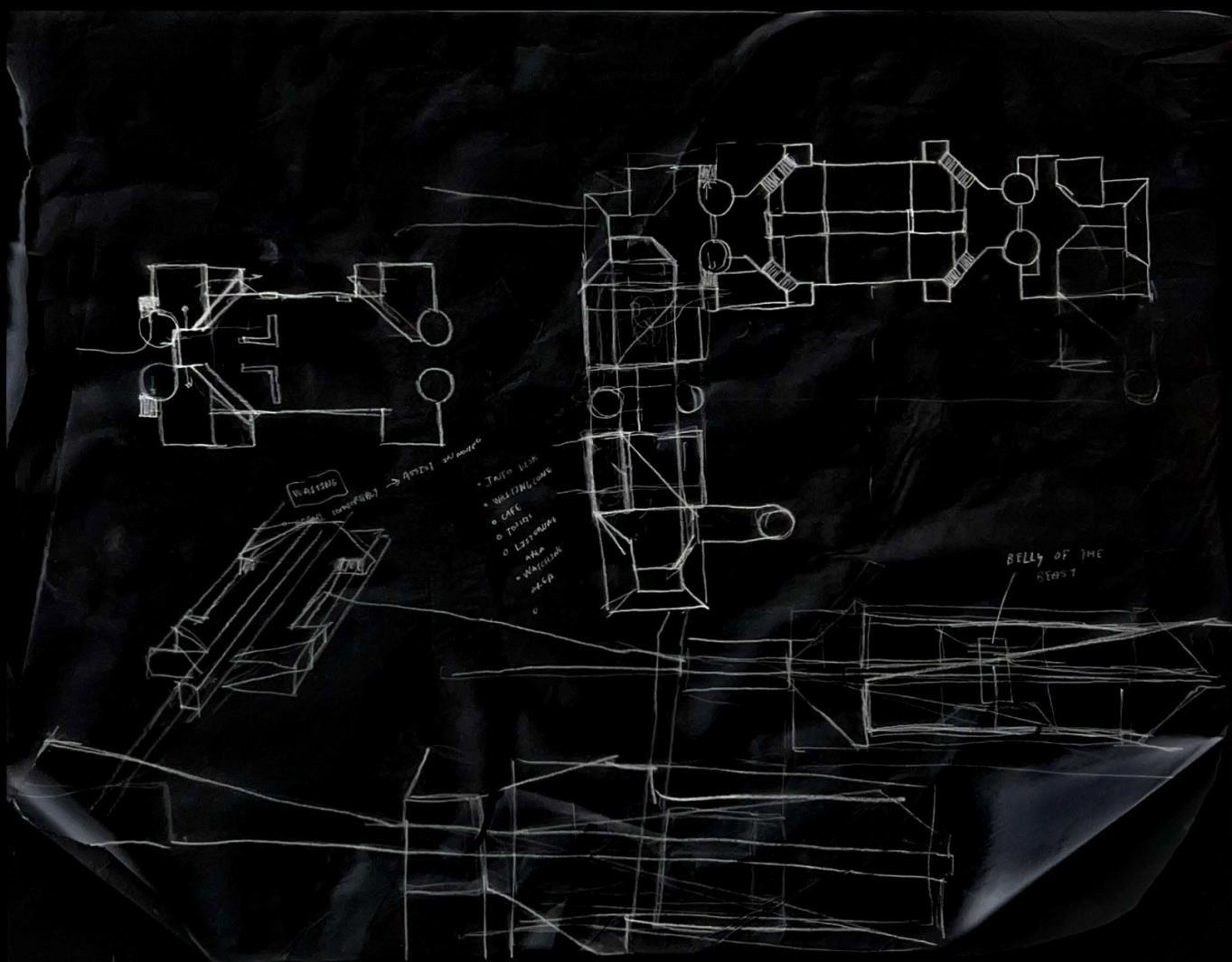


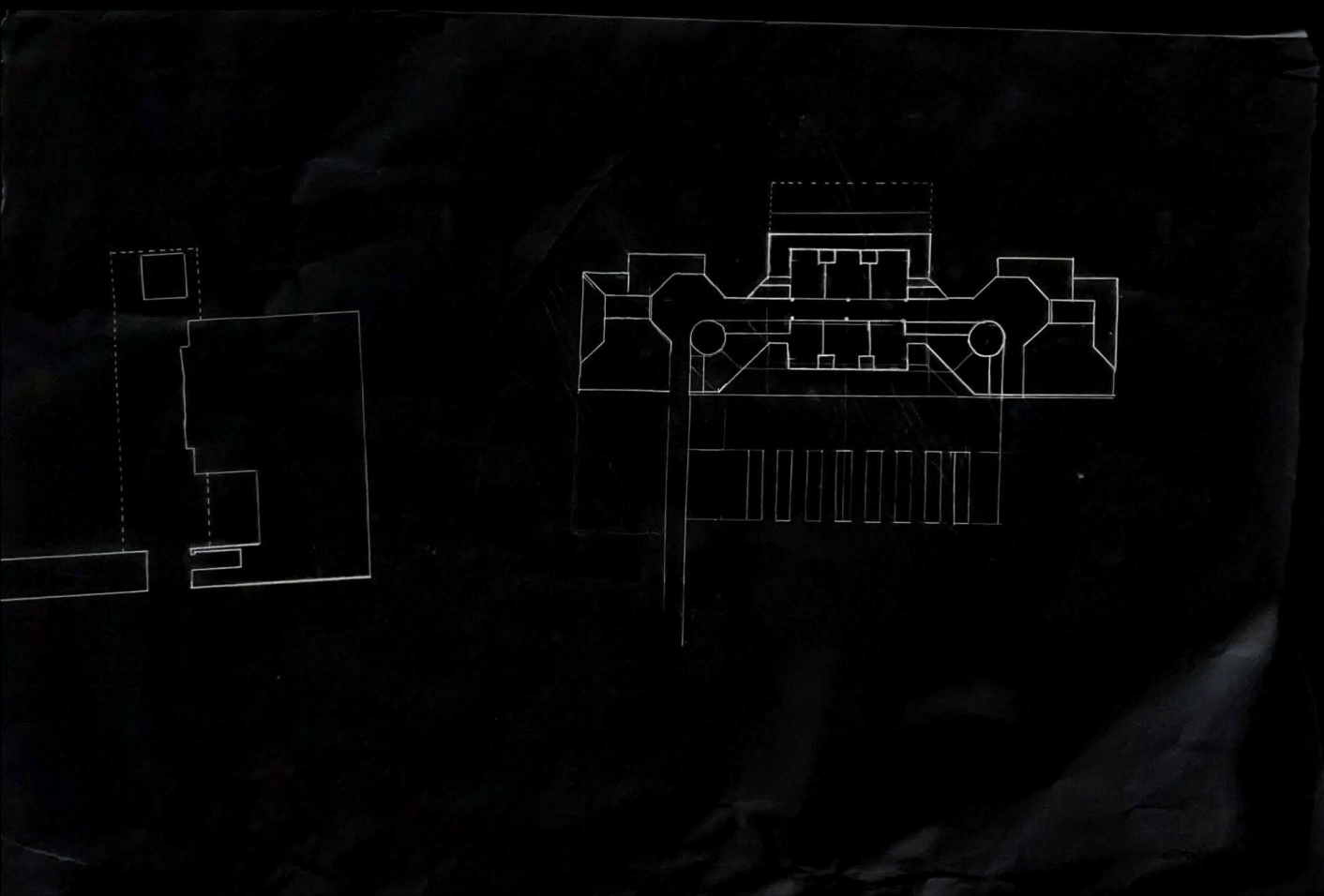


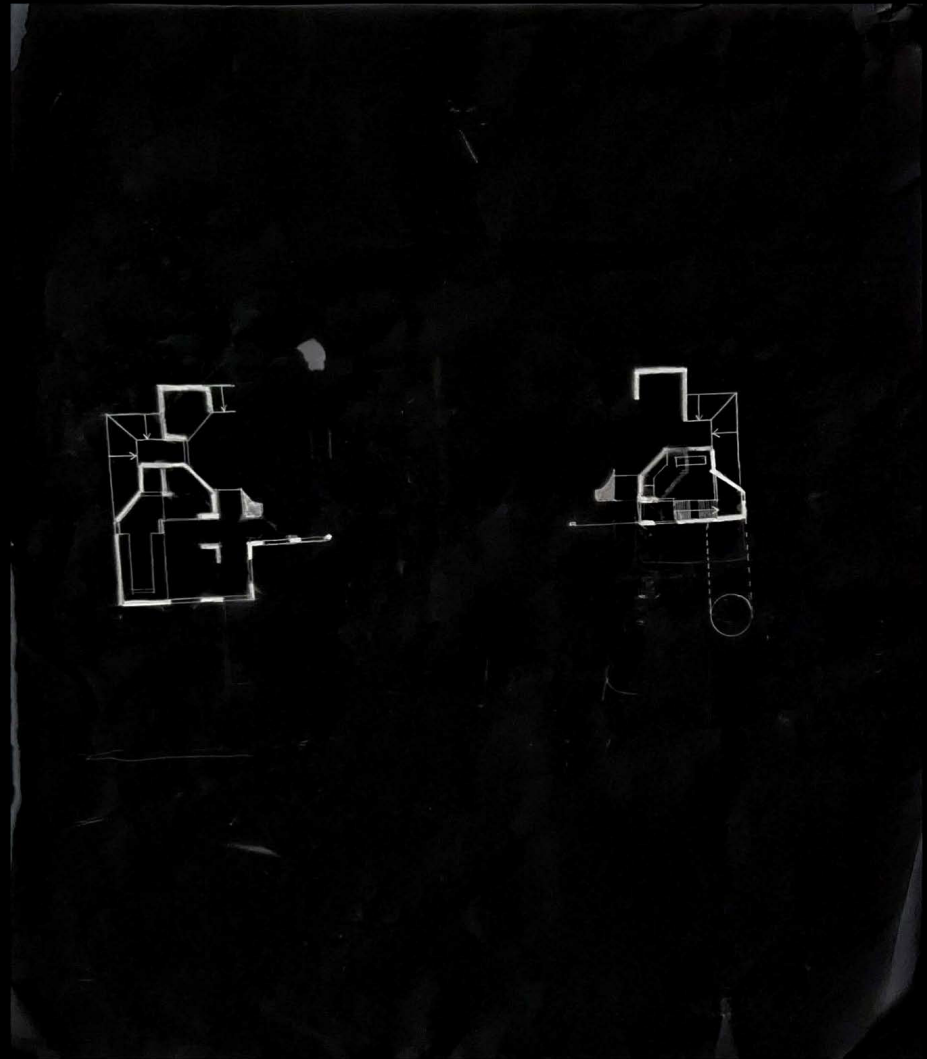


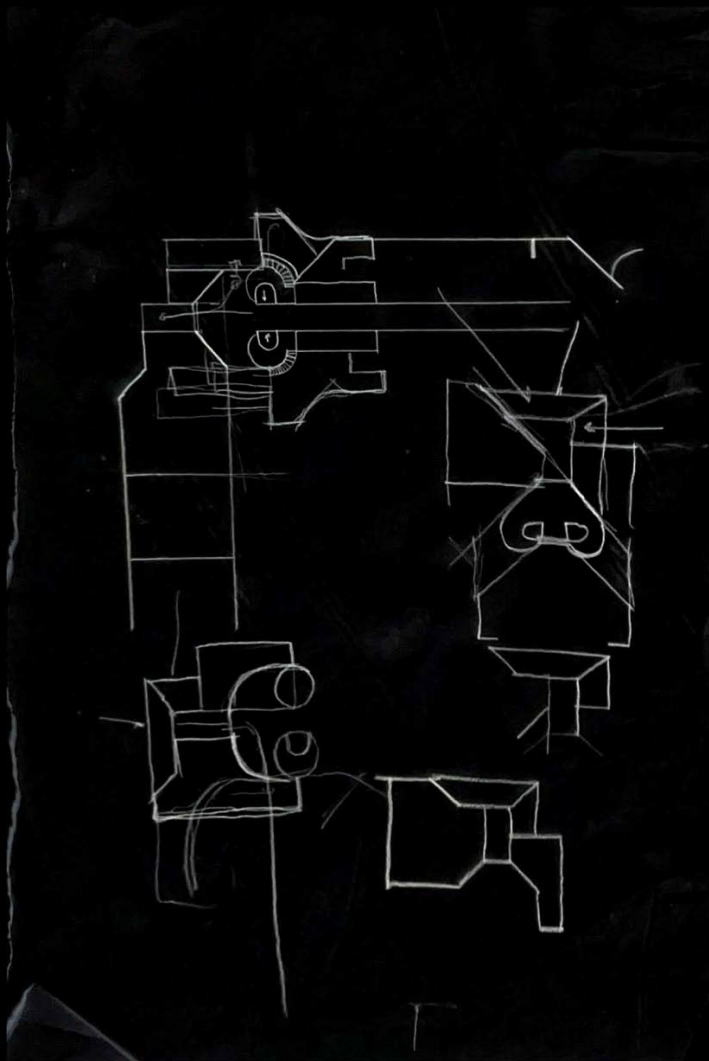


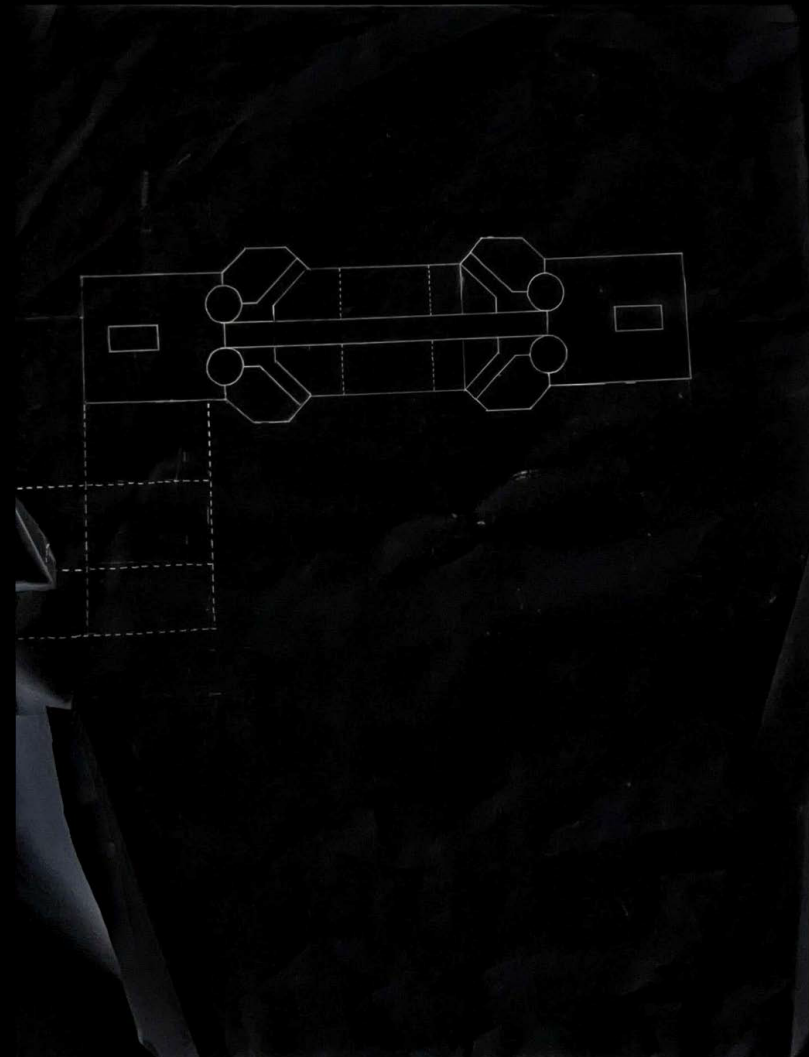


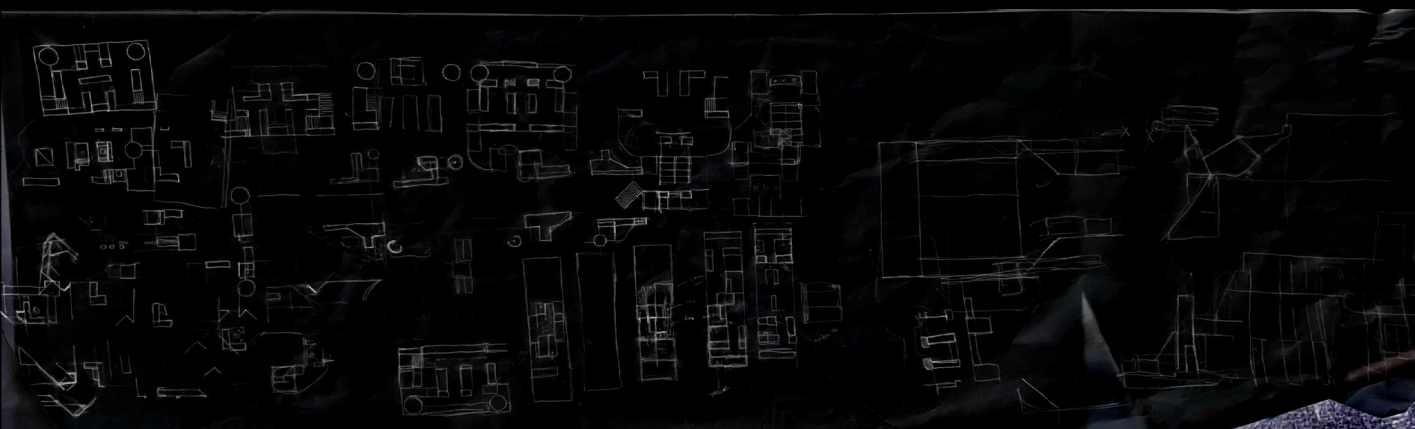








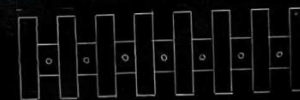
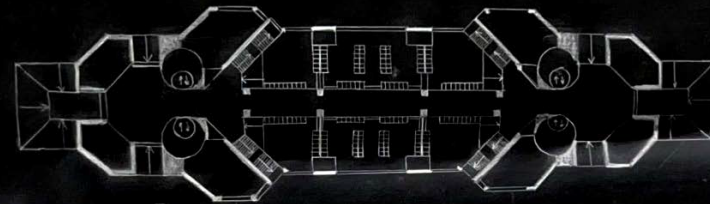




ARCHITECTURE IN GLOBAL SOCIETY

TEAM 10 EAST

STRUCTURALISM RELOADED



DRAW COMPLETE PROJECT 1:200

1:500 MODEL WORKING

2. SELECT SPECIFIC PARTS + WORK OUT PERSPECTIVE

- PLAN ✓
- CONTEXT
- ELEVATION

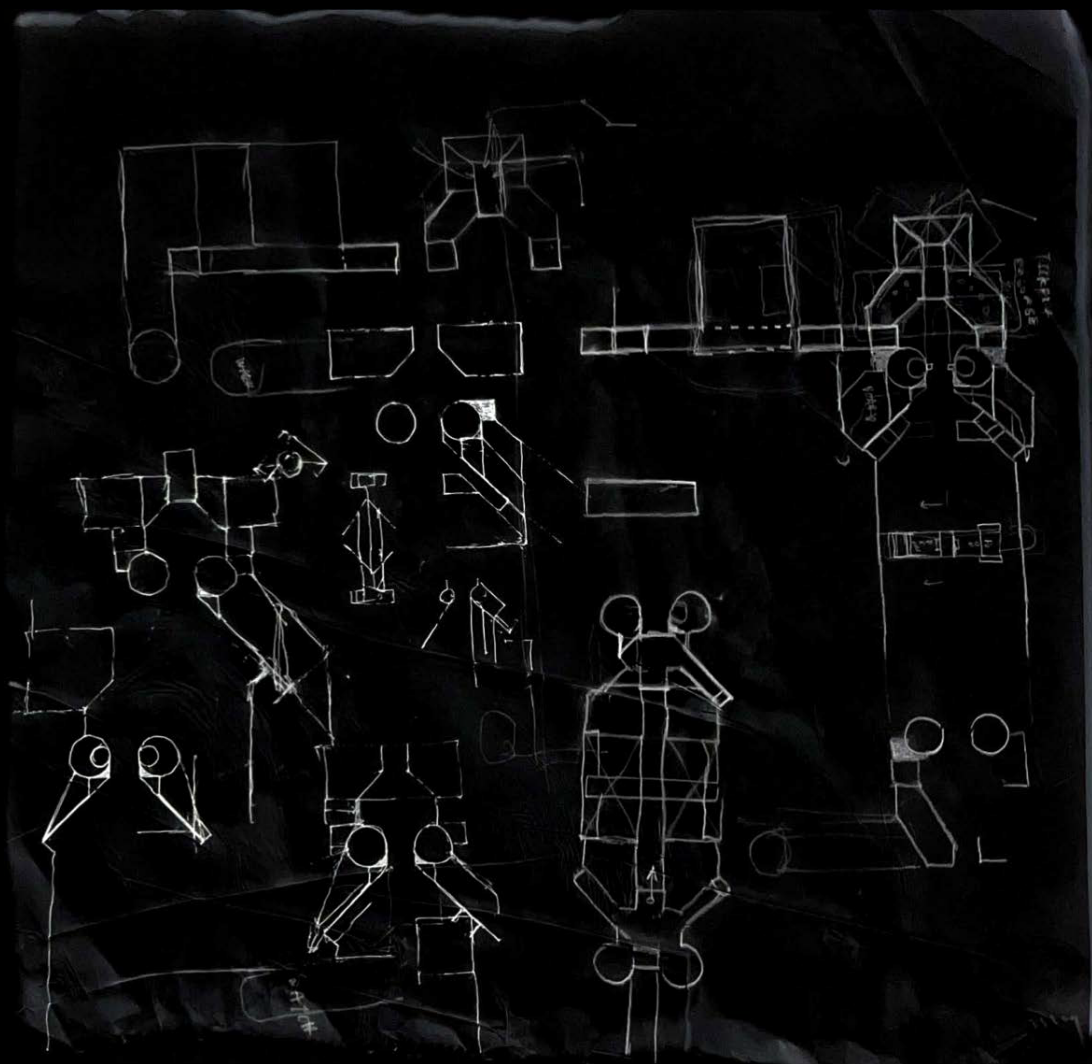
WHY DO THIS HERE NOW?
TYPE

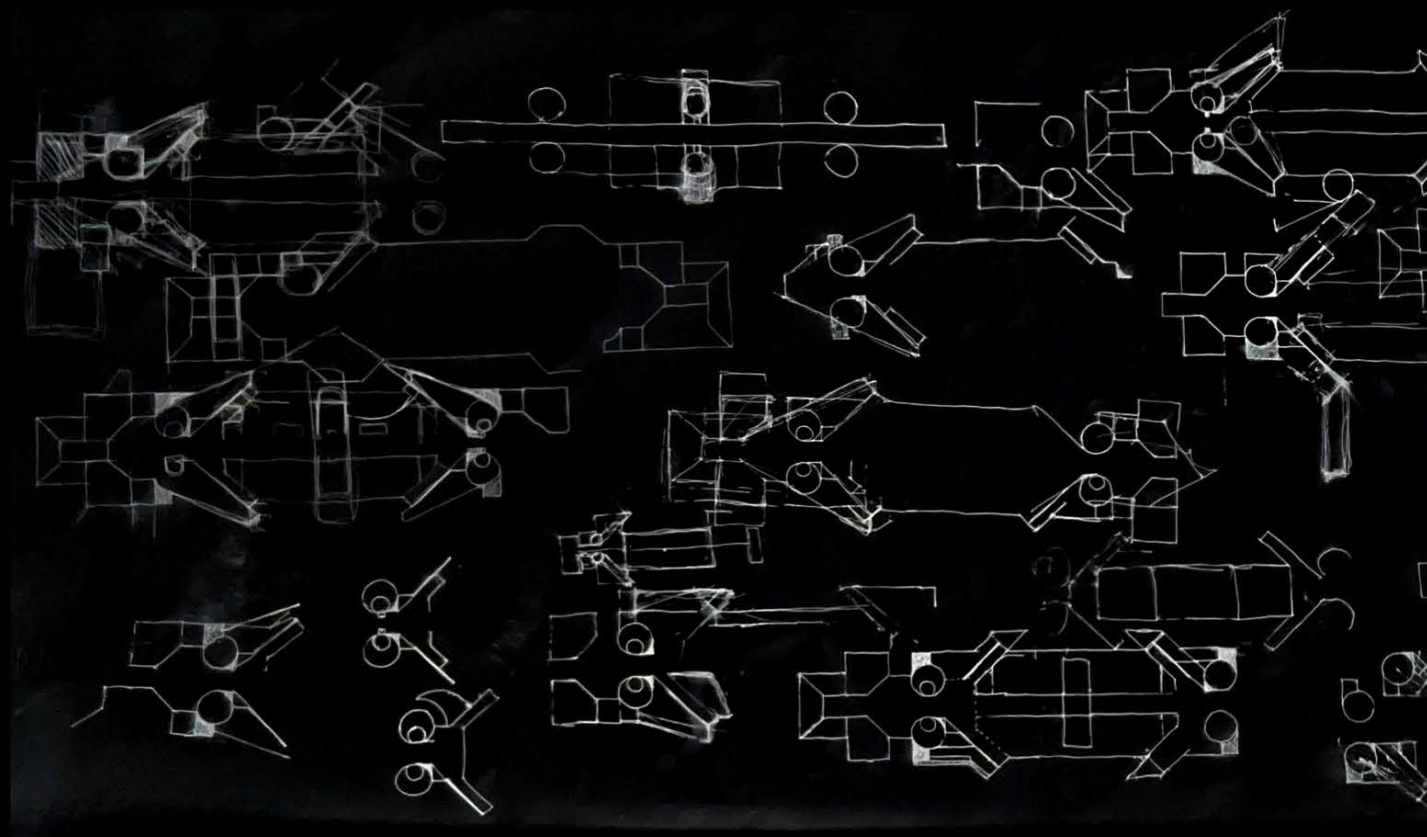
IM ZACHER
BOFFLL
JAPANESE METABOLISM

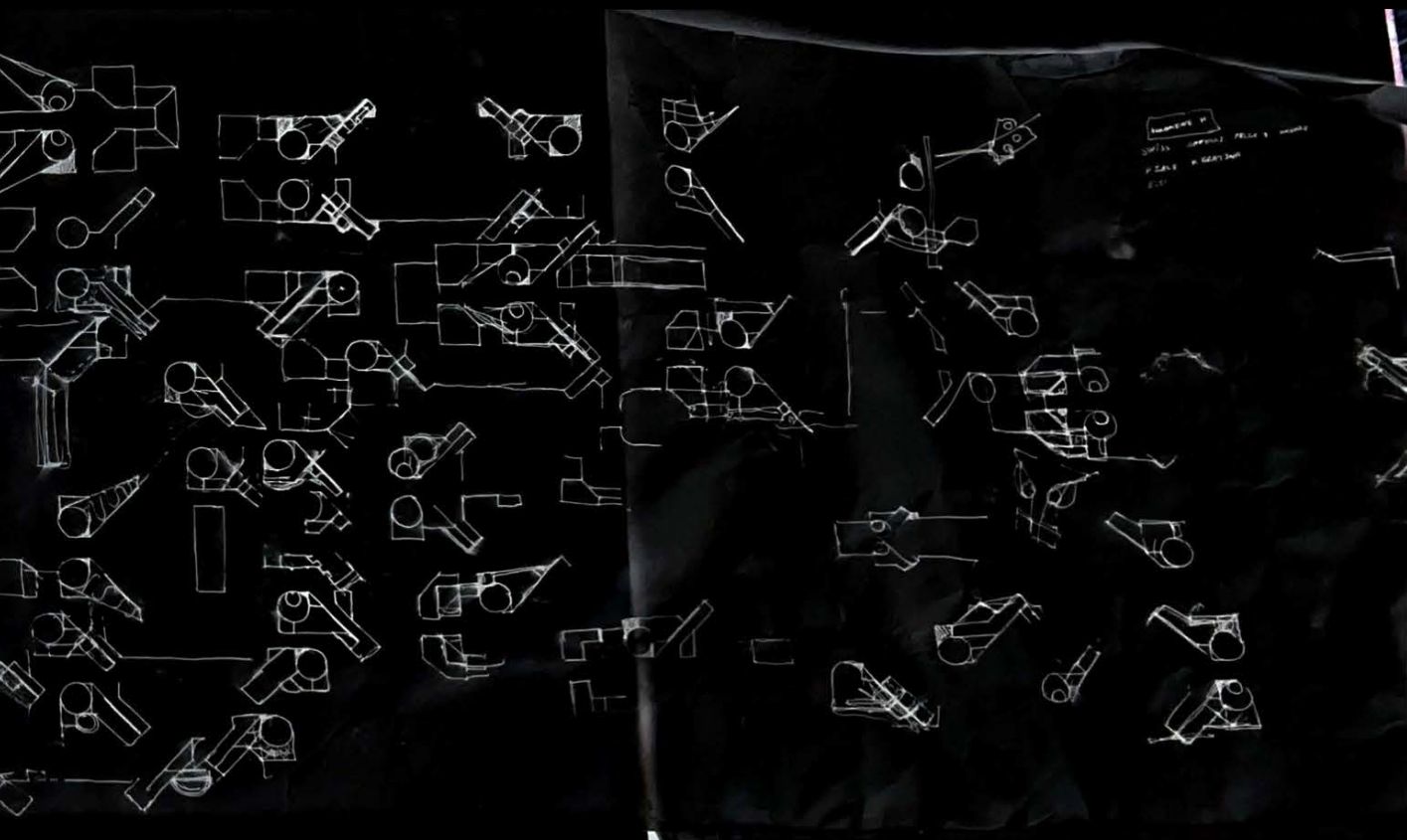
3. BUILD REACTION OF BUILDINGS

60-70%

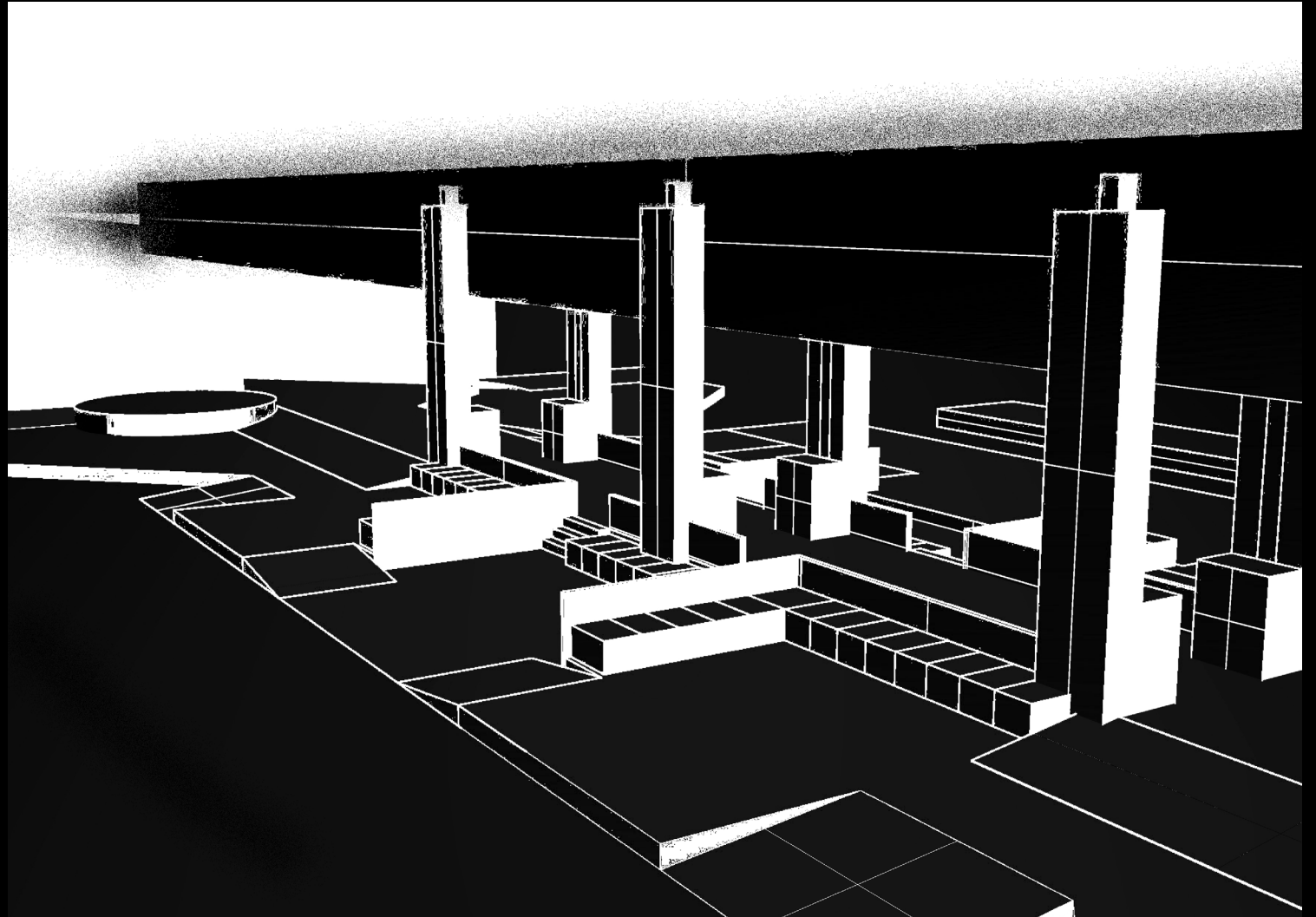
3-5 PROJECTS

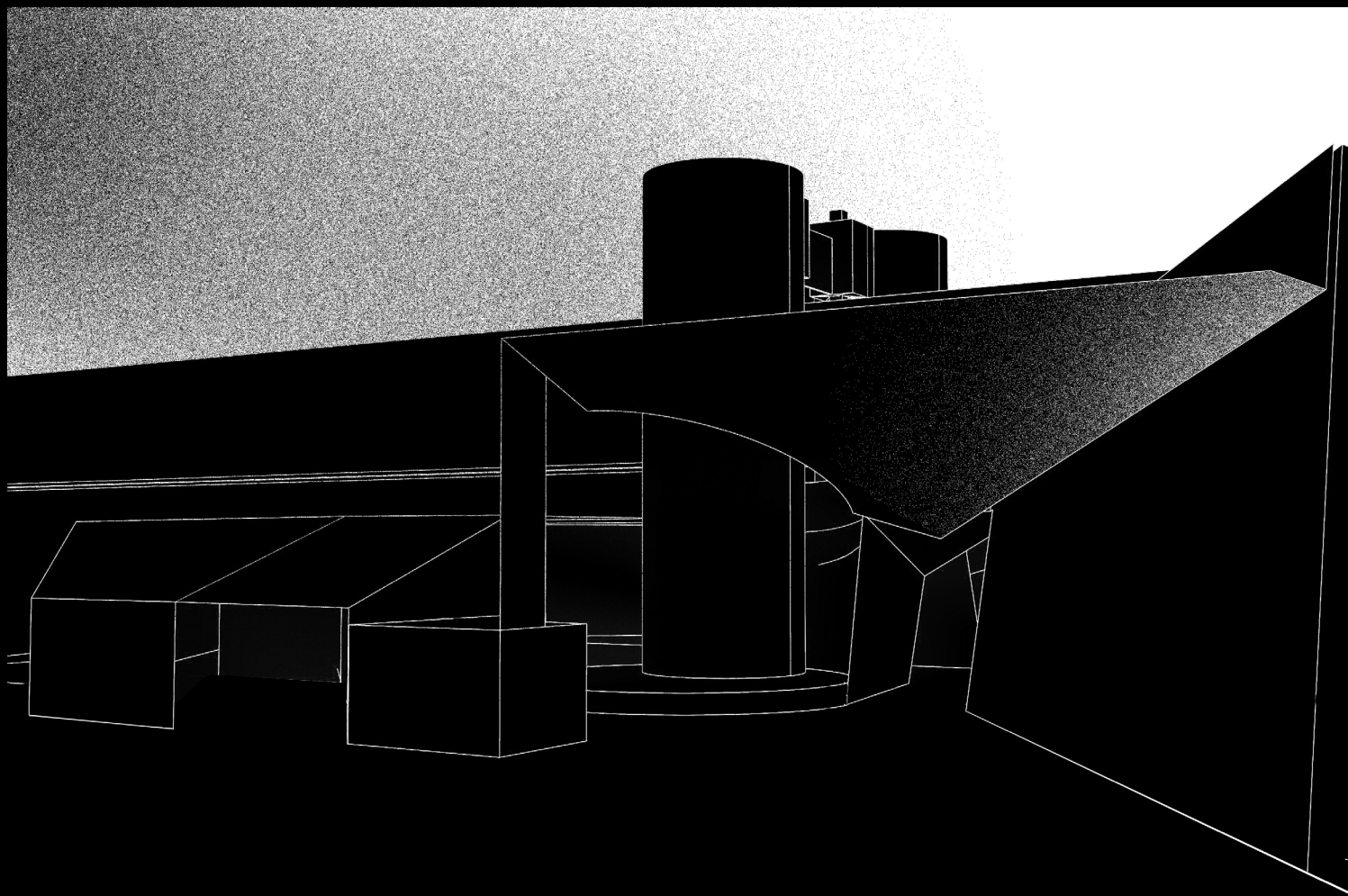


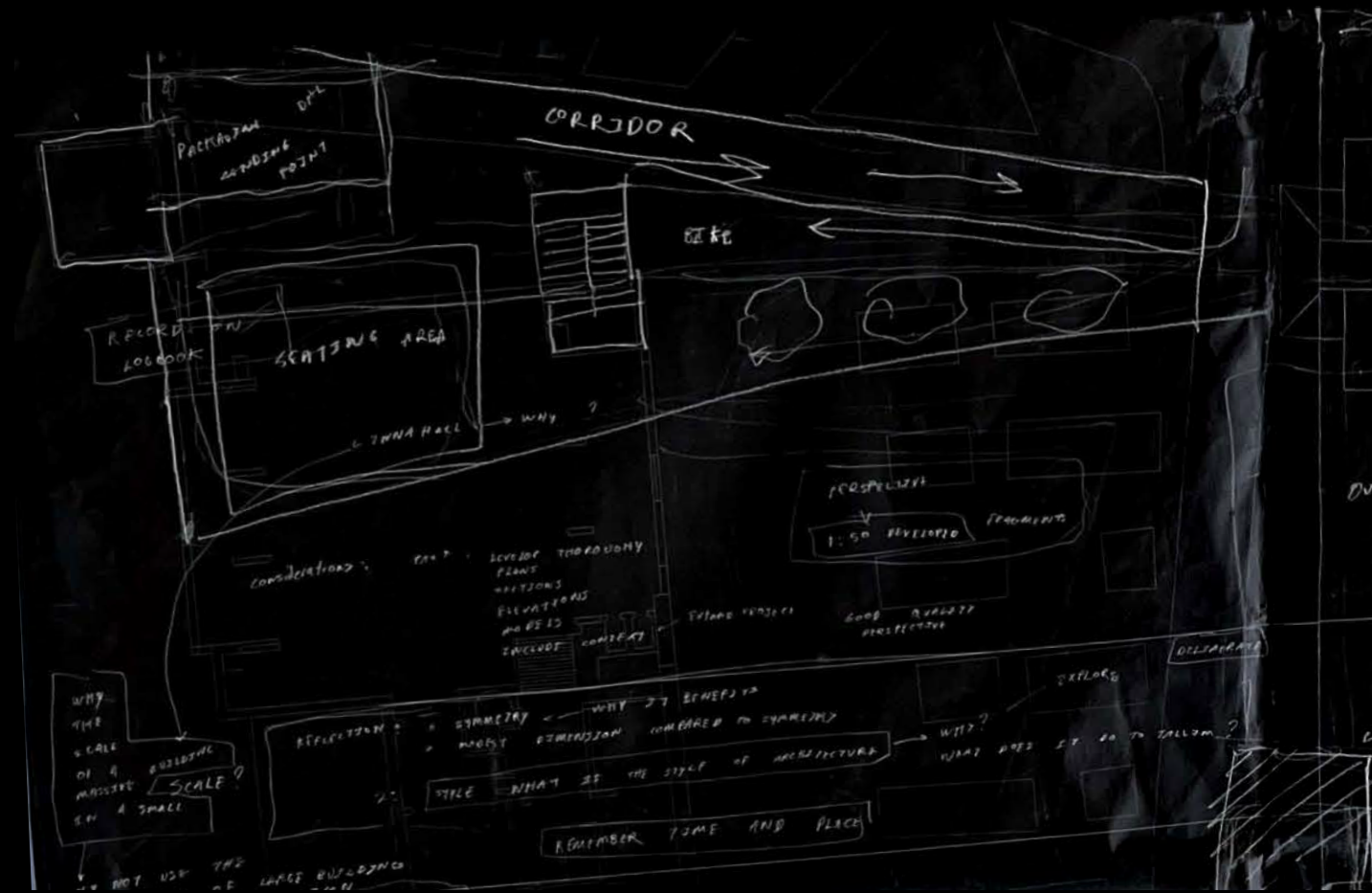


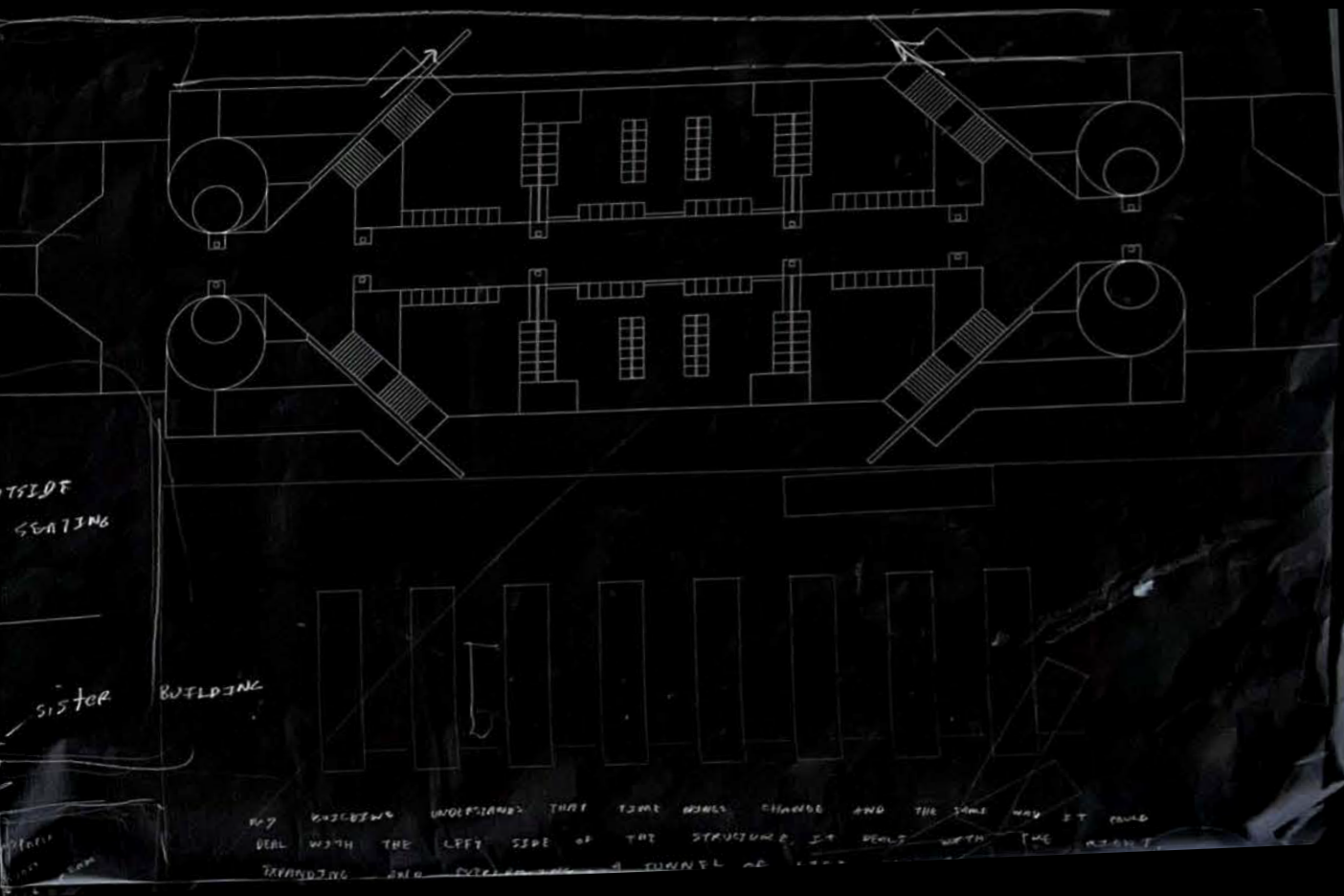


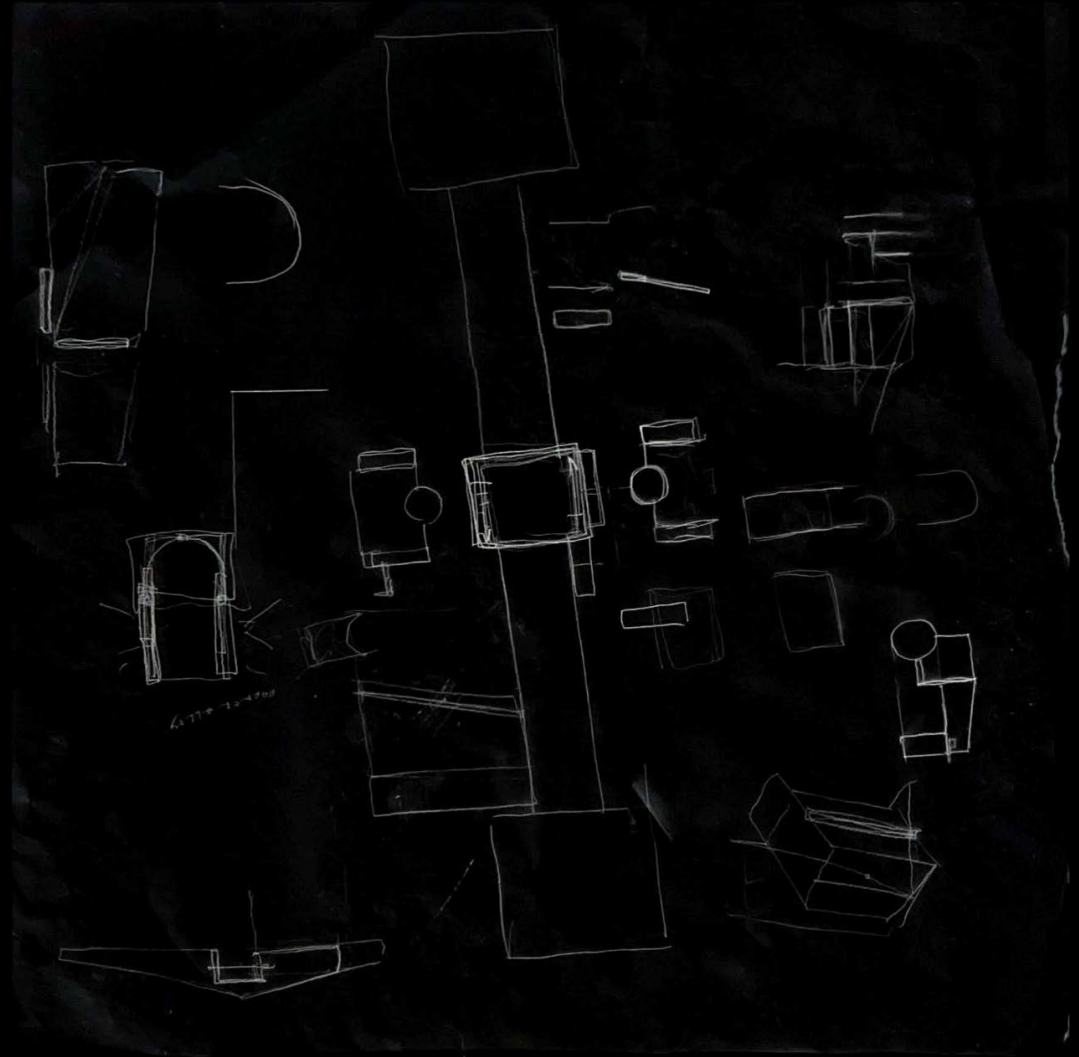
Inventory #
SOLIS (SOLIS) PELLE 1 (SOLIS)
H. 2000 H. 2000
1/1

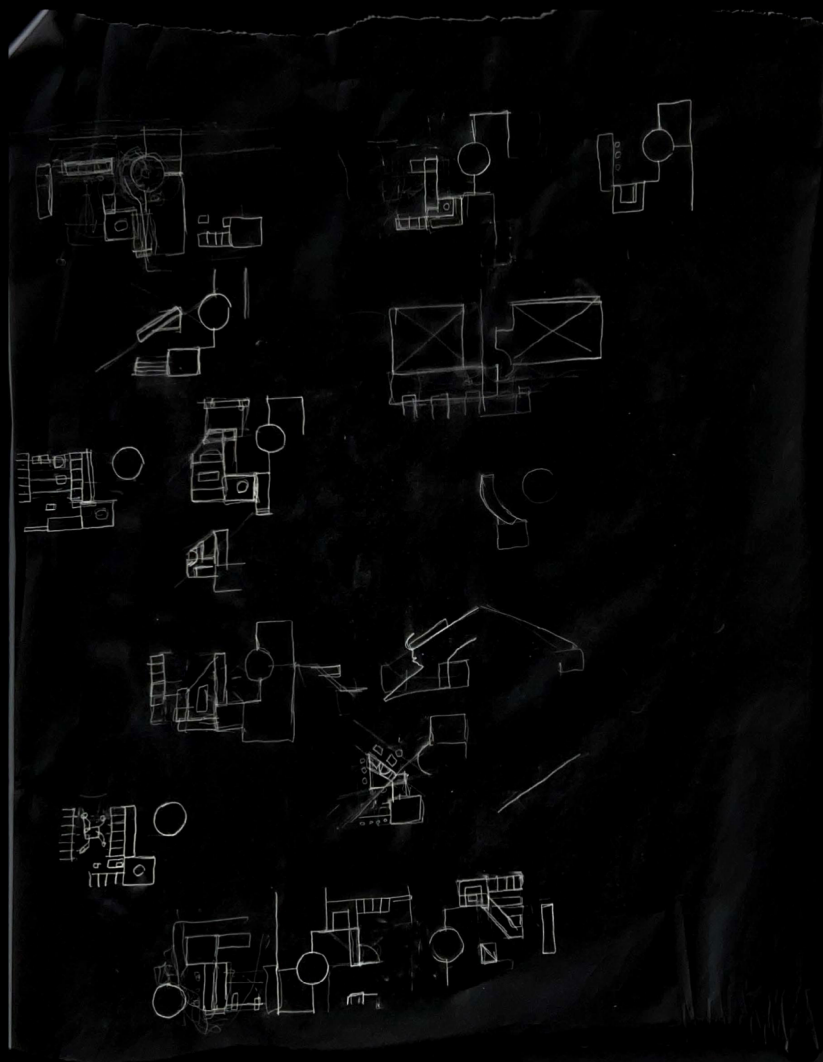




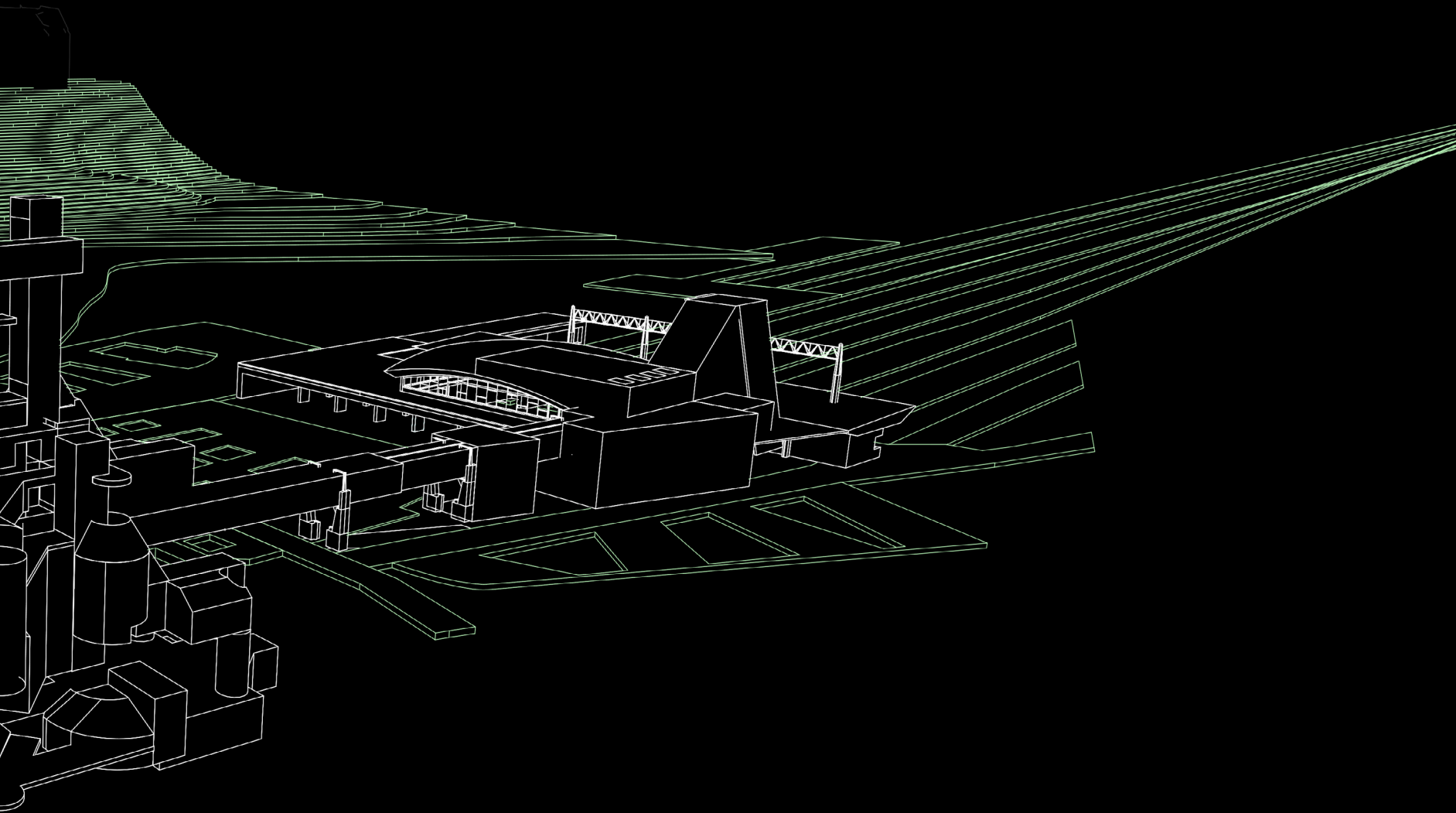


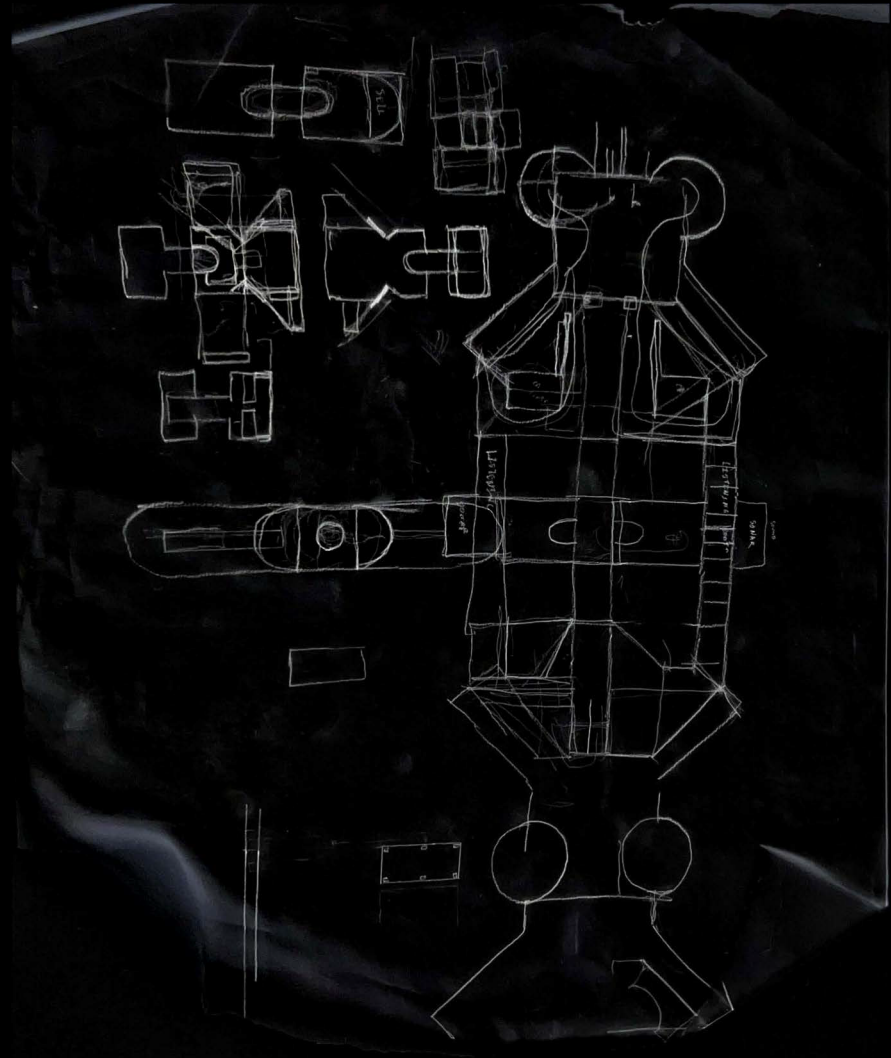


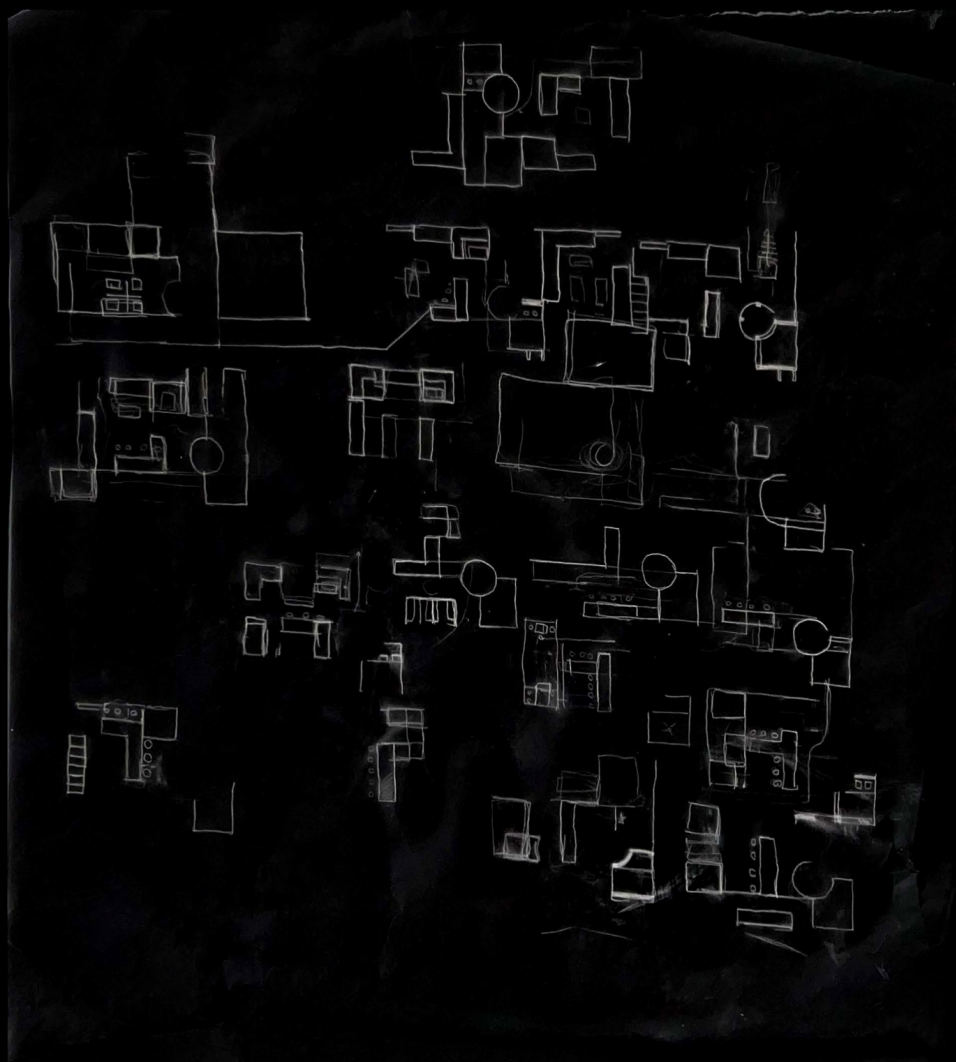




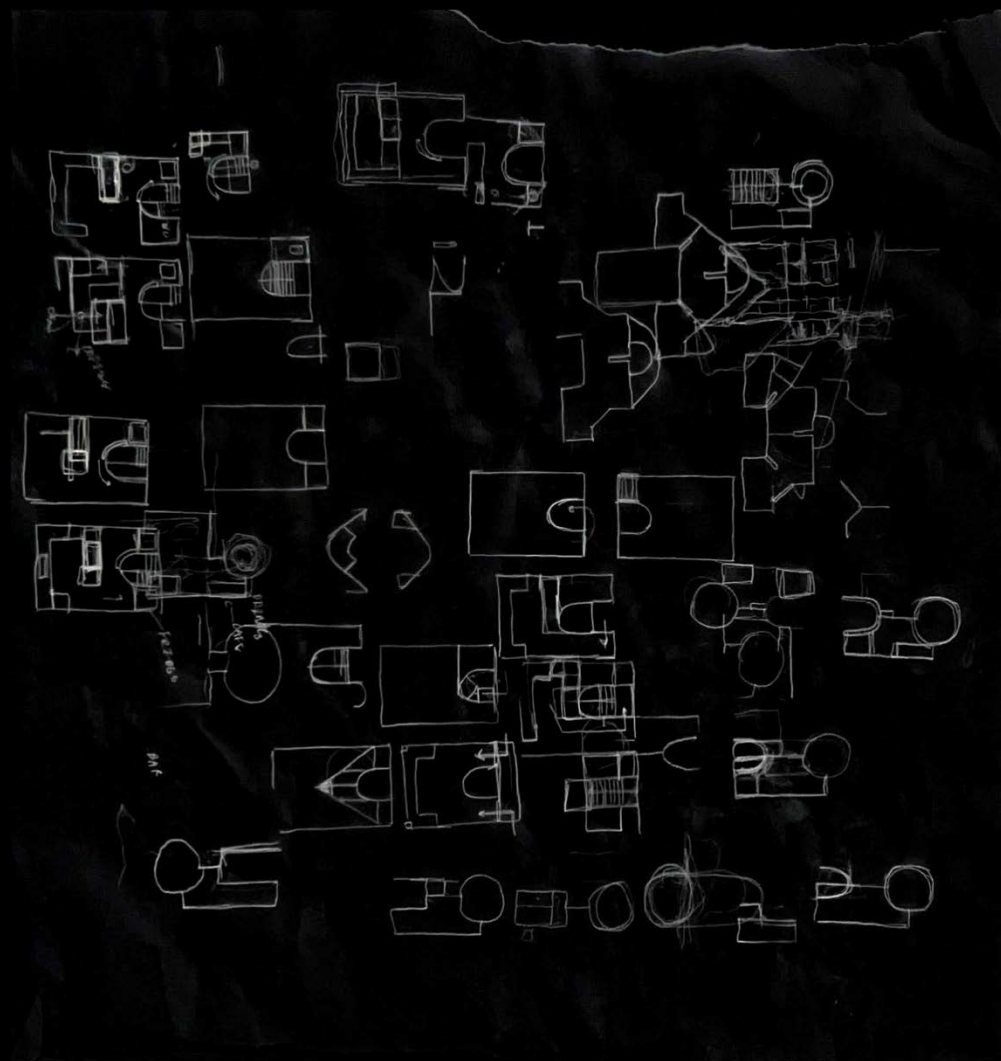


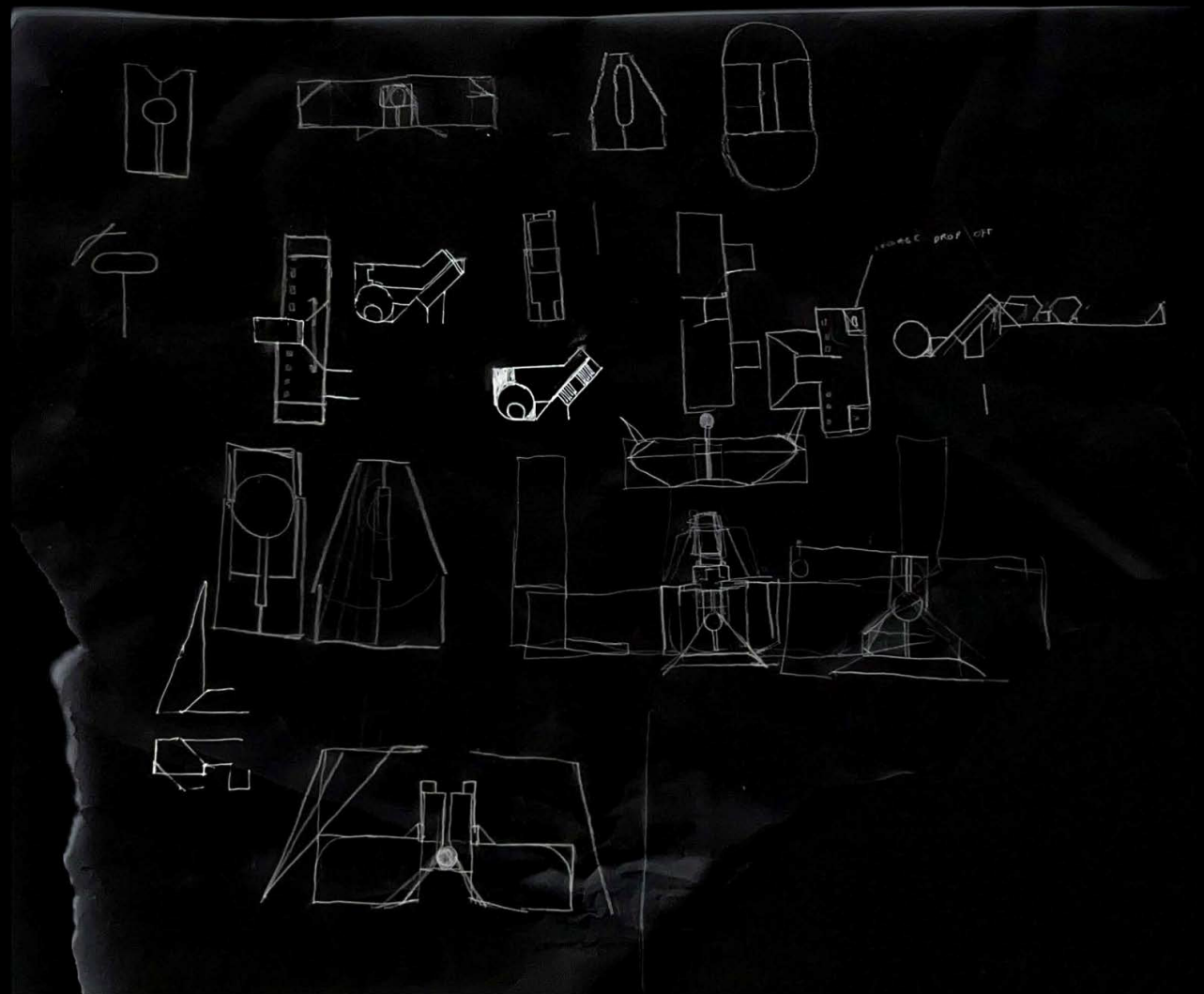


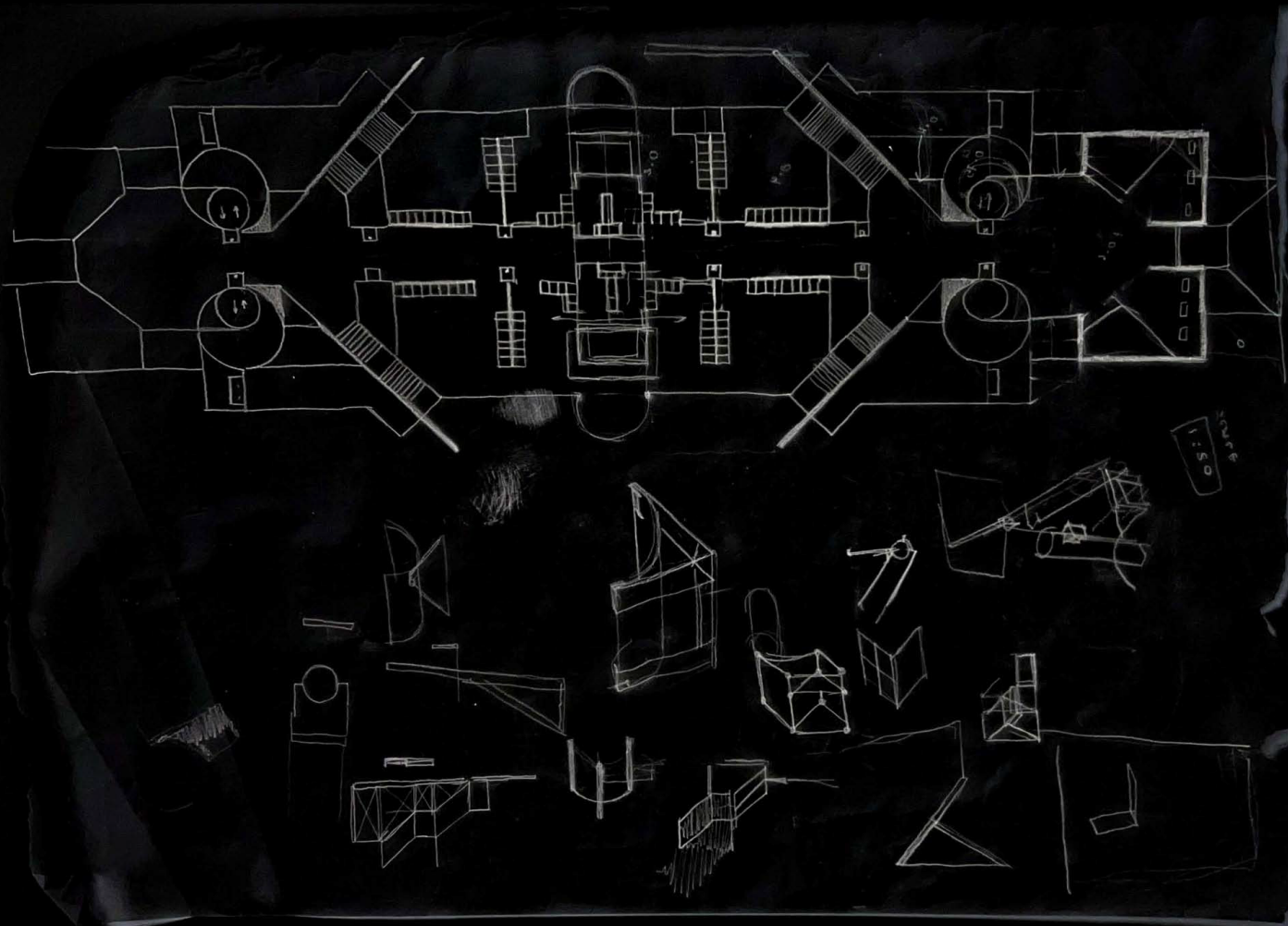


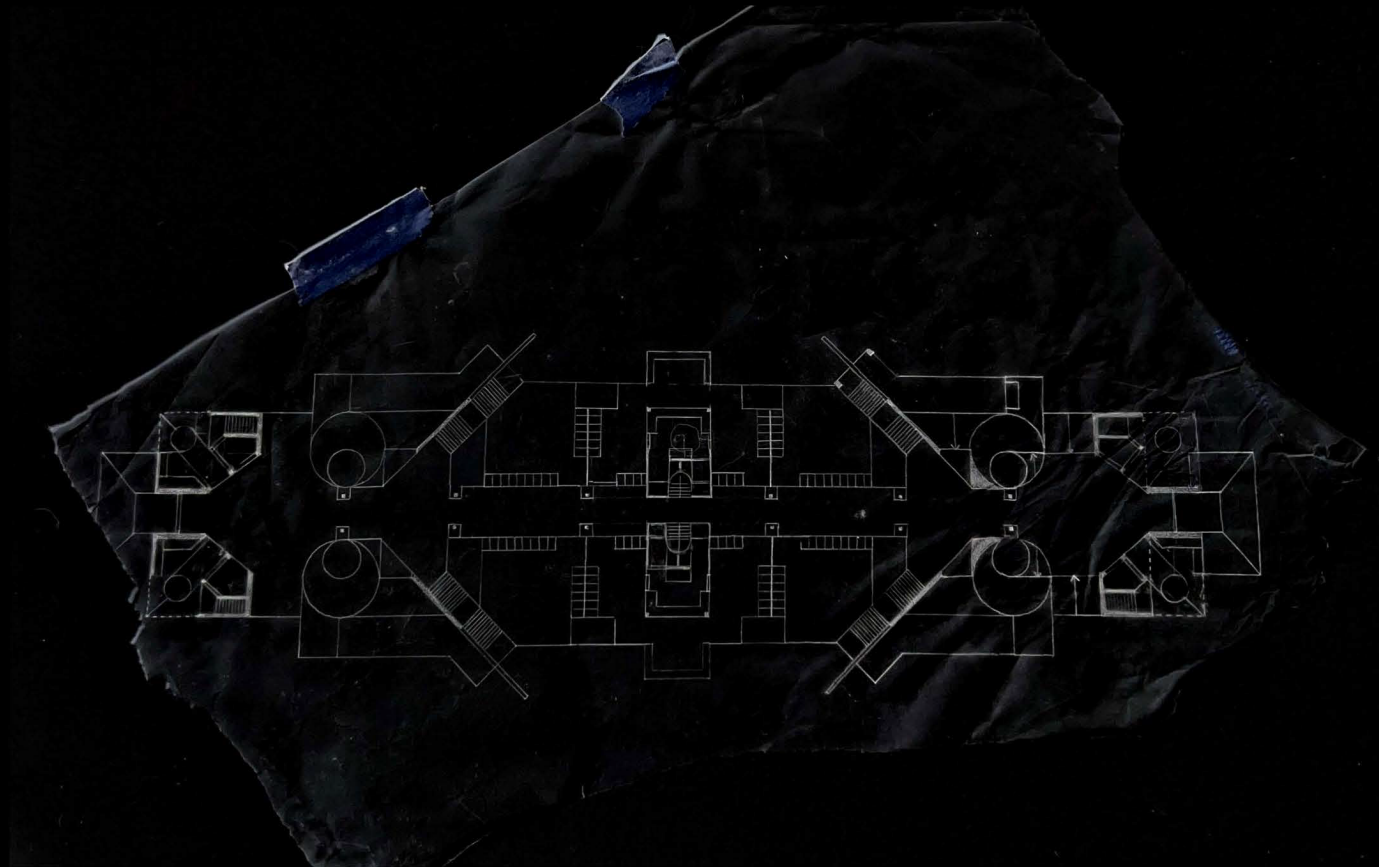


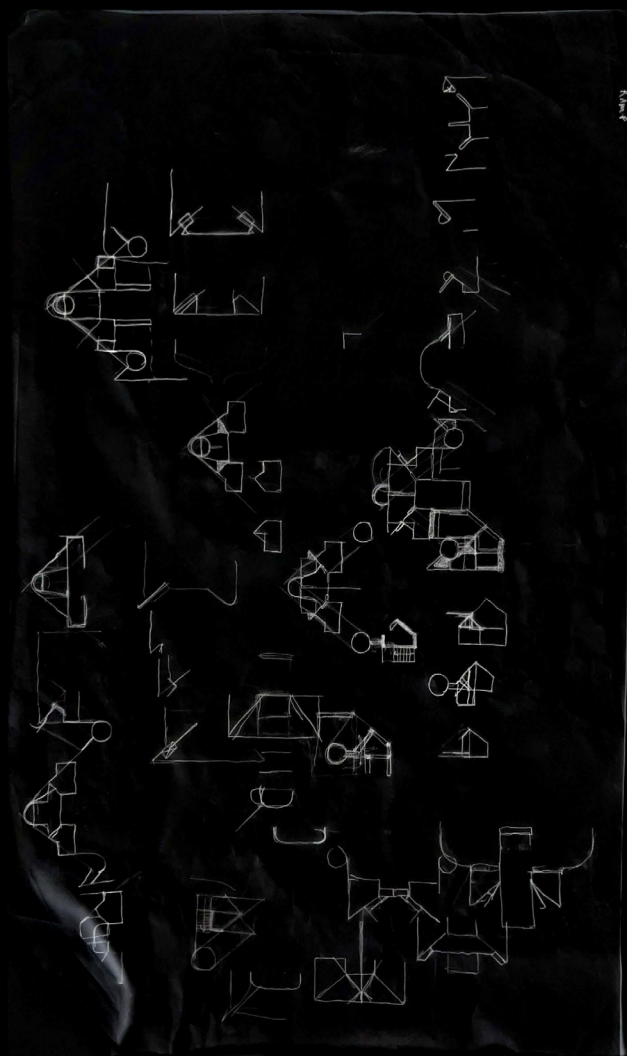


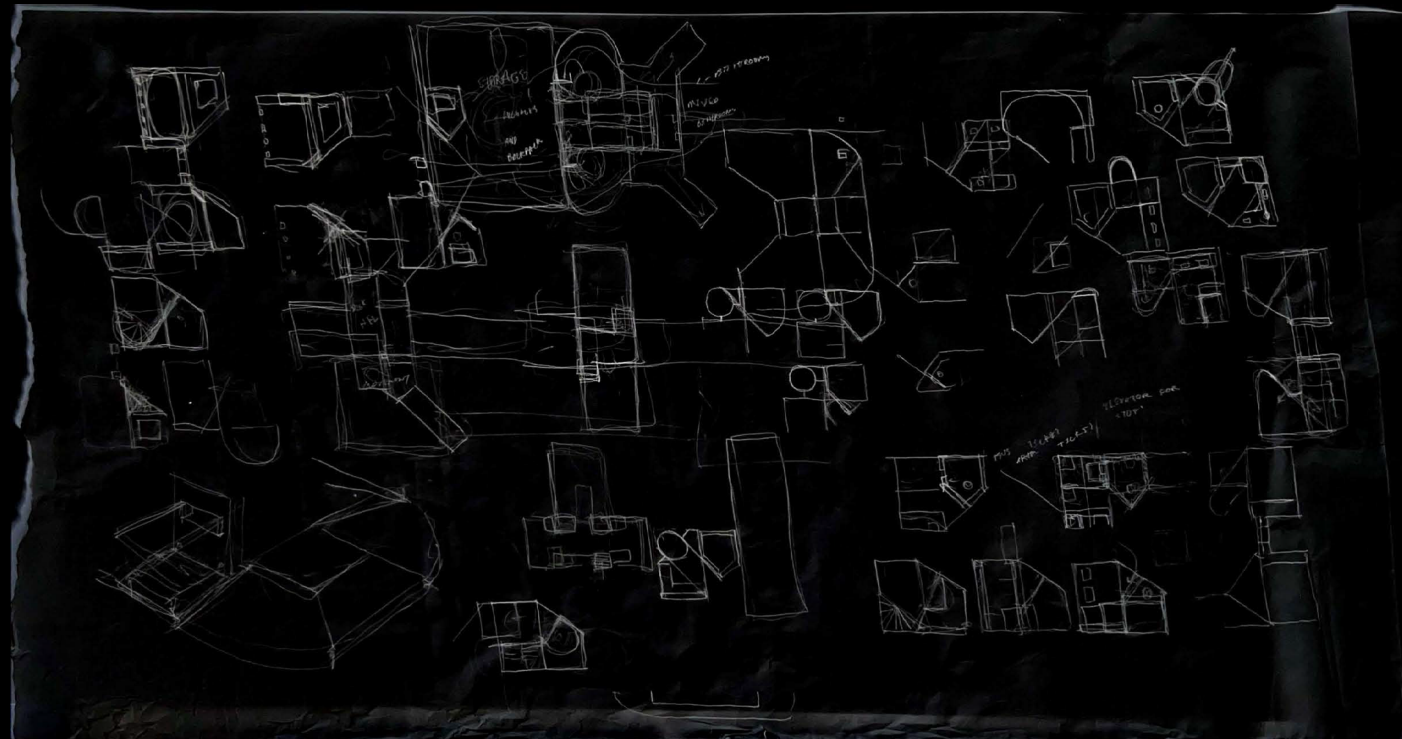




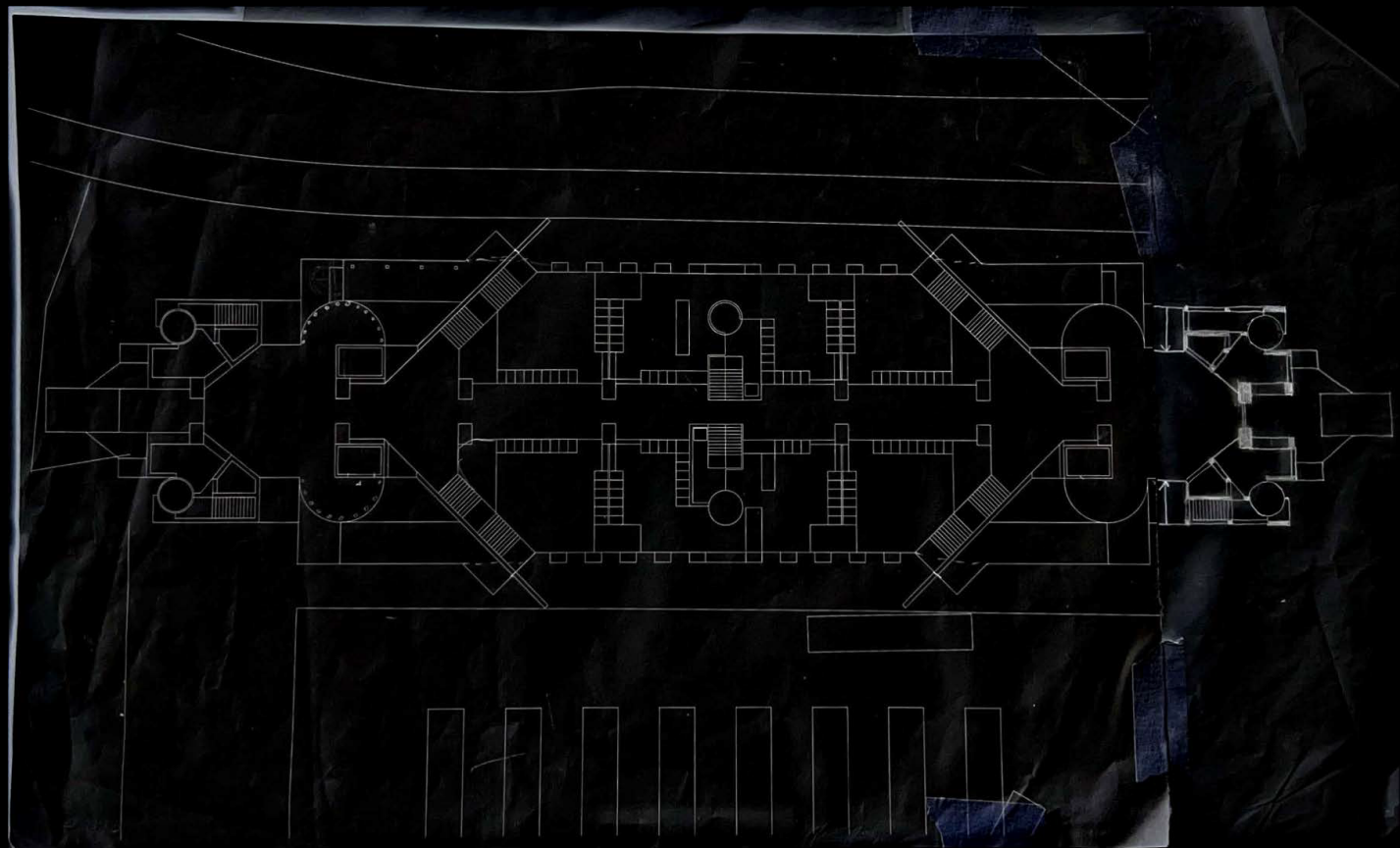


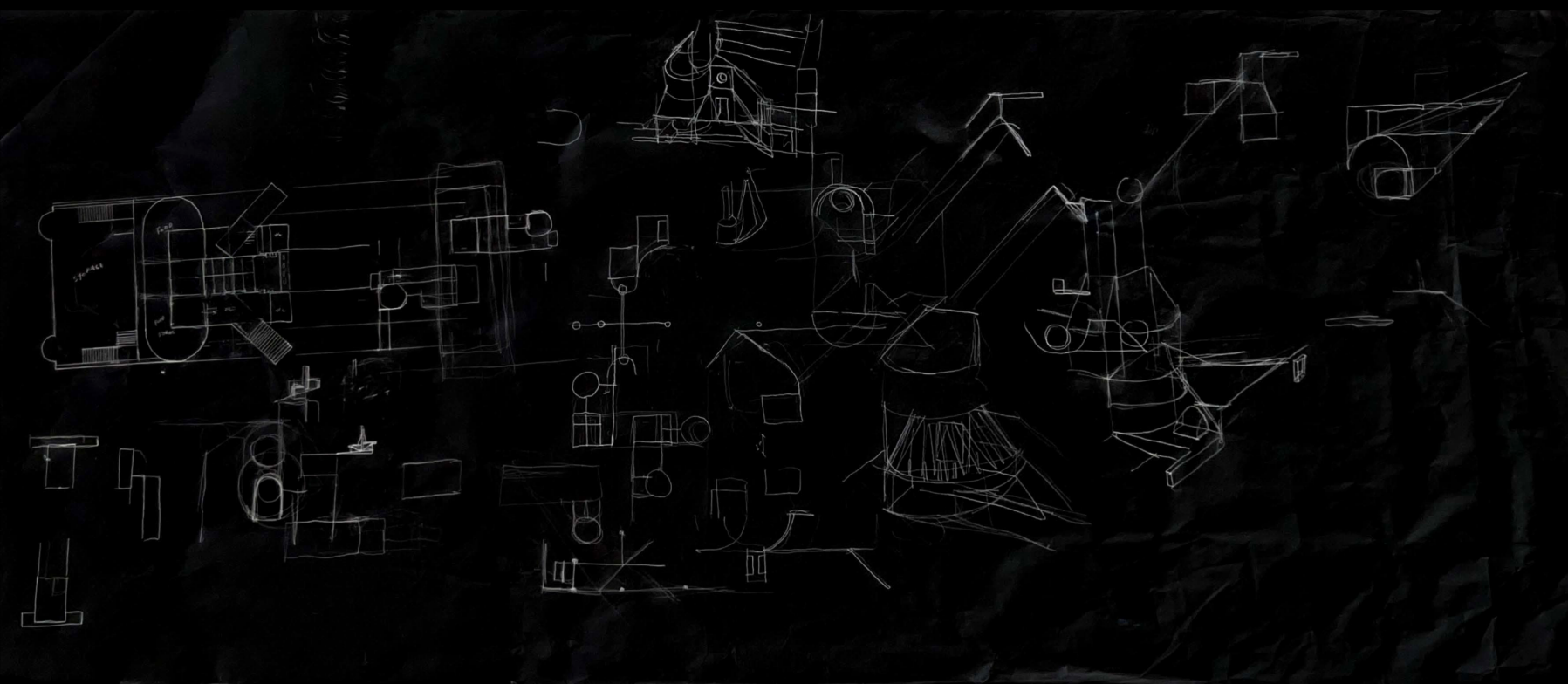


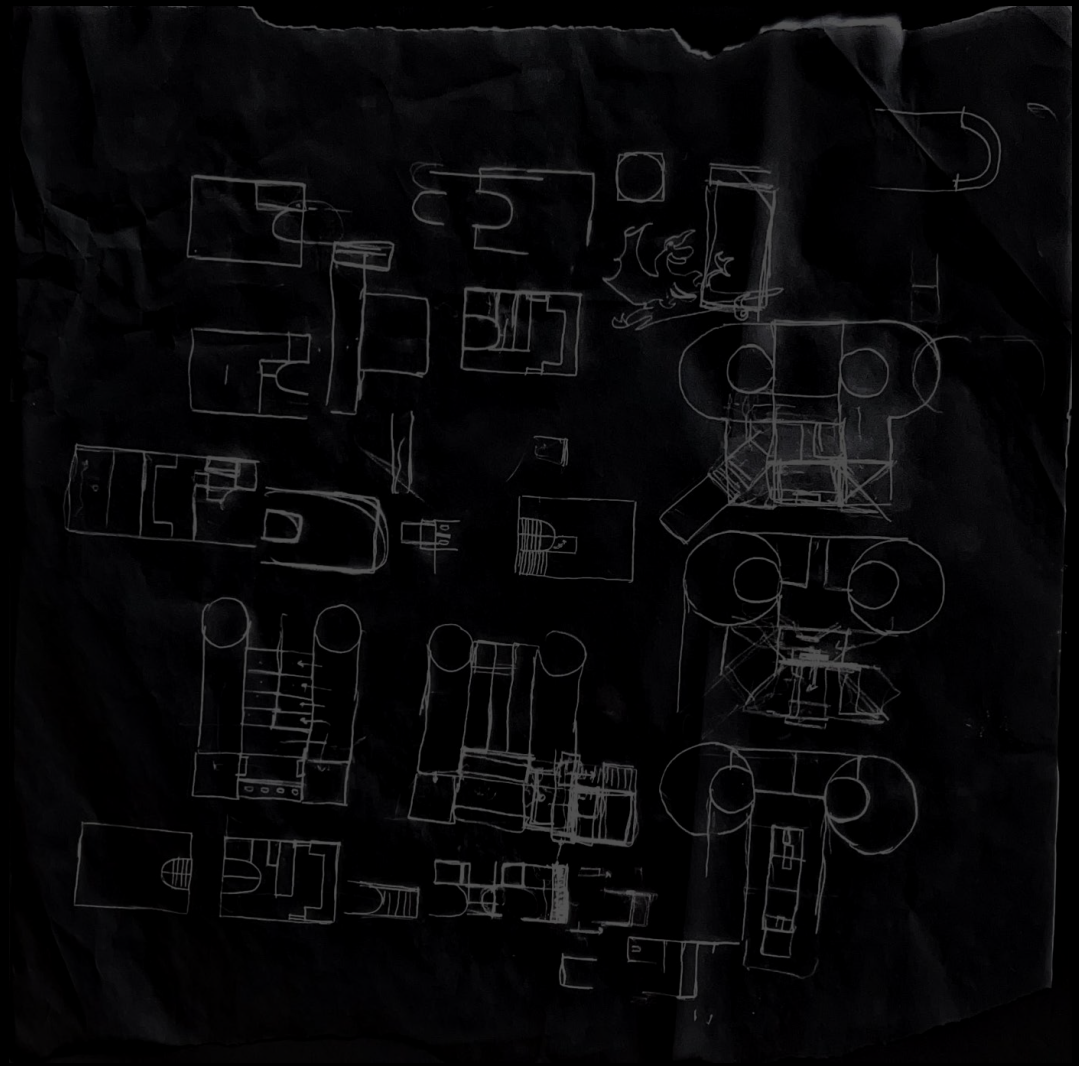


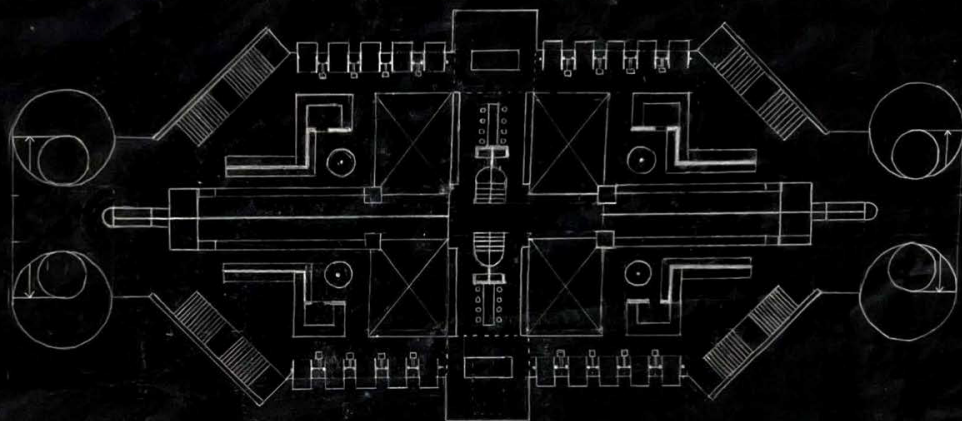


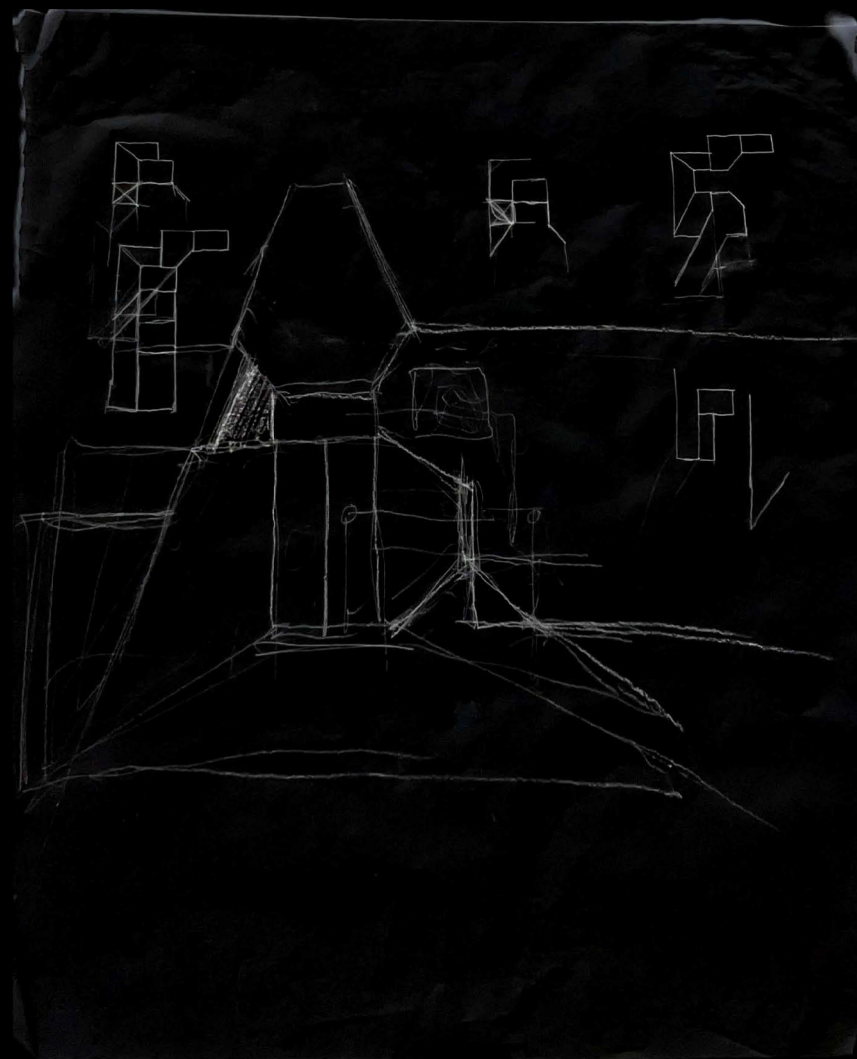


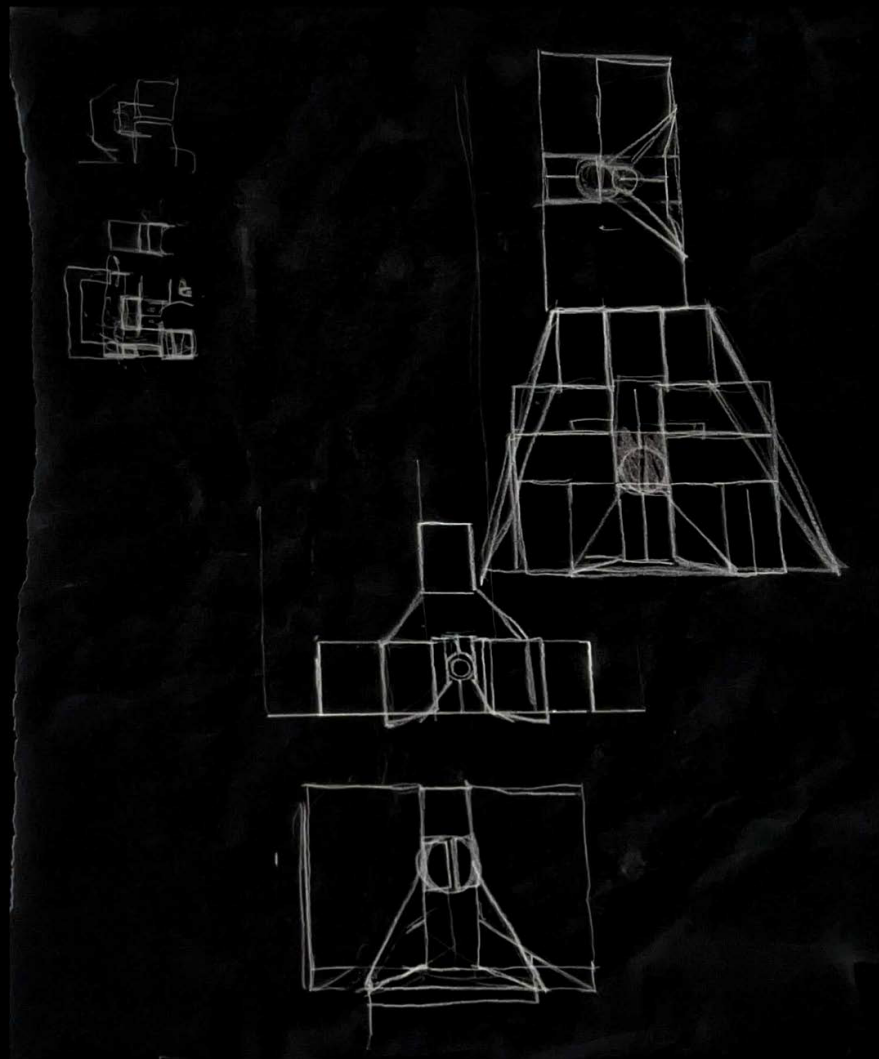


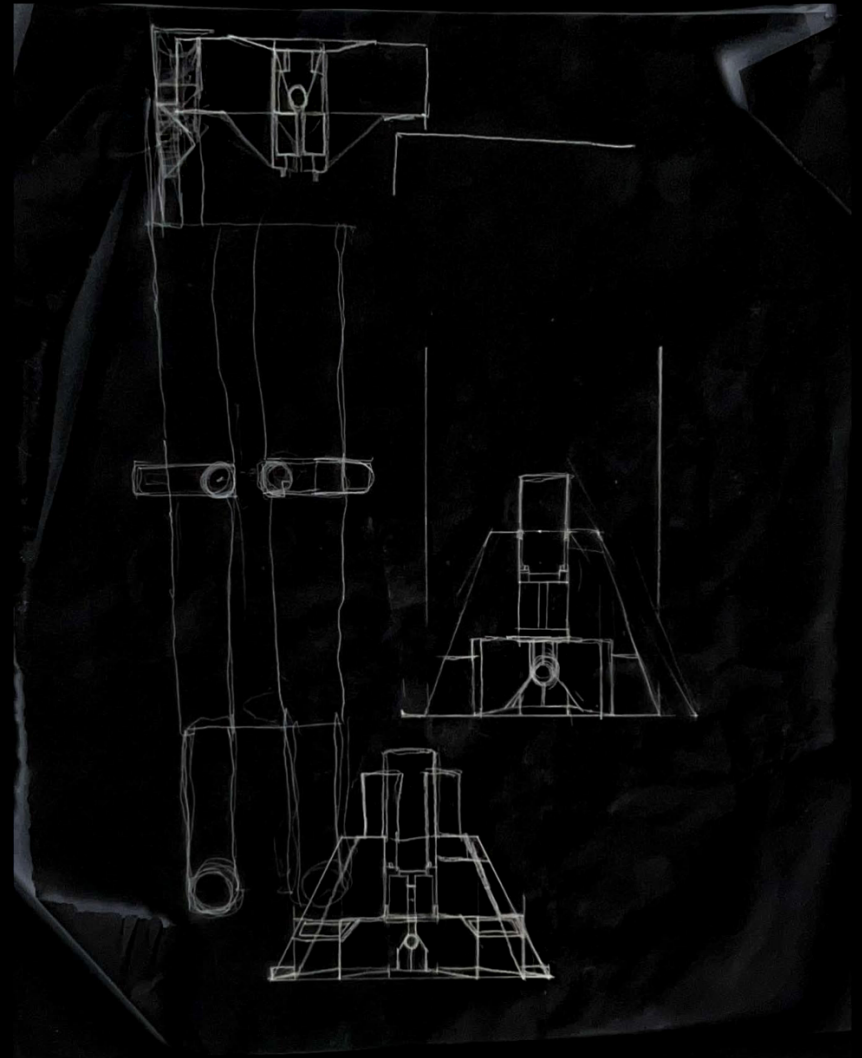




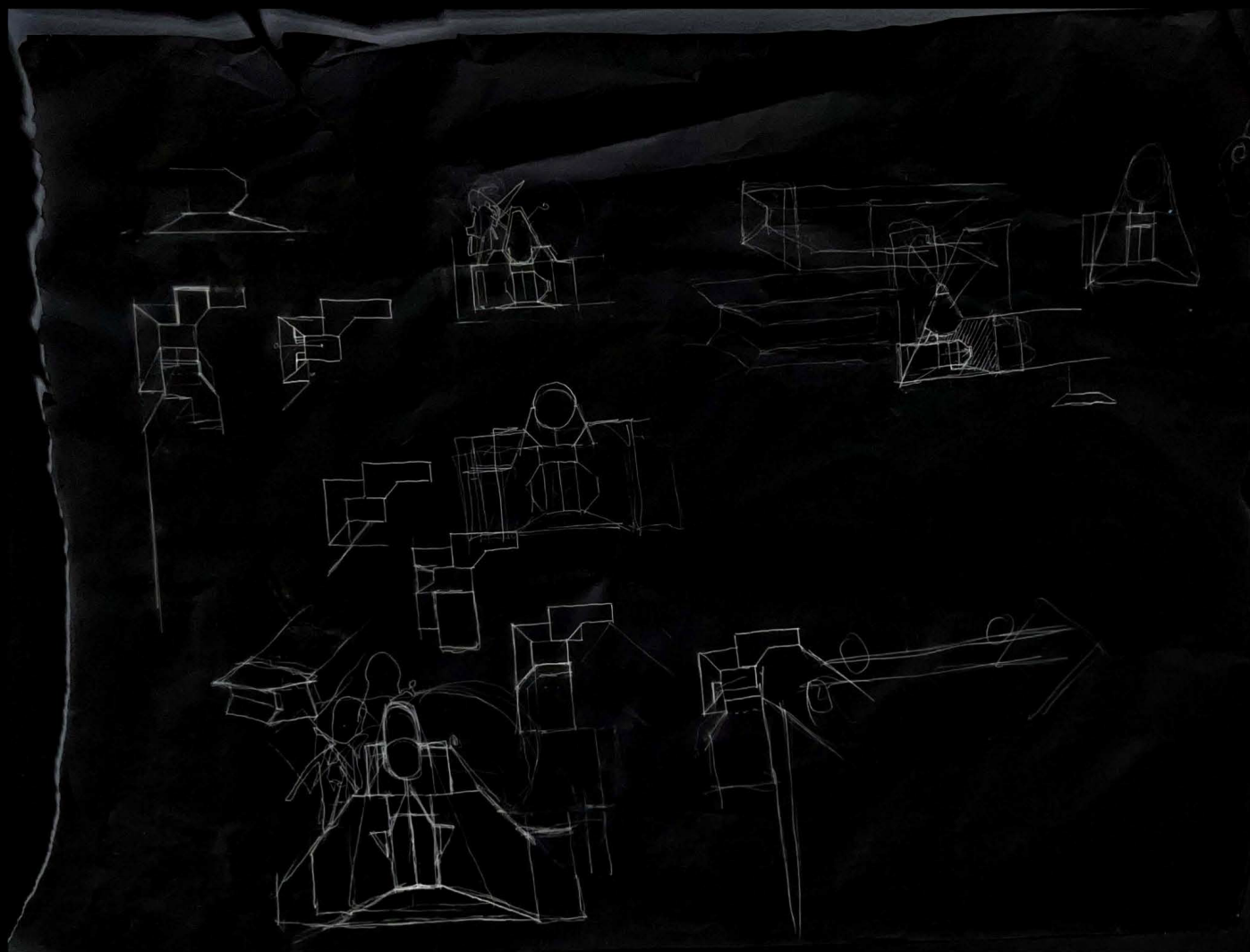


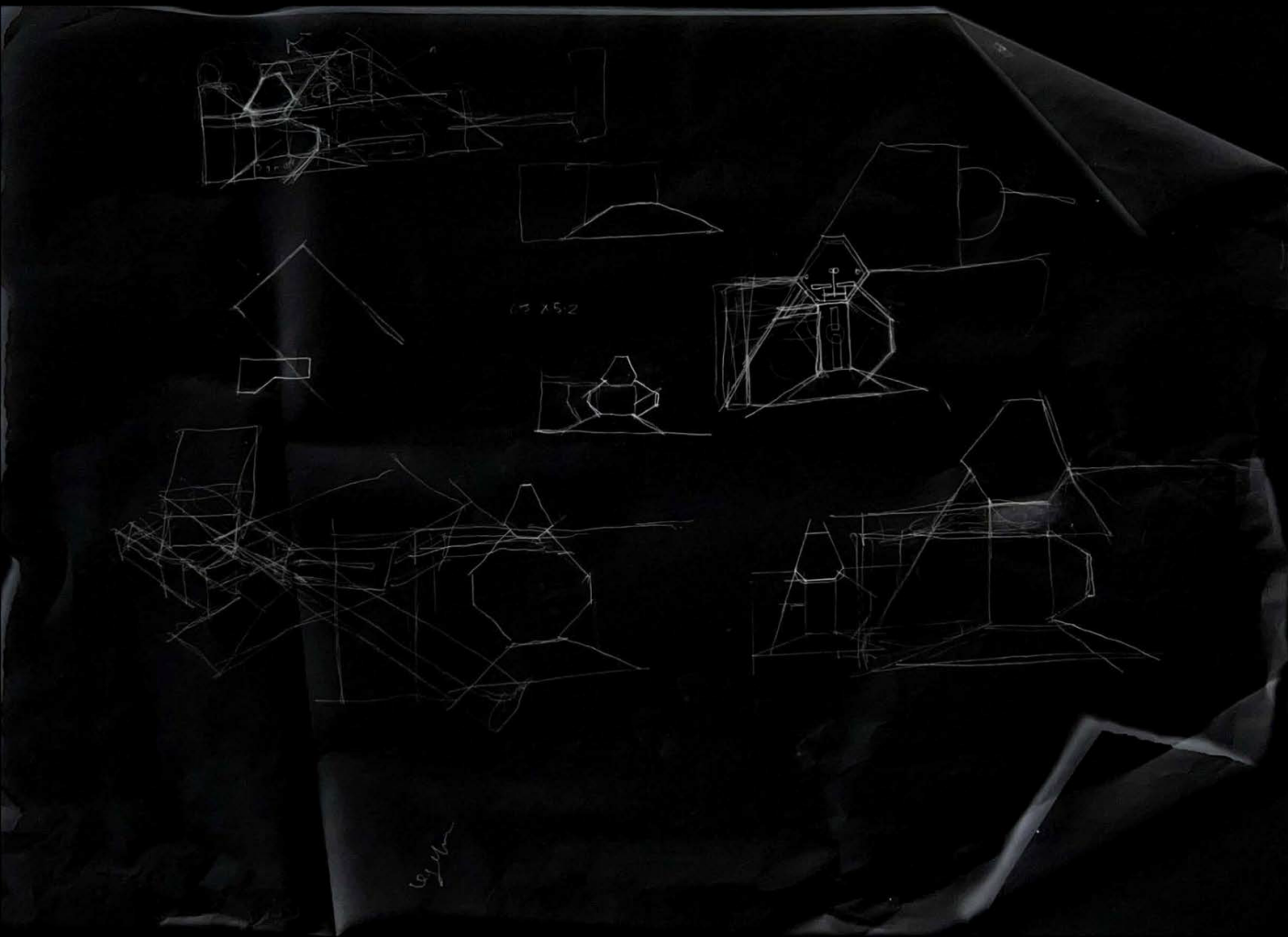




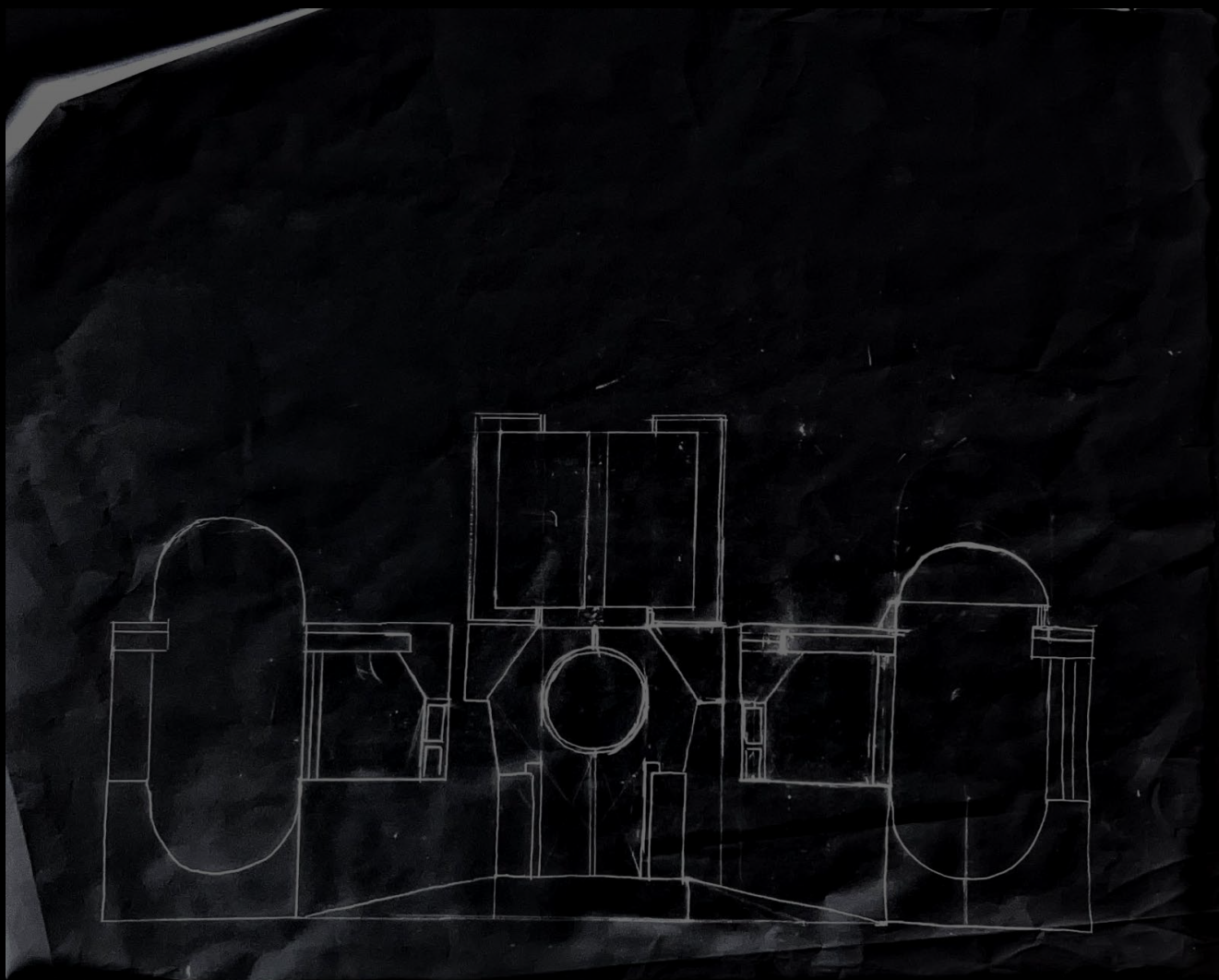


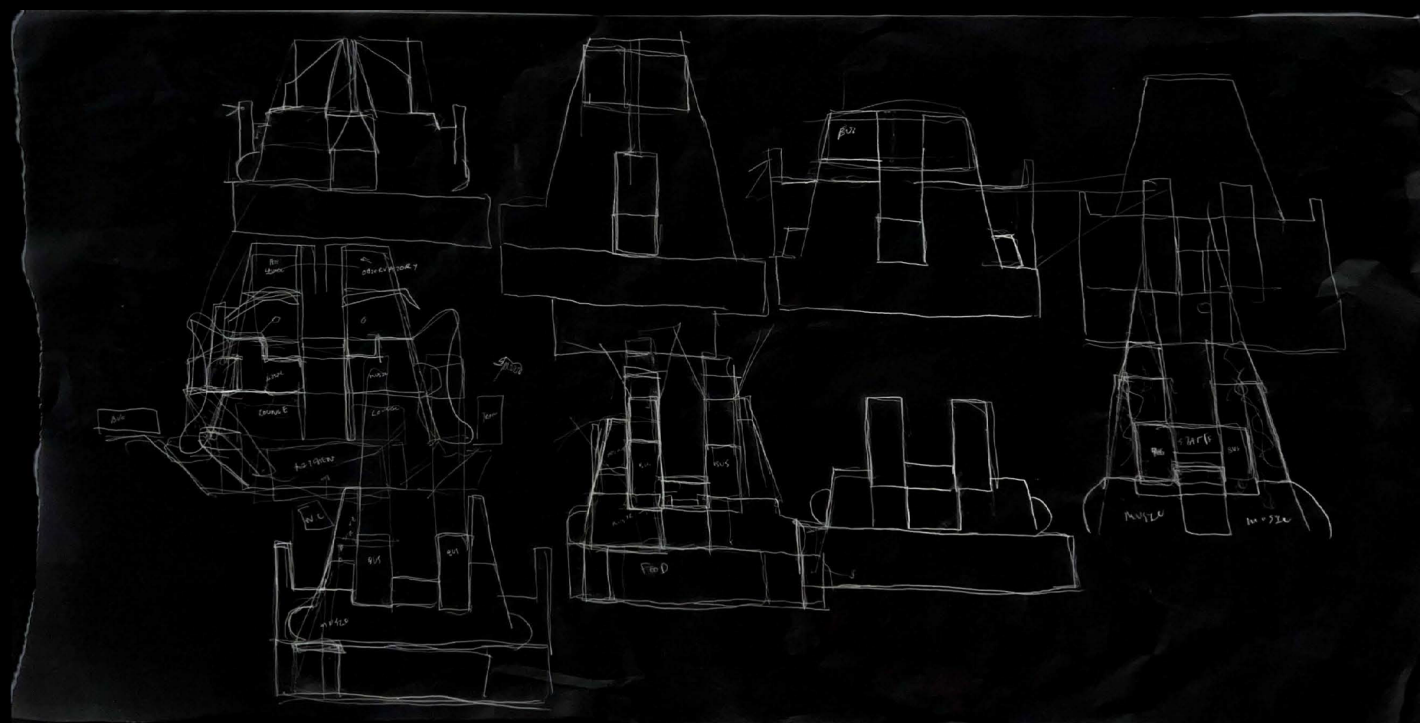


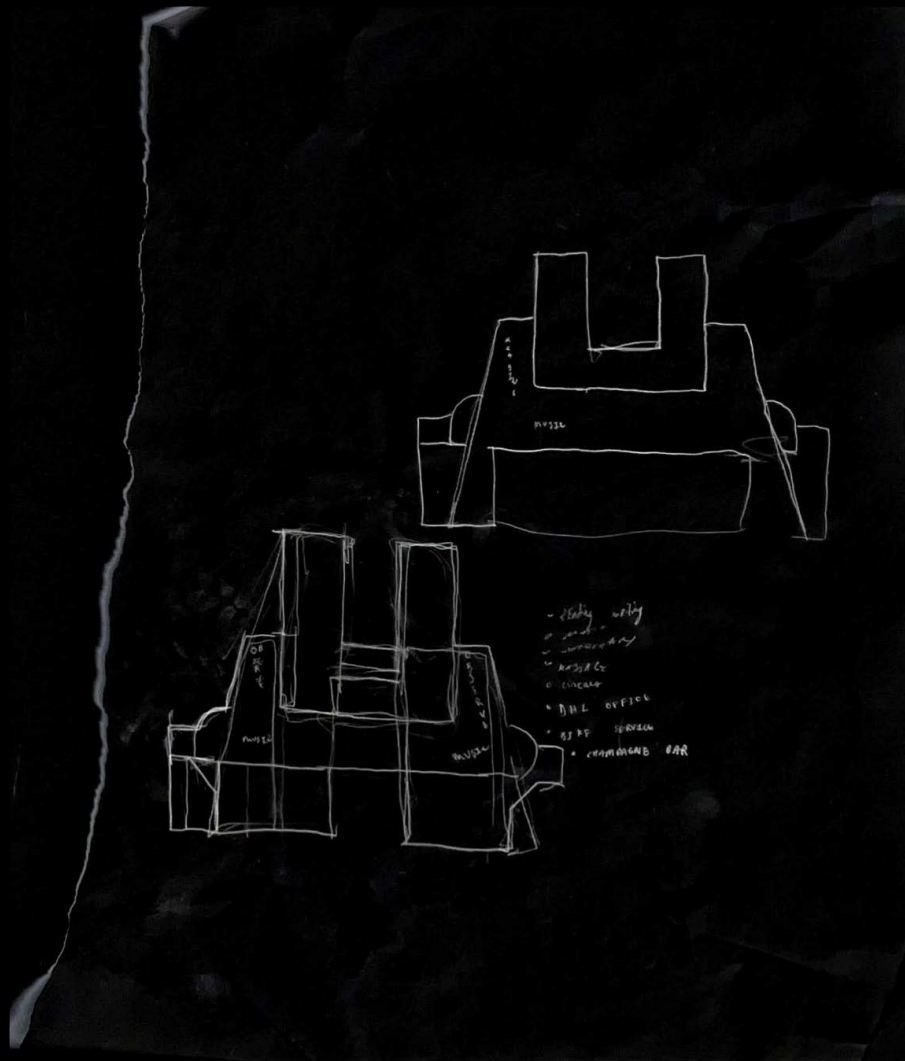


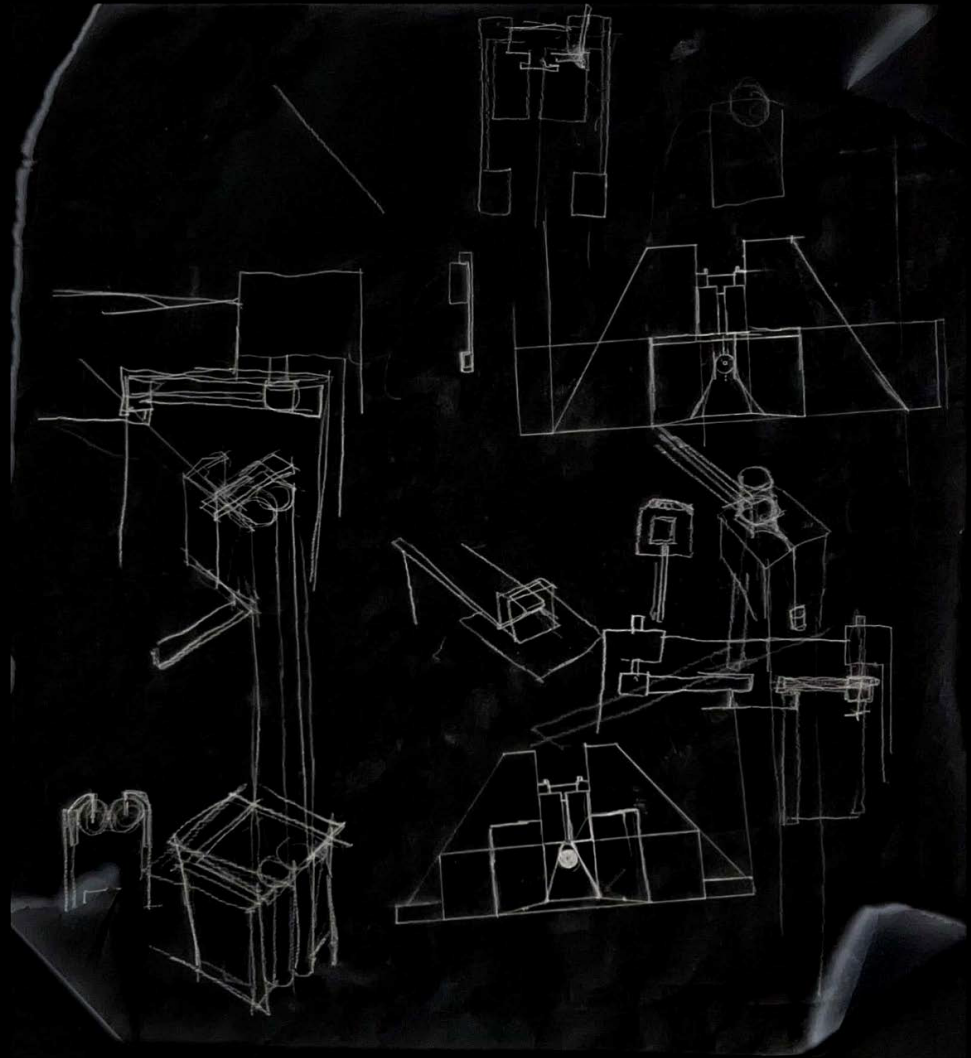




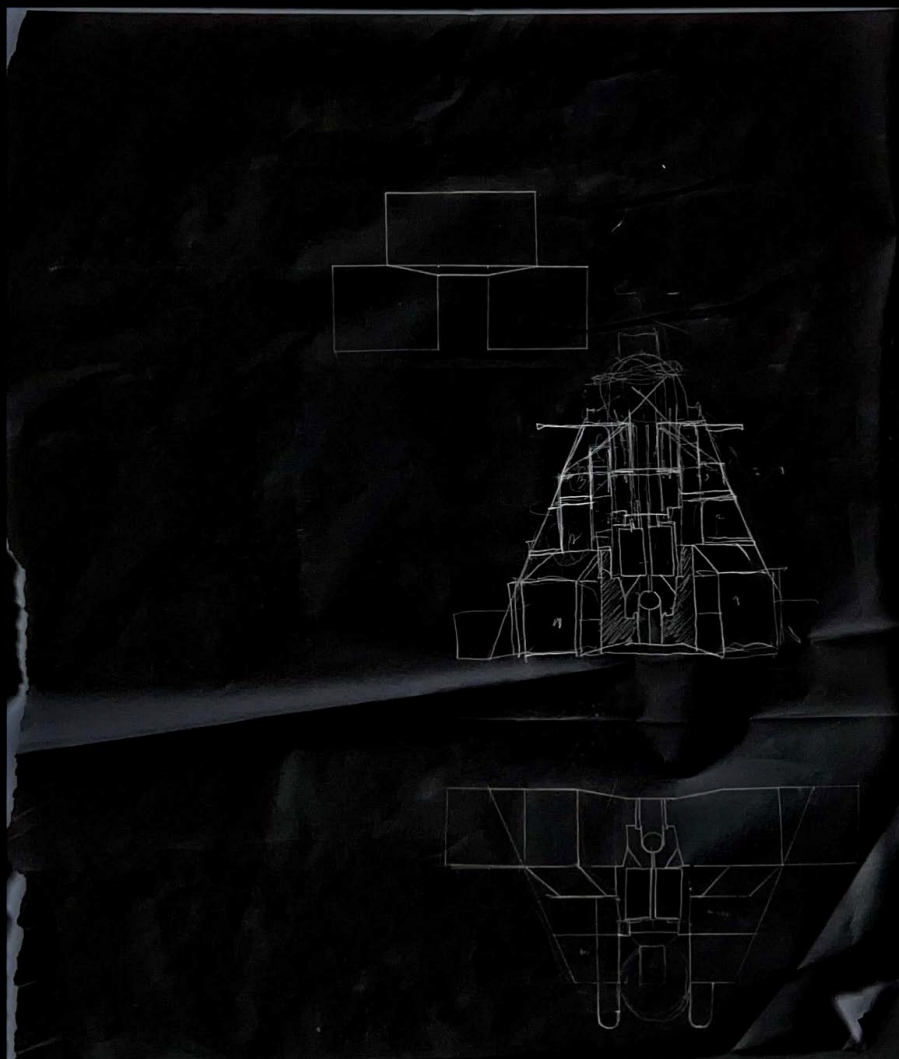


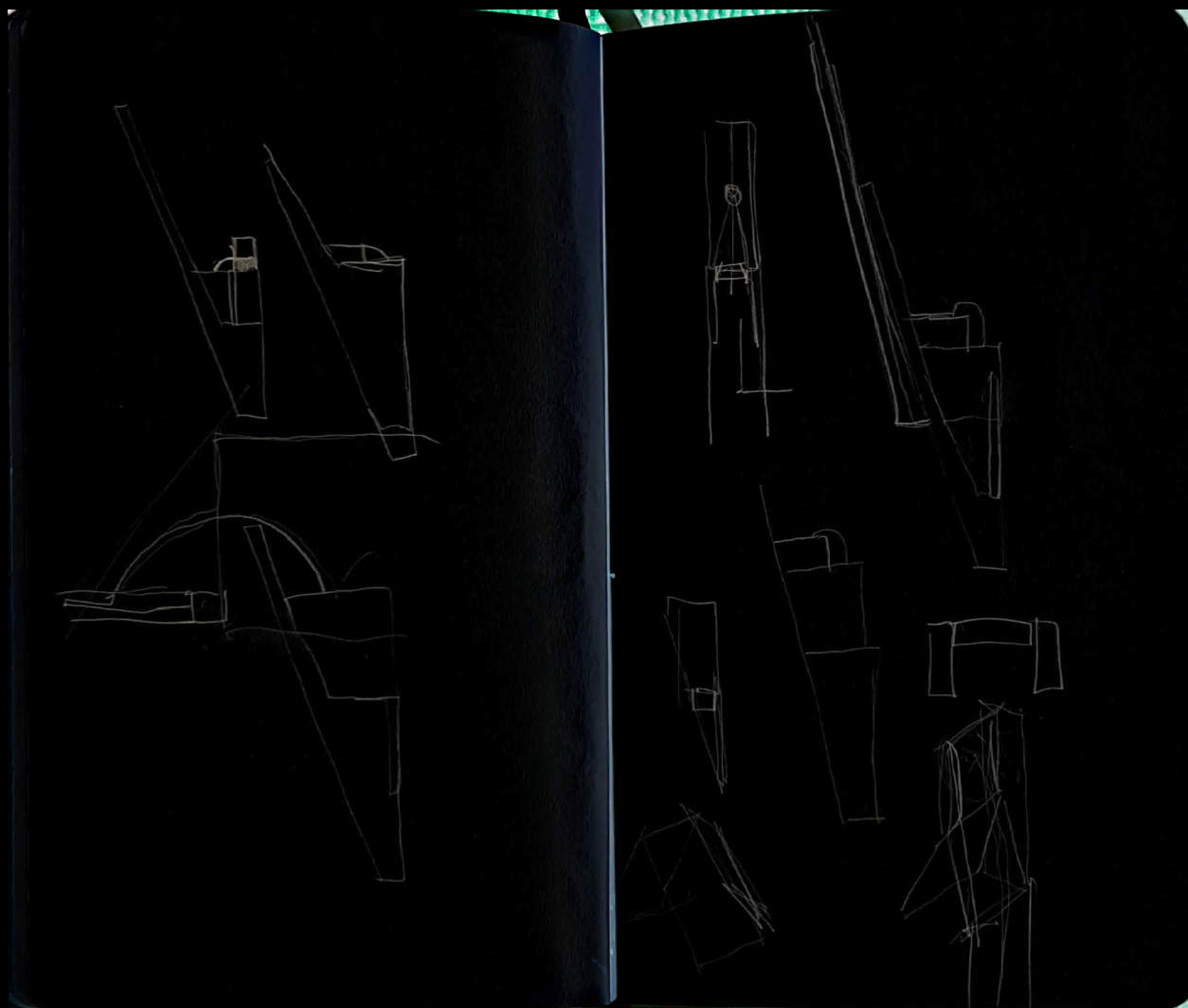




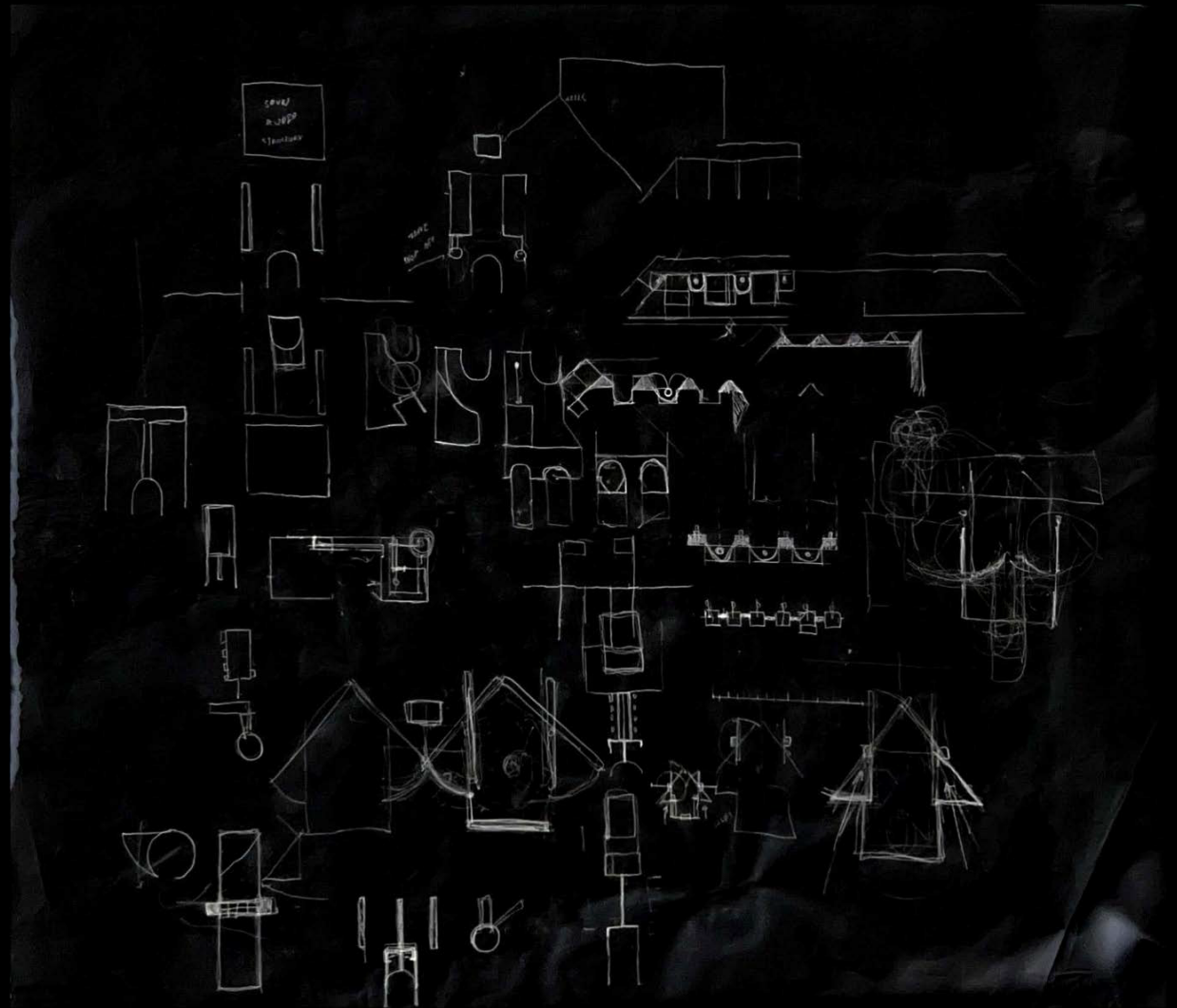






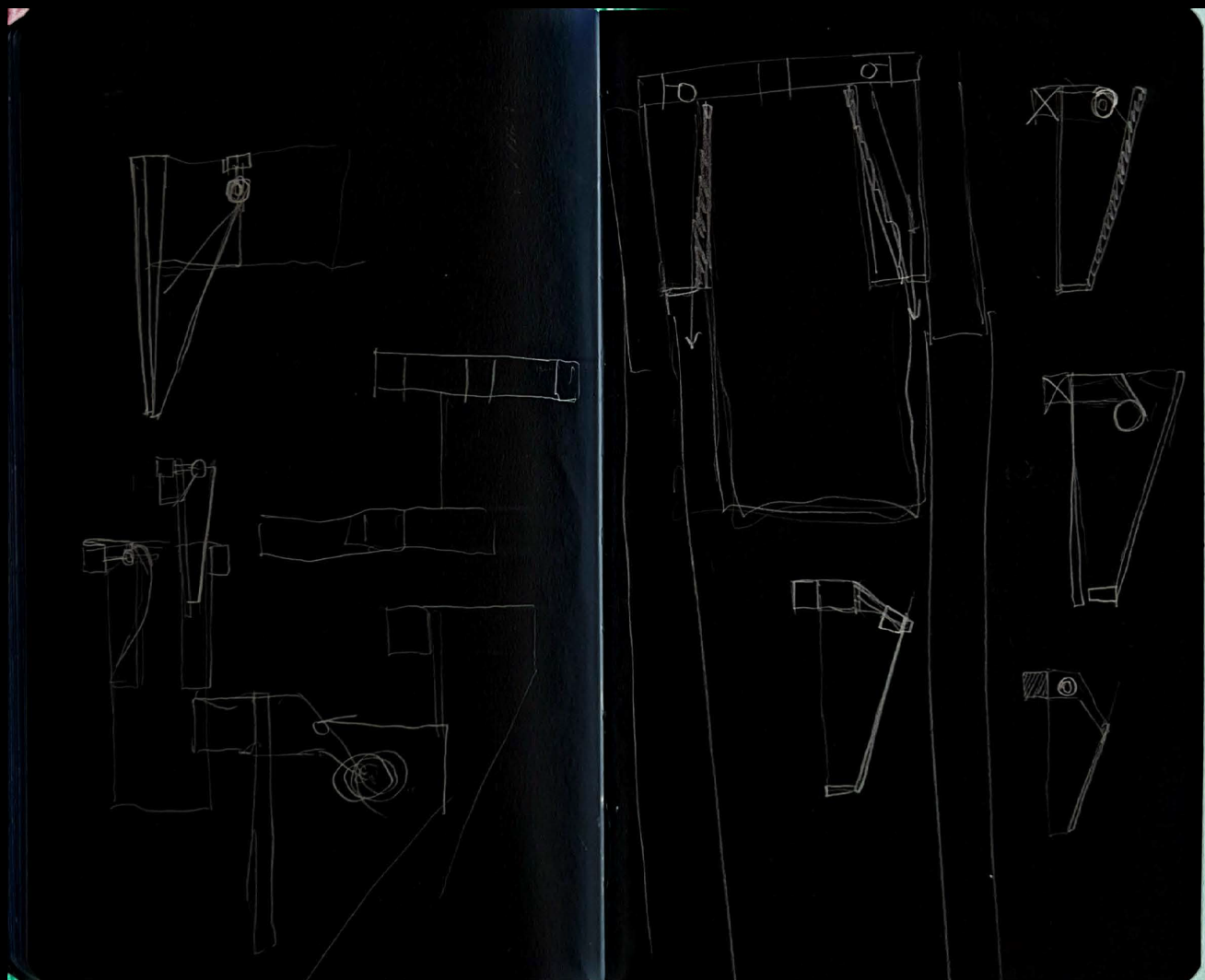


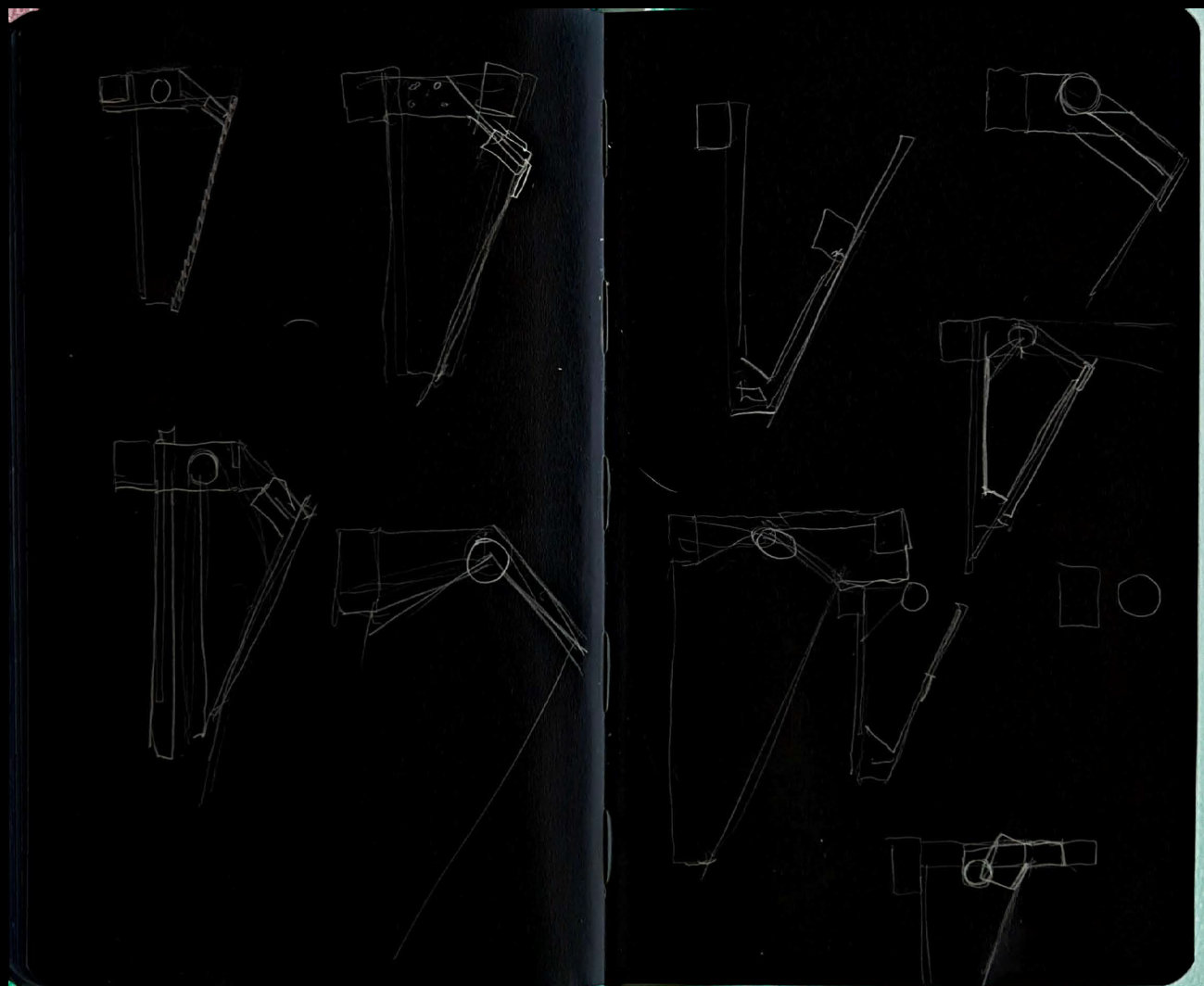


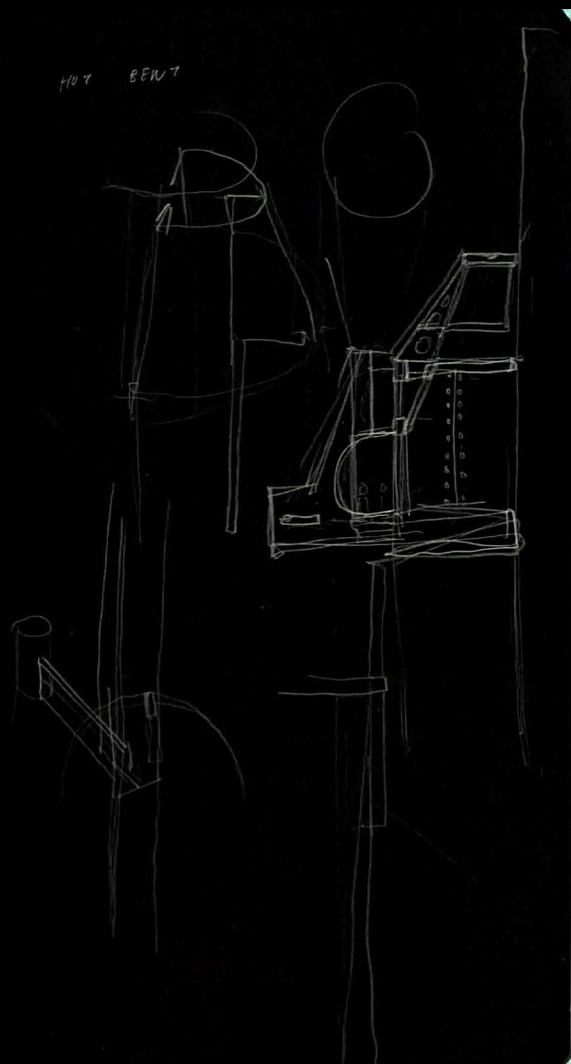


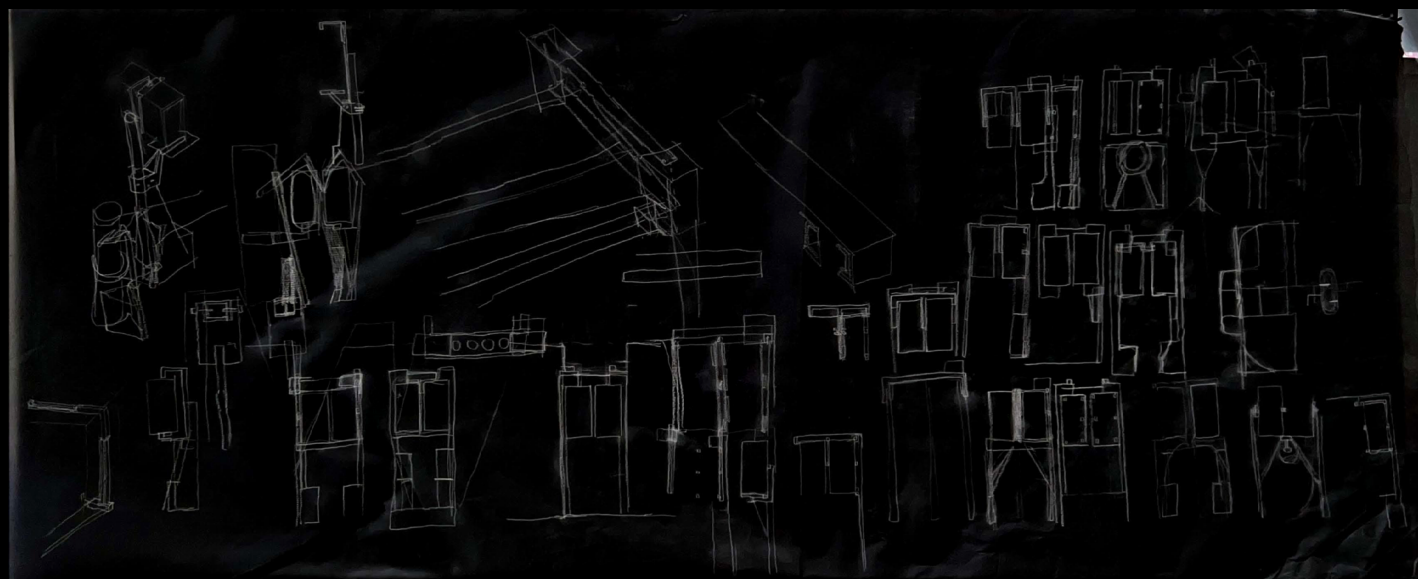
HY DES FORMID PANEL

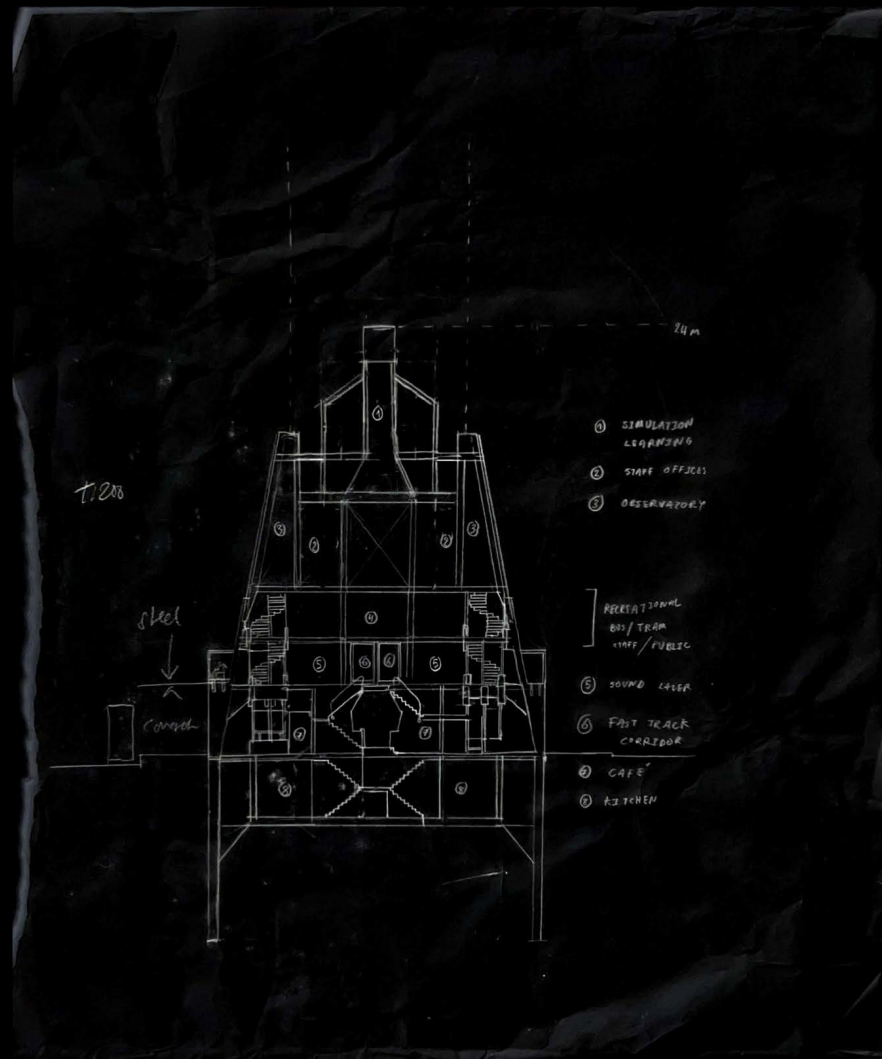


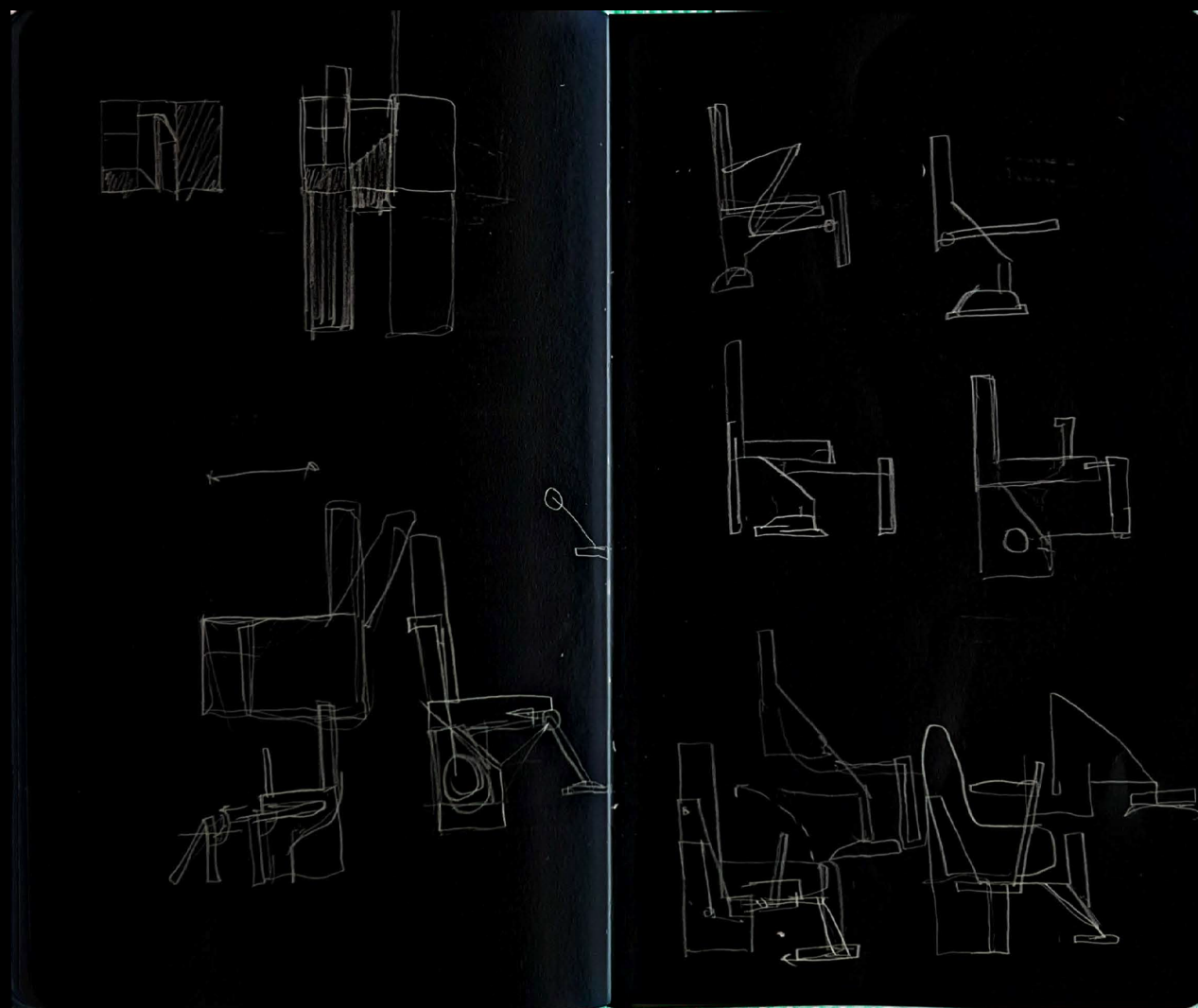


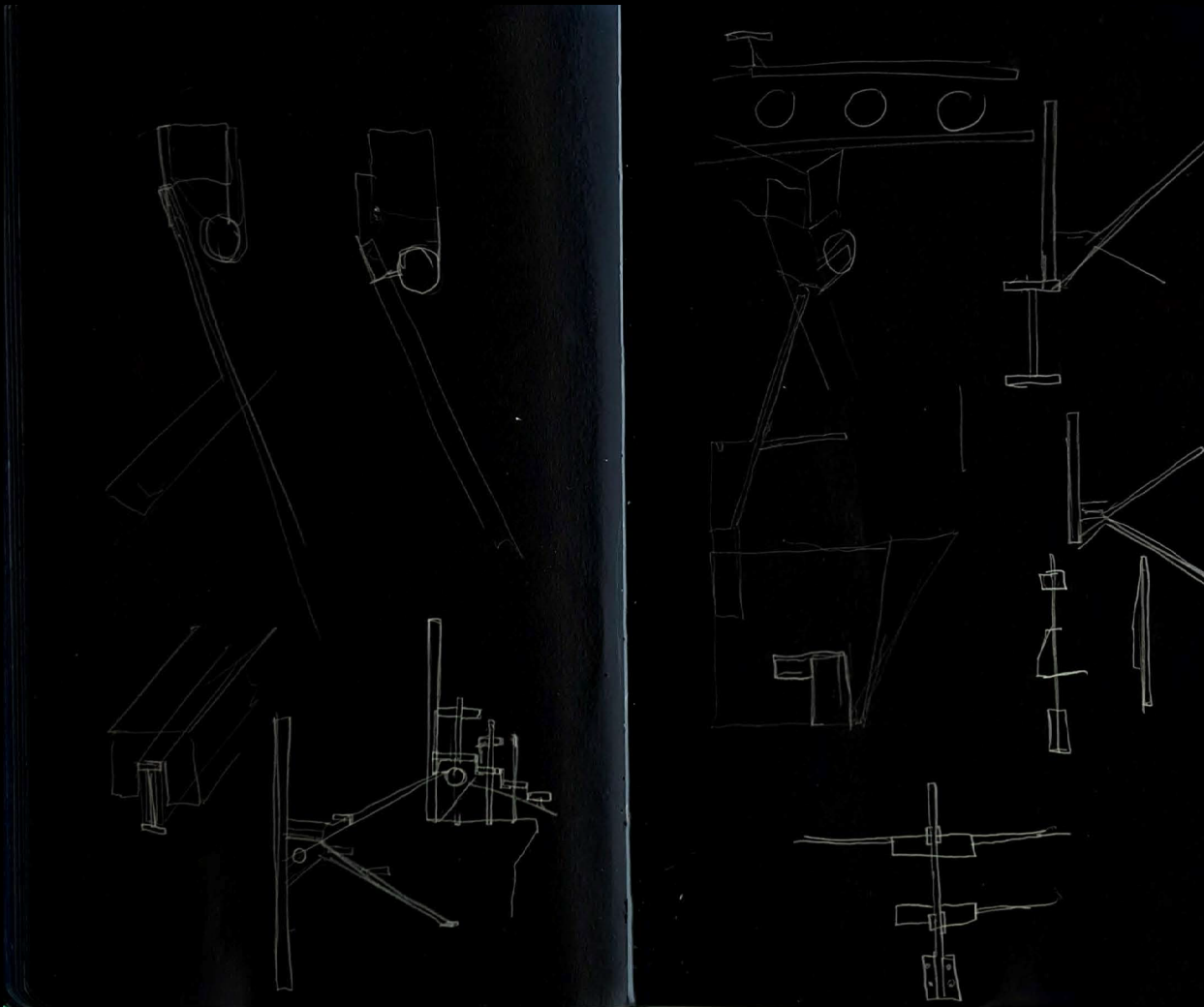


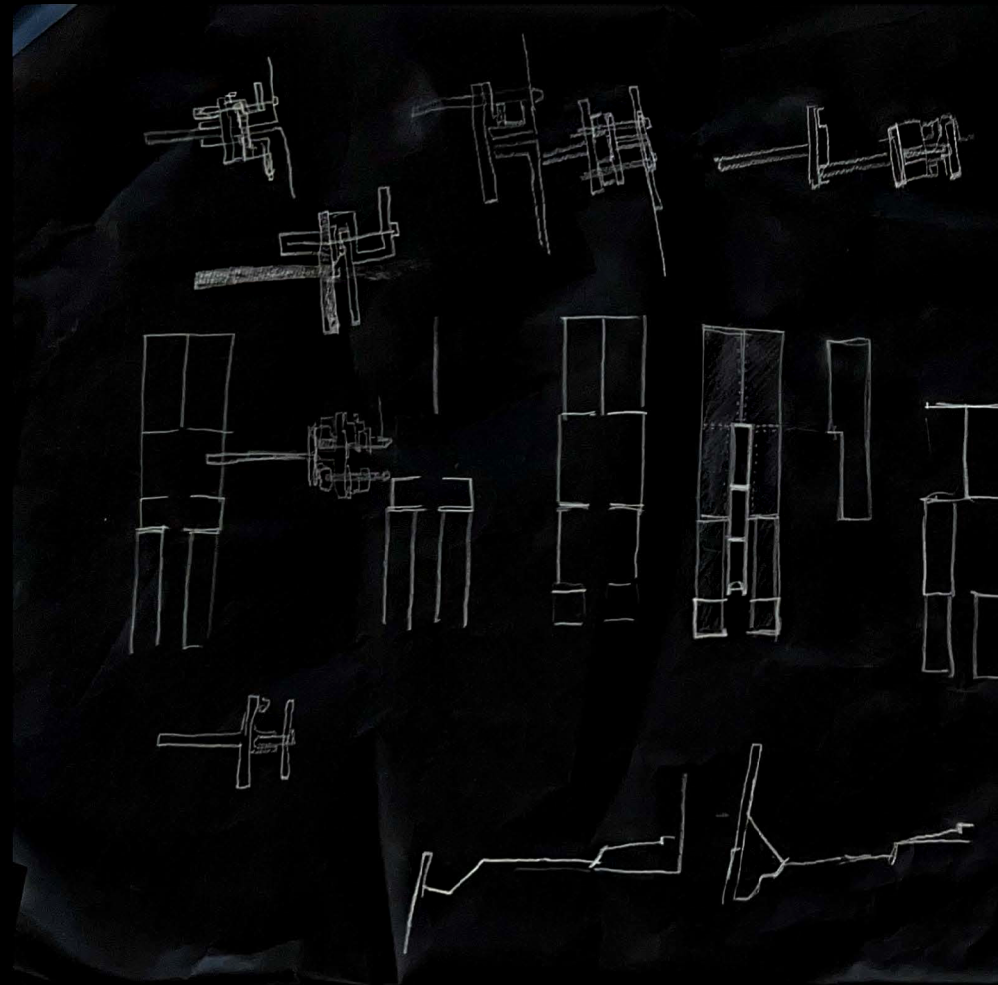


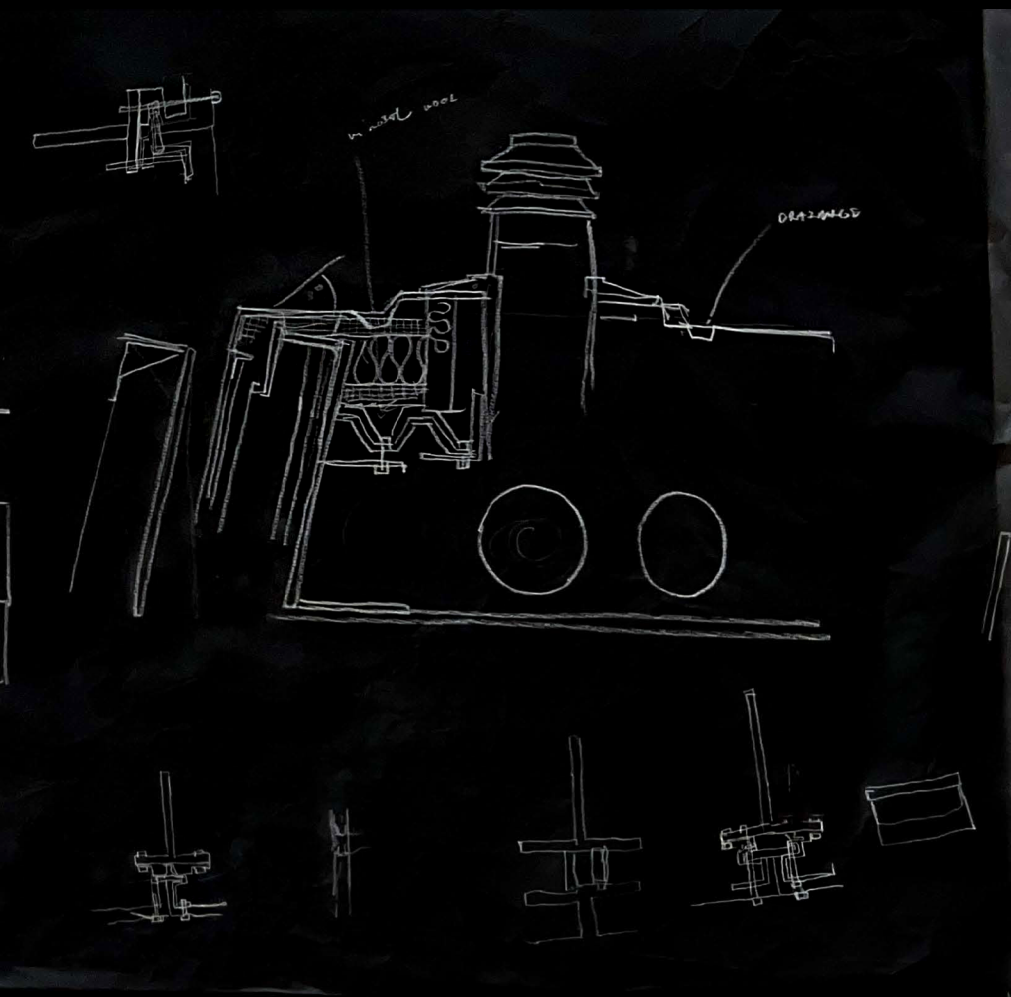


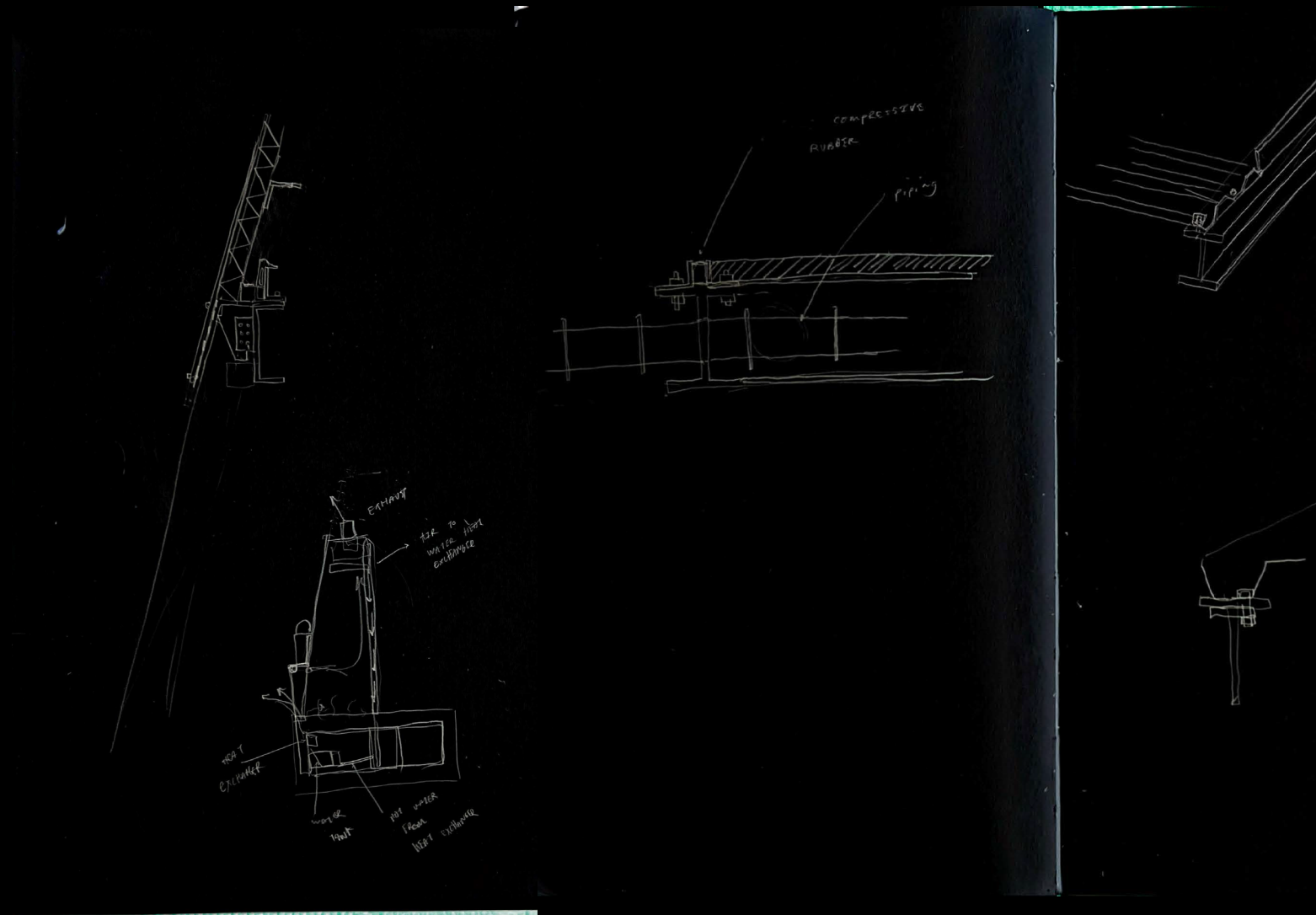


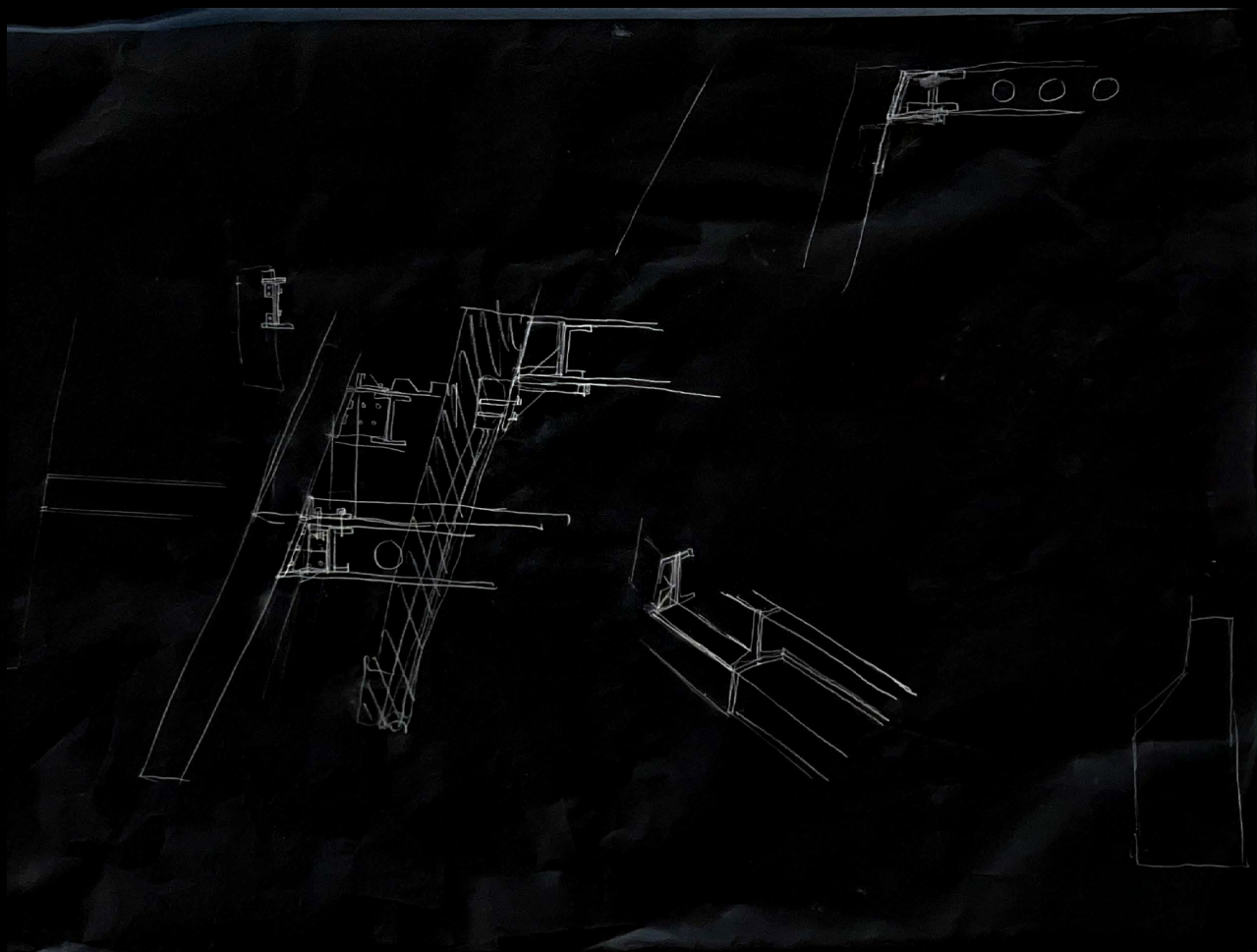


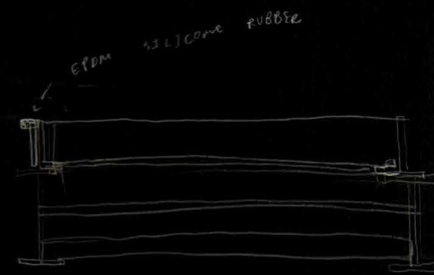






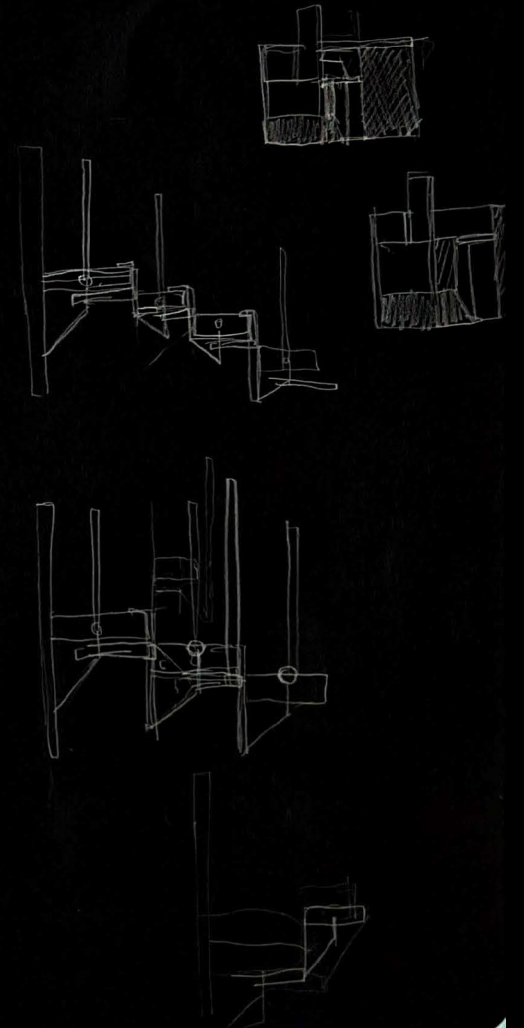
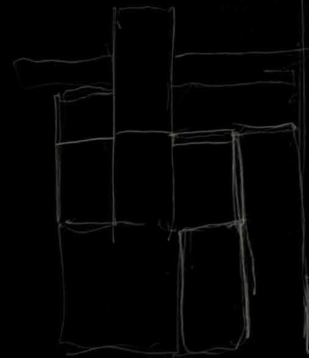


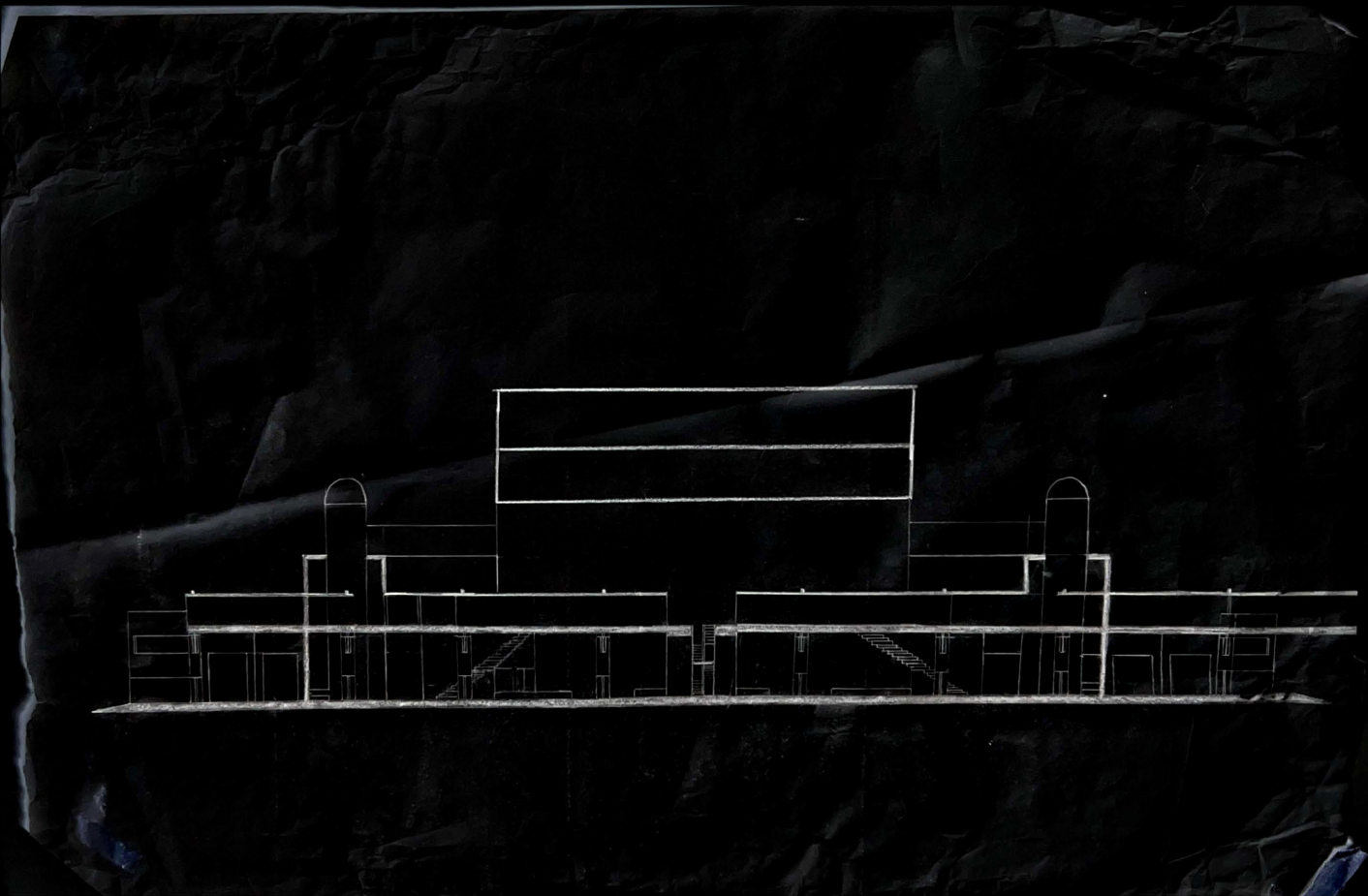


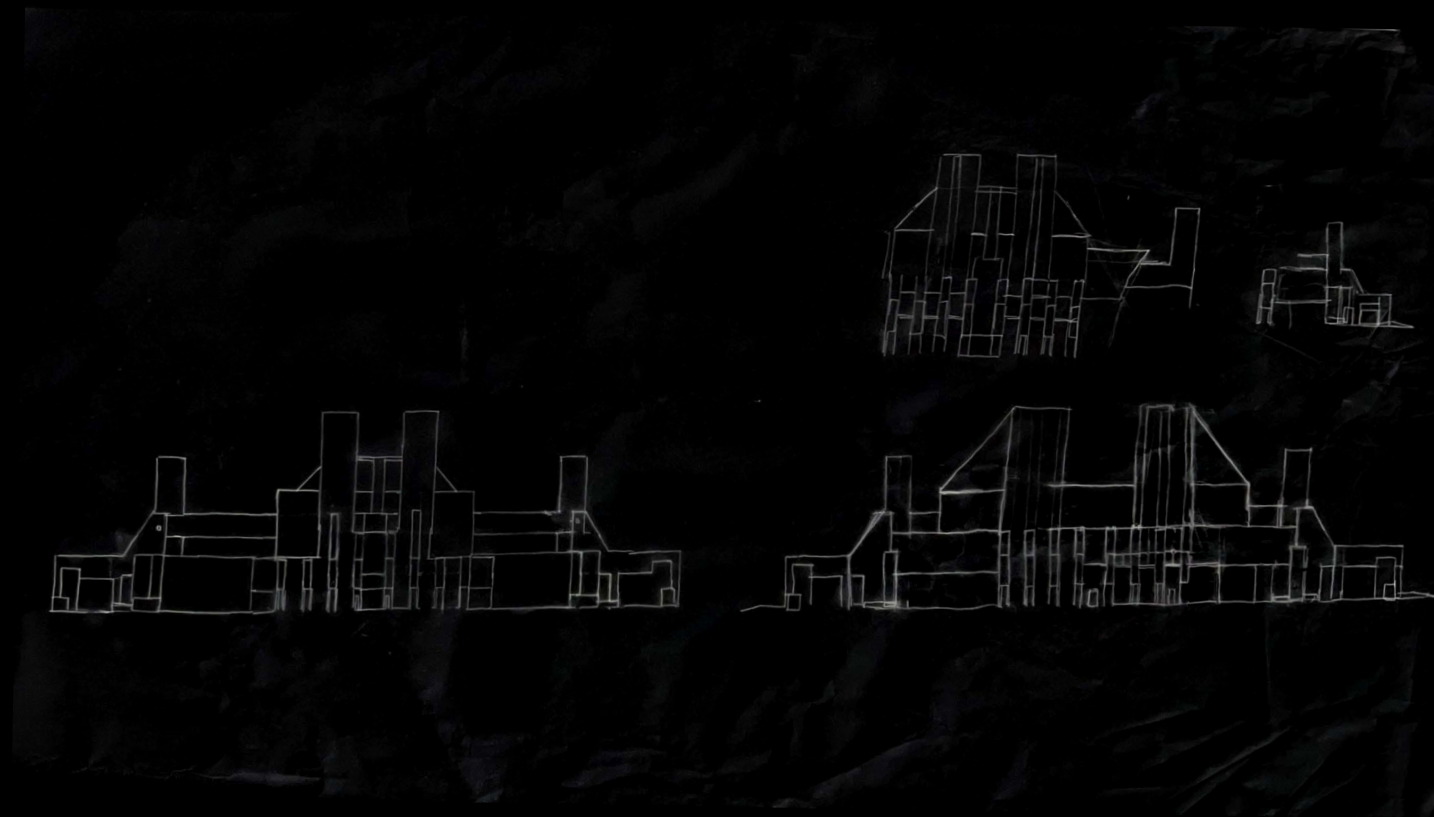


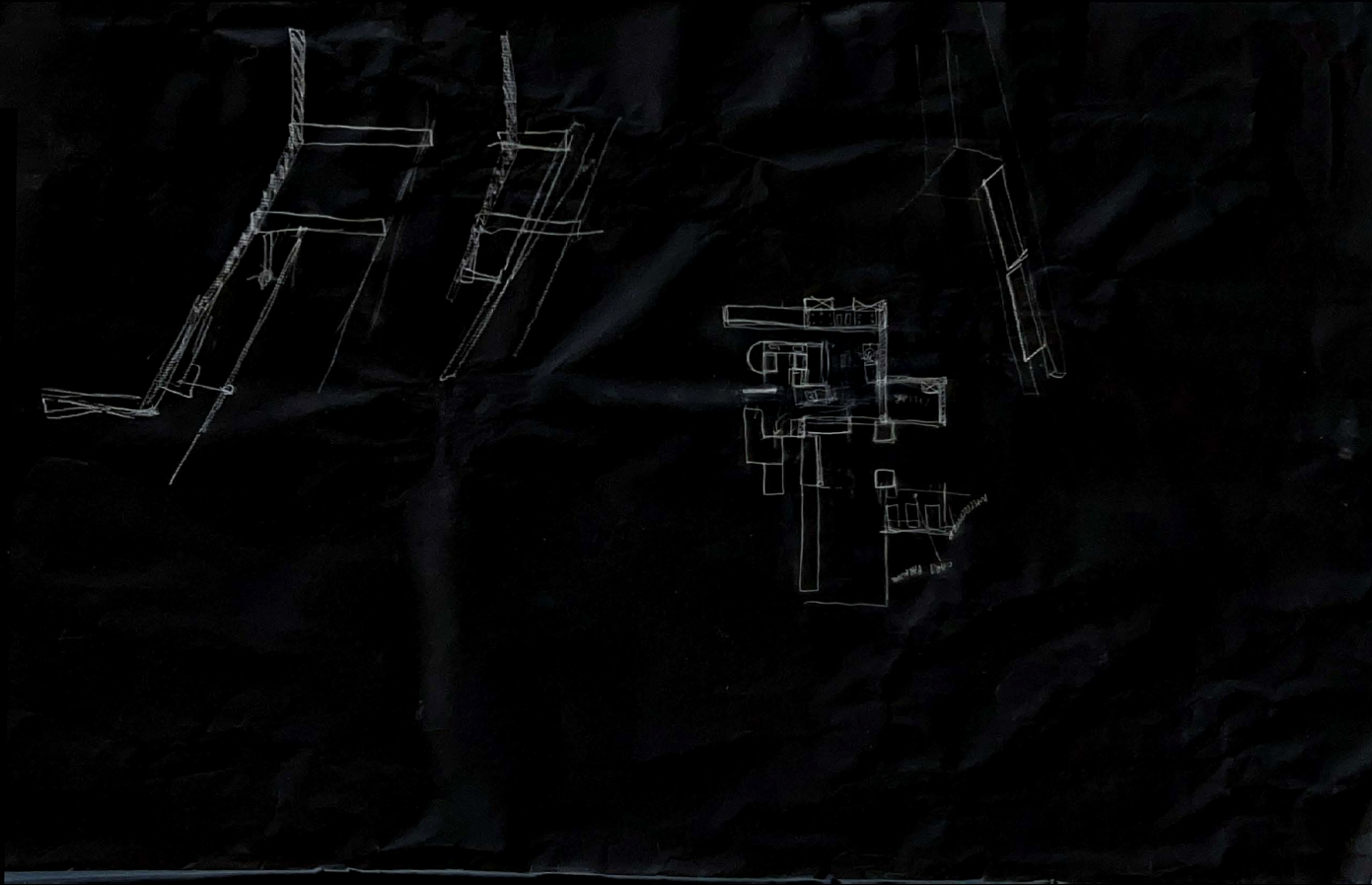
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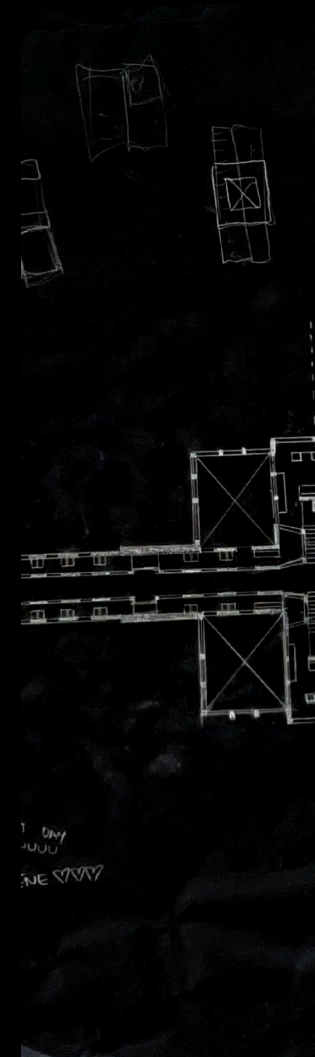
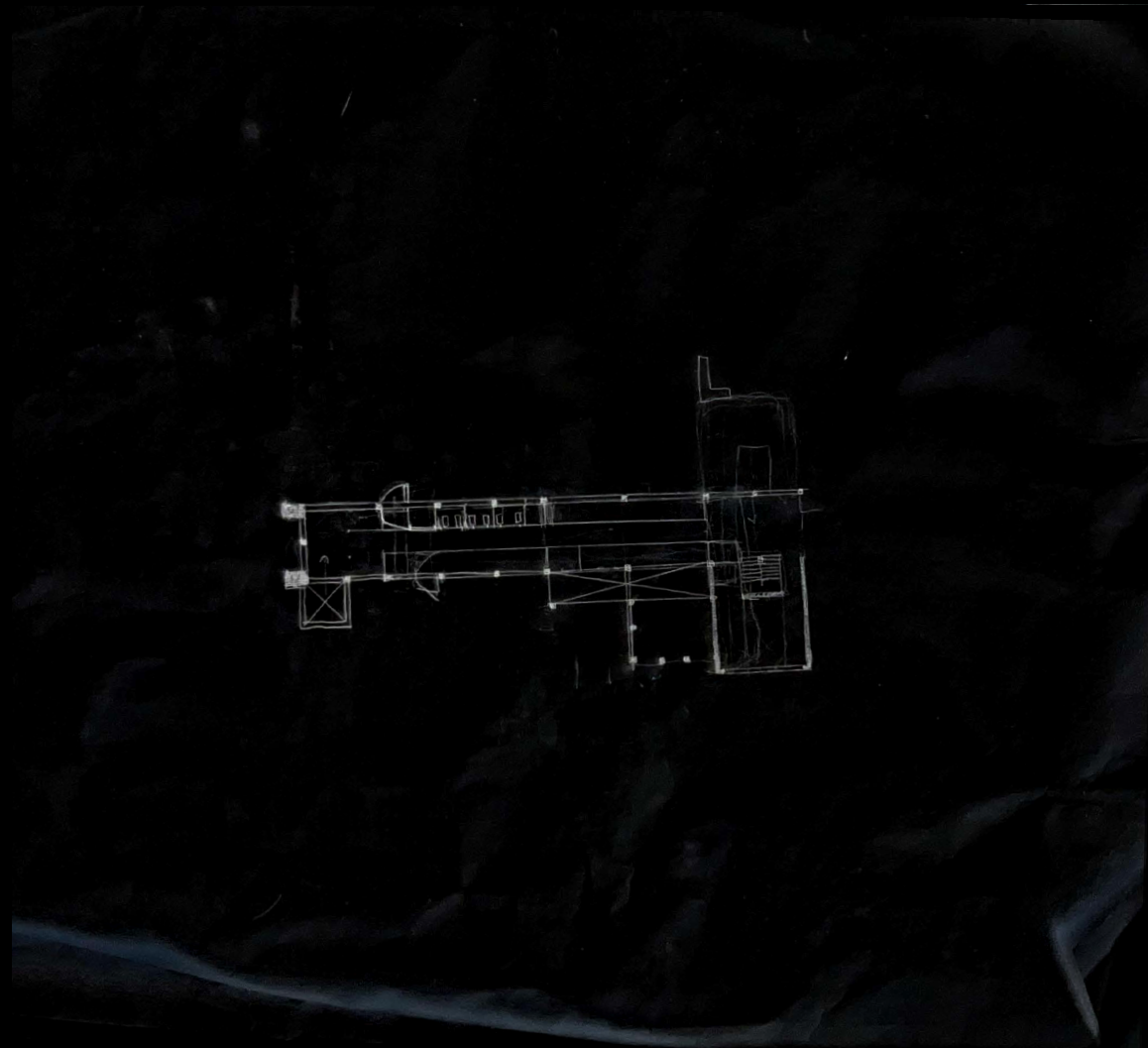
HEAT PUMP → AIR TO AIR

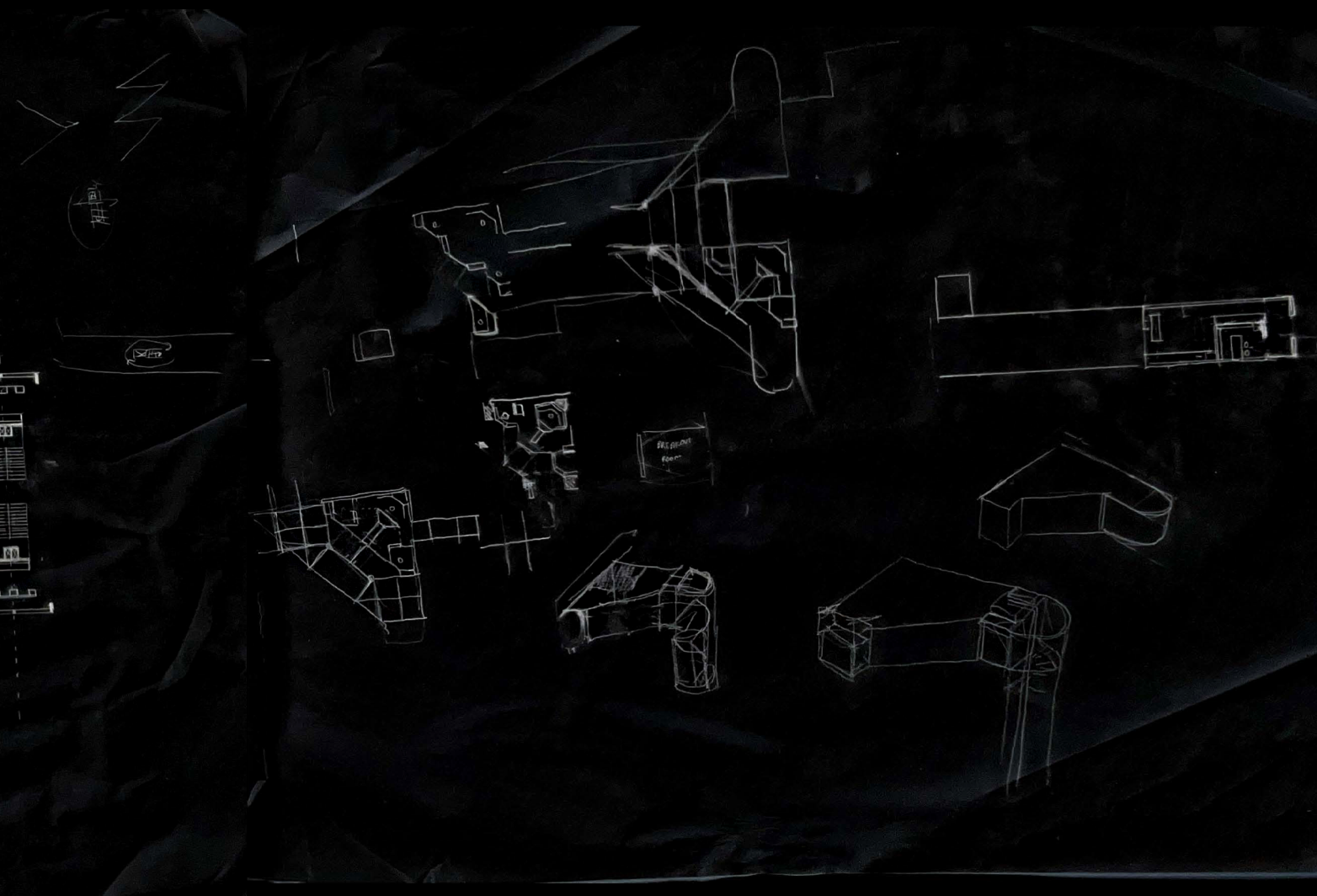




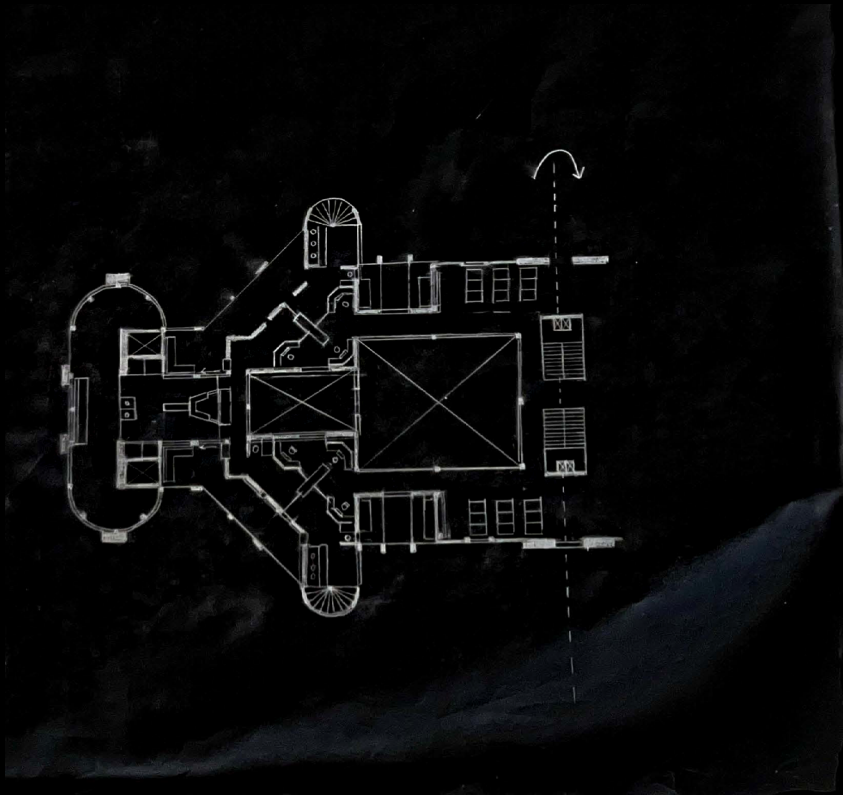


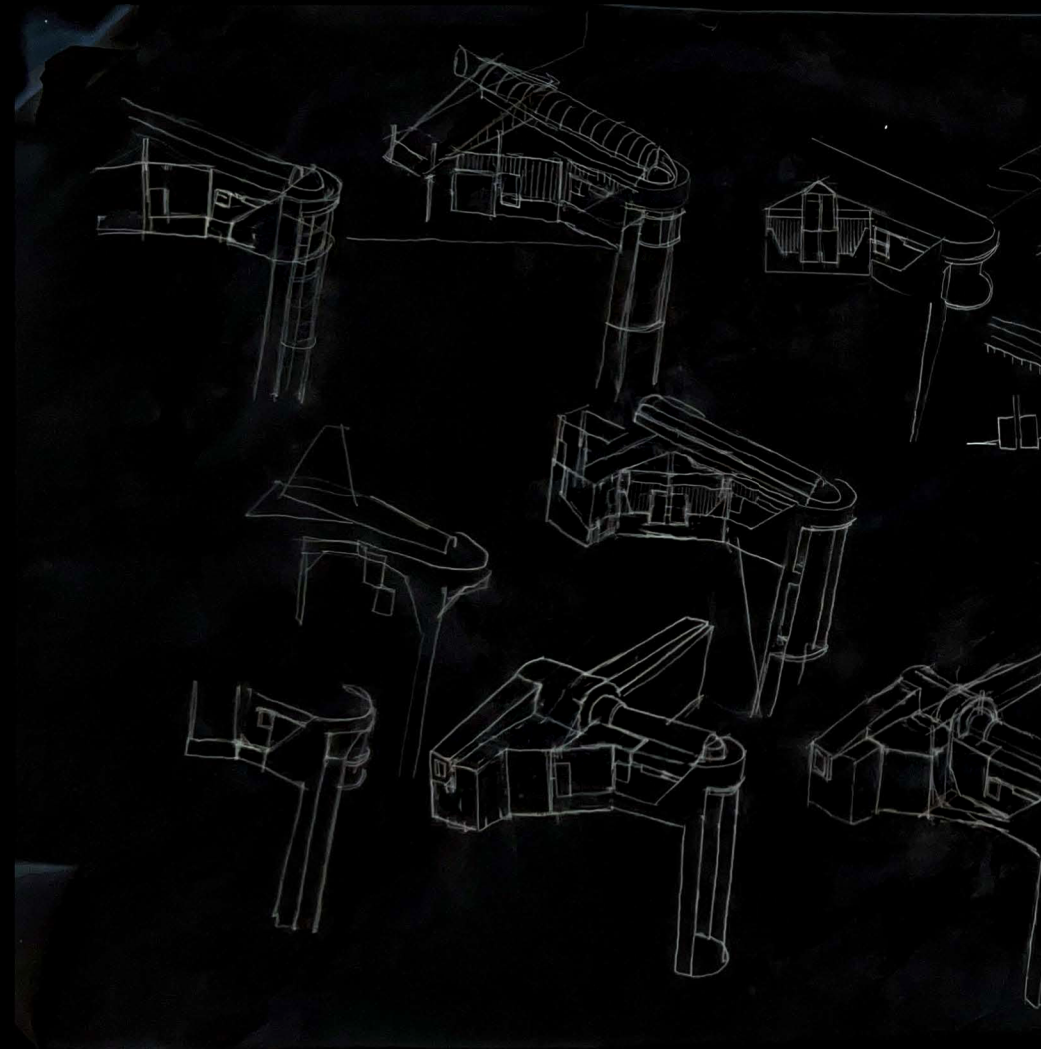


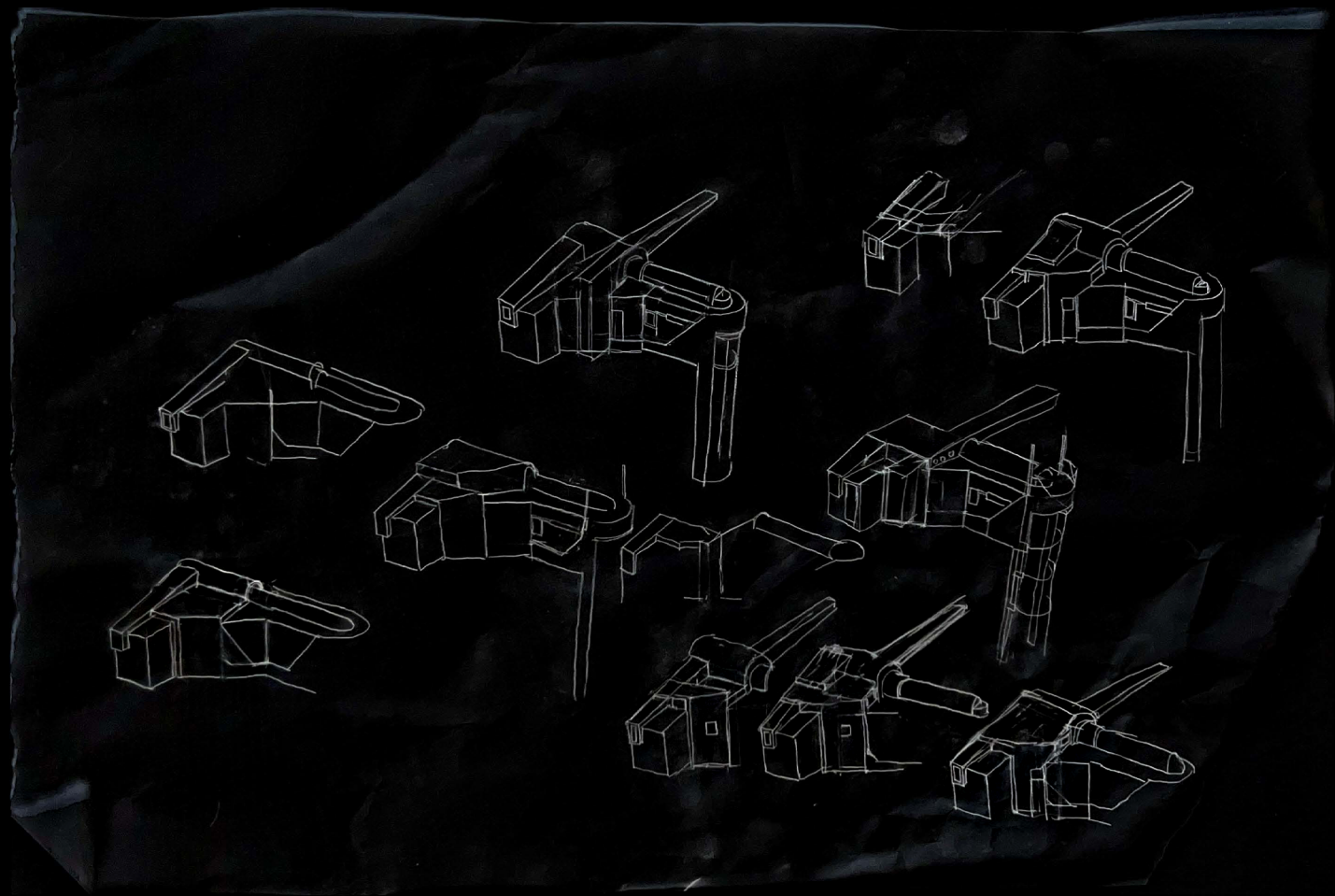


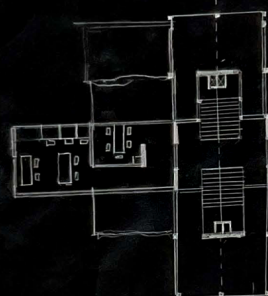
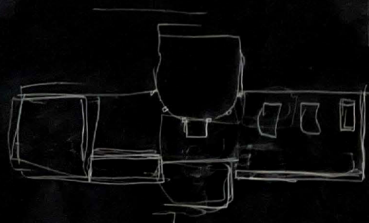
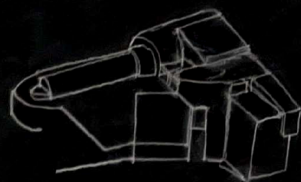
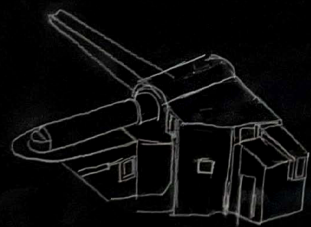
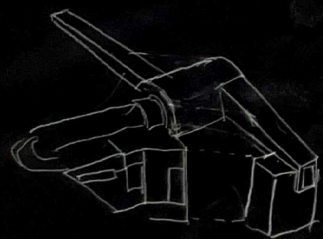


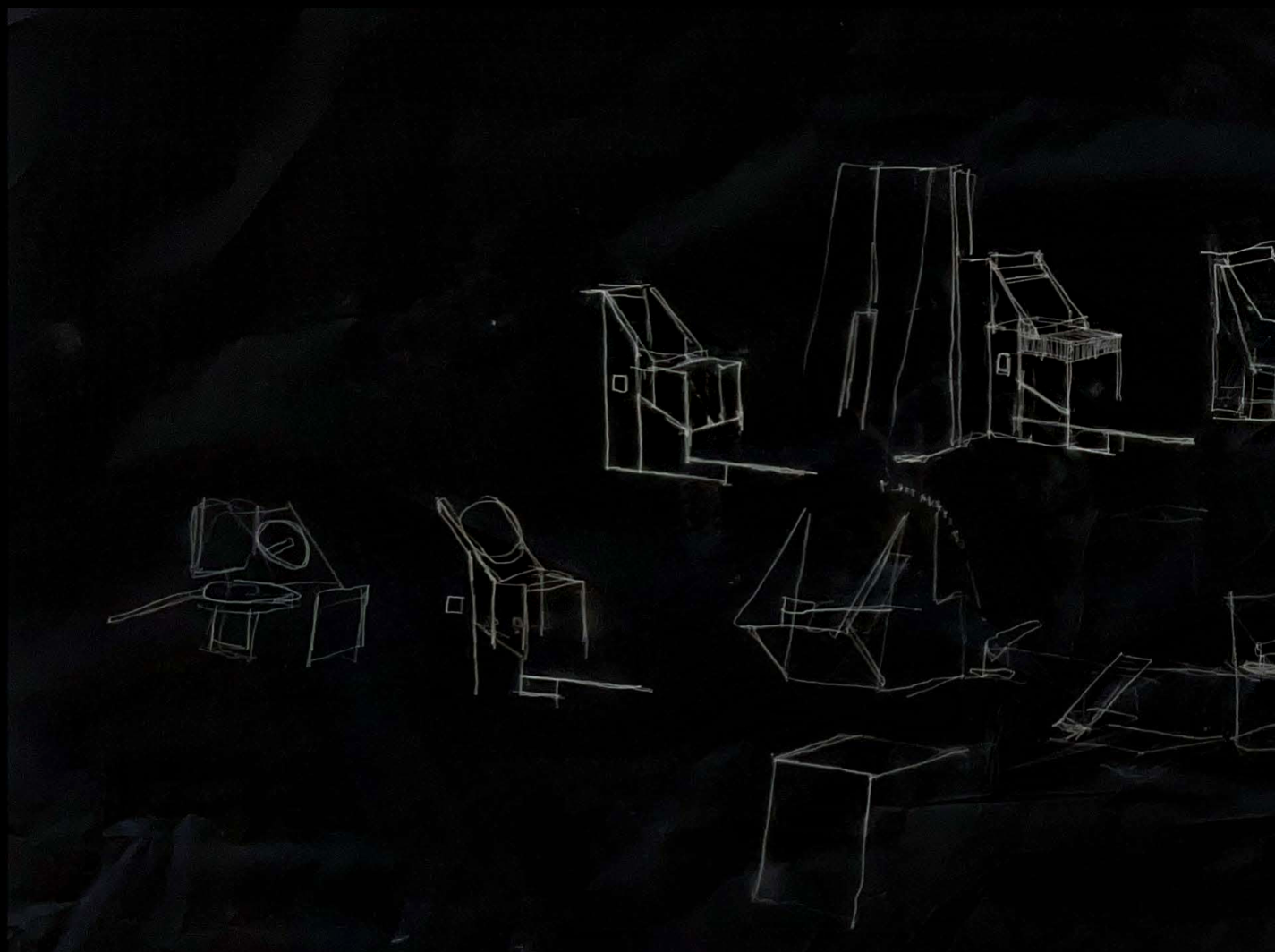


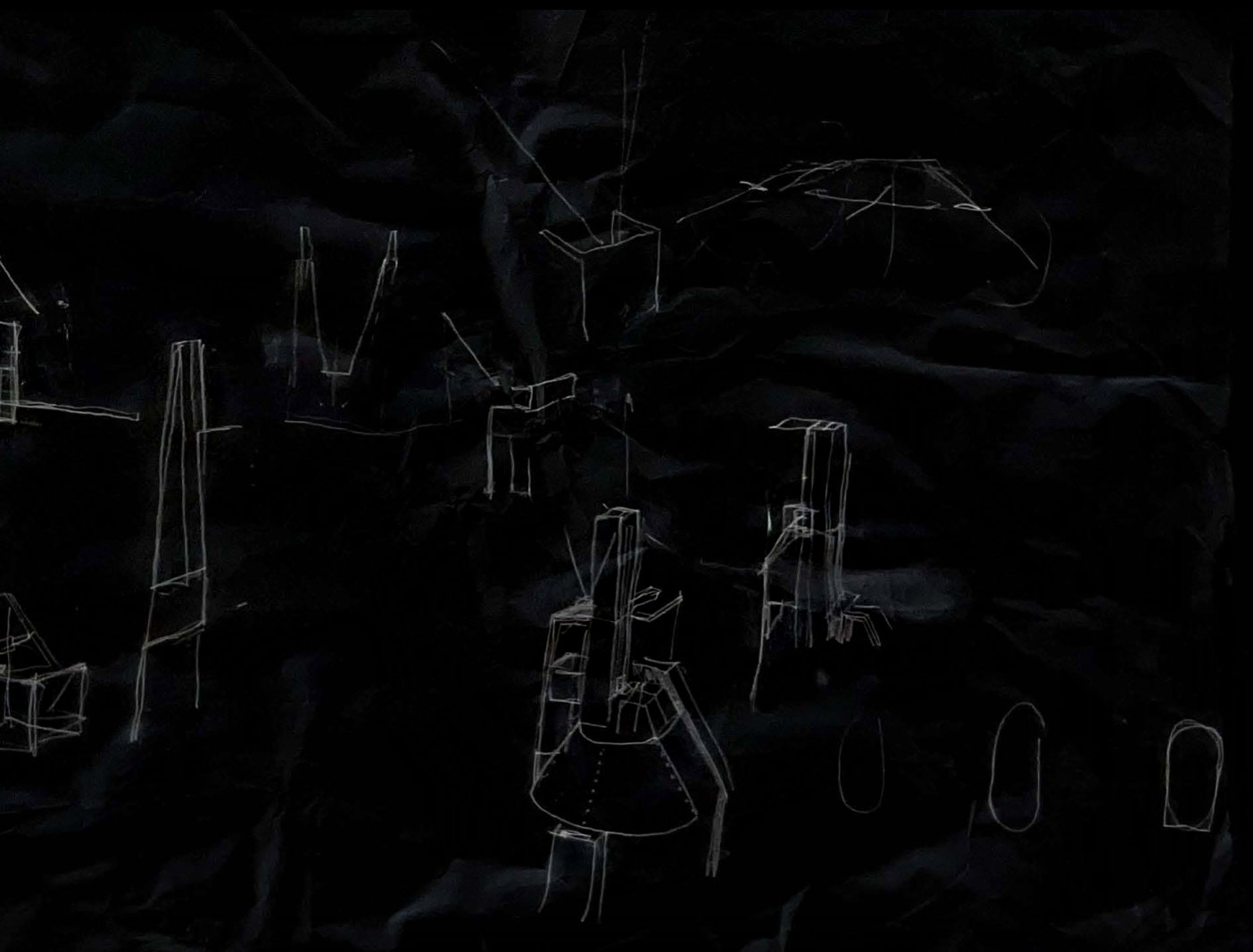


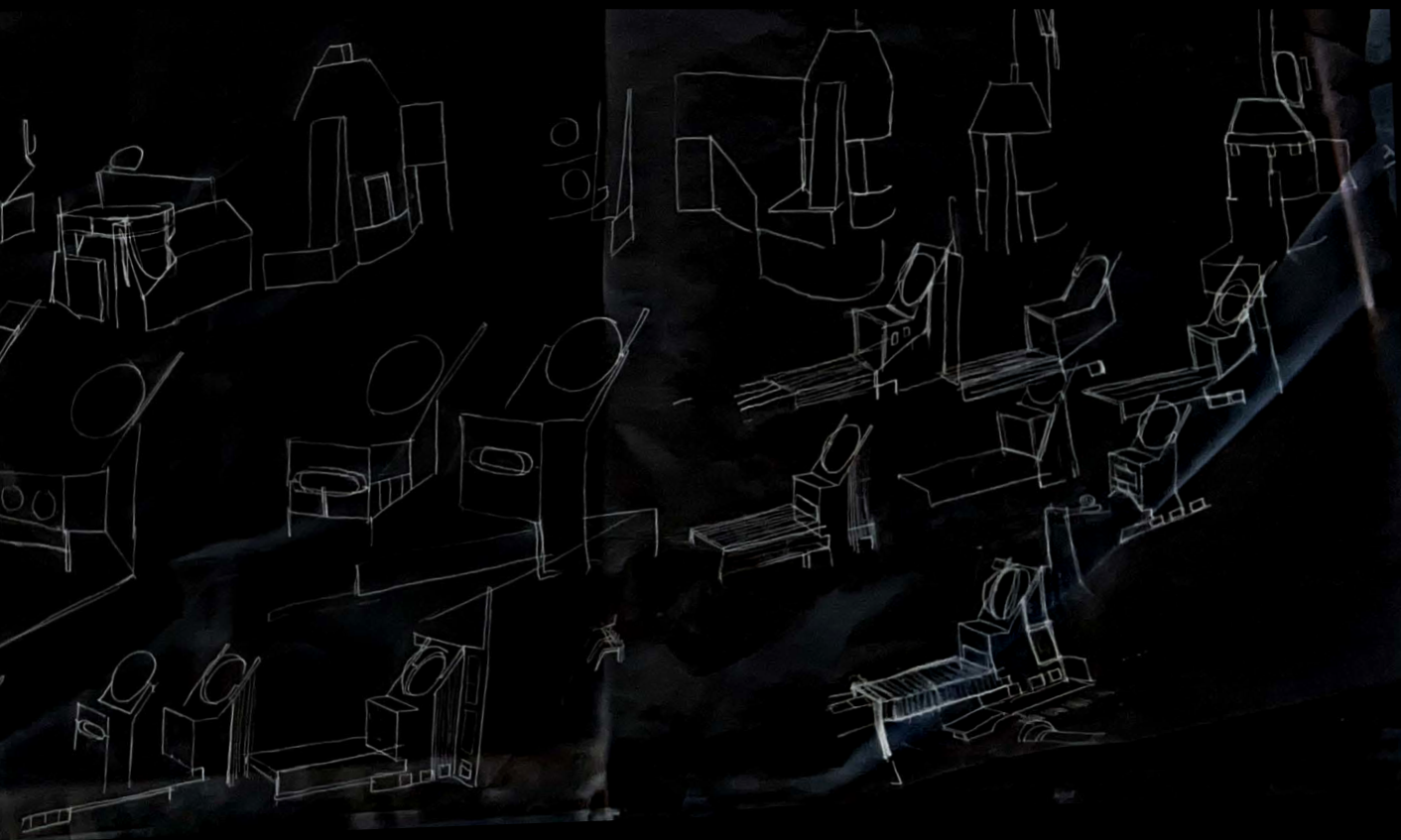










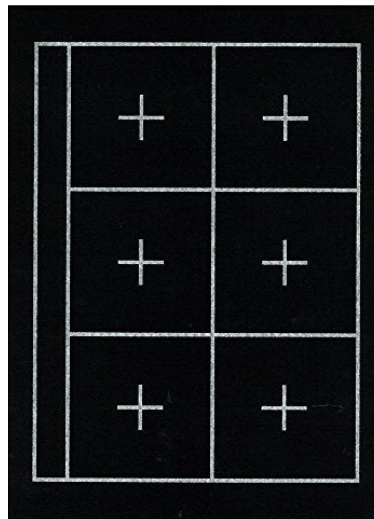


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 31 32

SHODO ASSIGNMENT
 WORK + PATIO
 DESIGNING A WORK-
 PLACE FOR A MONK

design

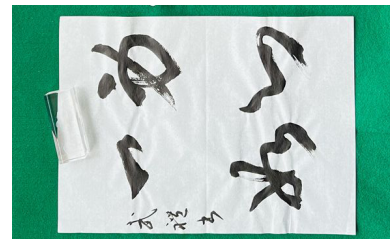
studio:



SHITAJIKI



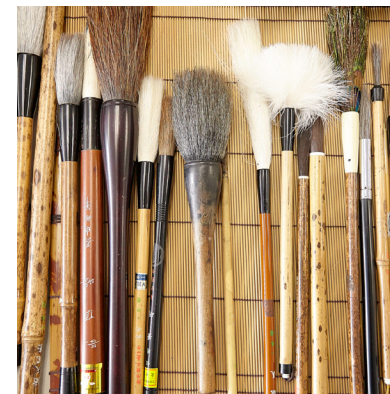
SUZURI



HANSHI



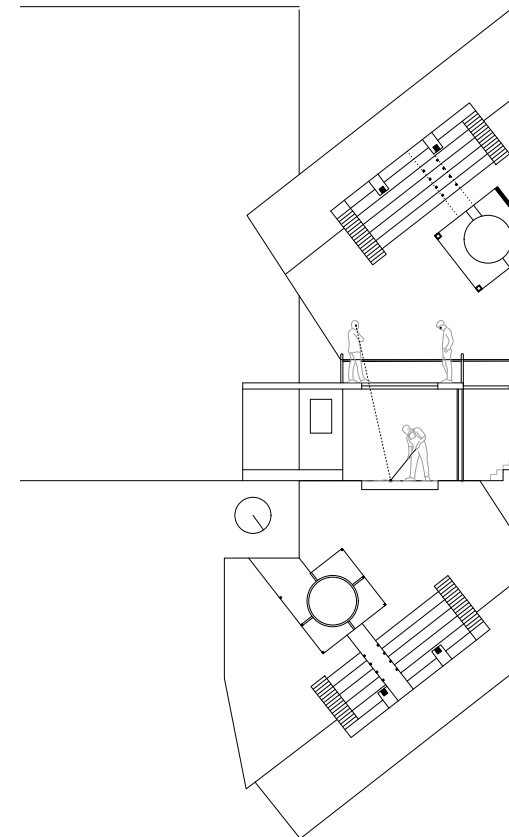
BUNCHIN

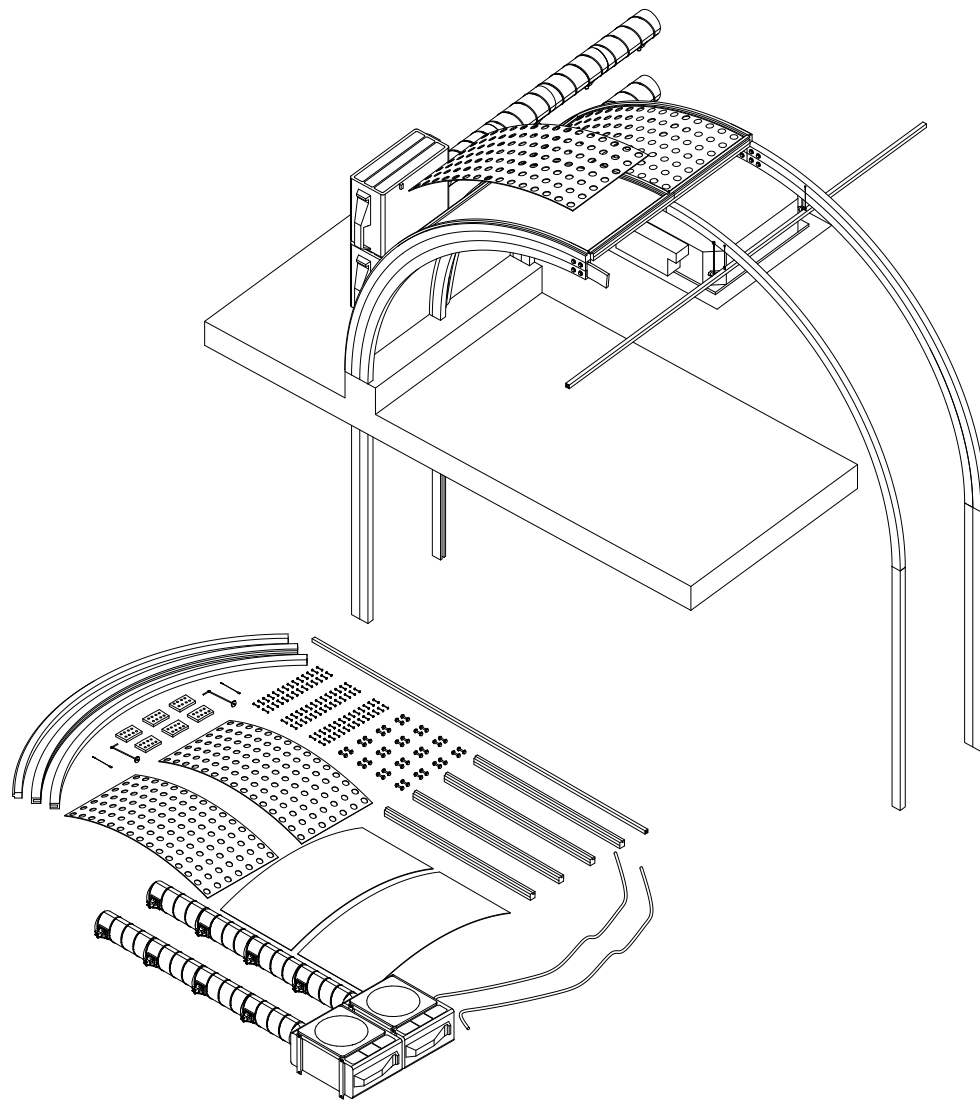


FUDE



SUMI





1 2 3 4 5 6 7 8 9
10 11 12 13 14 15 16
17 18 19 20 21 22 23
24 25 26 27 28 29 30
31 32

D A T A
M A N A G M E N T
C H E C K L I S T

design studio:

Section A. General considerations	yes	no
1. Is the graduation project conducted as part of an internship (at a company), or as part of a research project at TU Delft? 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 graduation or internship agreement before the project begins. Student and supervisor should consult the Intellectual Property Rights of Students webpage. Additional information can also be found in the Extended Personal Research Data Workflow. If applicable, complete the Confidentiality Agreement.		
2. Does the project involve conducting (part of) the research outside the Netherlands? Students who intend to travel abroad (even to other EU countries) for study, exchange, research, internship, or graduation project purposes need to follow the Travel Safety Protocol. This includes attending a mandatory Travel Safety Training Session: see the Disclaimer.		
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.) Students who work with data from human participants must complete the next section and apply for and receive ethical approval from the Human Research Ethics Committee (HREC) before conducting the research.		

[1]

Hans Hollein. (2026, January 17). Grokipedia. https://grokipedia.com/page/Hans_Hollein

[2]

Obrist, H. U. (2015, October). In conversation with Hans Hollein. *e-flux Journal*, 66. <https://www.e-flux.com/journal/66/60777/in-conversation-with-hans-hollein/>

[3]

Sant'Elia, A. (1914). *La Città Nuova* [Architectural drawing]. In *Manifesto dell'Architettura Futurista*. Milan, Italy.

[4]

Sant'Elia, A. (1914). *La Città Nuova* [Architectural drawing]. In *Manifesto dell'Architettura Futurista*. Milan, Italy.

[5]

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