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PRE-FACE

Graduation is a very personal process. Therefore it is valuable to start this research plan with a pre-face describing my personal fascination since this inevitably influences the process.

For me, this personal fascination is all about cars. This fascination goes beyond mere admiration. It fuels my curiosity to understand the intricate blend of engineering, design, and innovation that surrounds it. Cars are not just machines. They are embodiments of technological progress, cultural symbols, and testaments to human ingenuity.

INTRODUCTION

Since the beginning of the re-independence of Estonia the orientation of Tallinn's waterfront has been topic of discussion. In the 1990s and 2000s several plans with the focus of opening up the coastline to Tallinn's residents have been developed.

However, none of them have been realized (Preem, 2017). In conversation, Irina Raud (2024) indicated the old harbour in Tallinn as an area with great potential. The presence of a functioning port within a city centre is extraordinary. In a lot of places these utilitarian areas have been moved out of the city centre. Within this lies opportunity specific to Tallinn.

Terminal A forms the gateway to the area. As part of the latest development plan for the area ferry terminal A is replaced (Zaha Hadid architects, 2017). This would provide the opportunity to address the topics mentioned. This research offers the possibility to test this to what extent this is incorporated in the proposal.
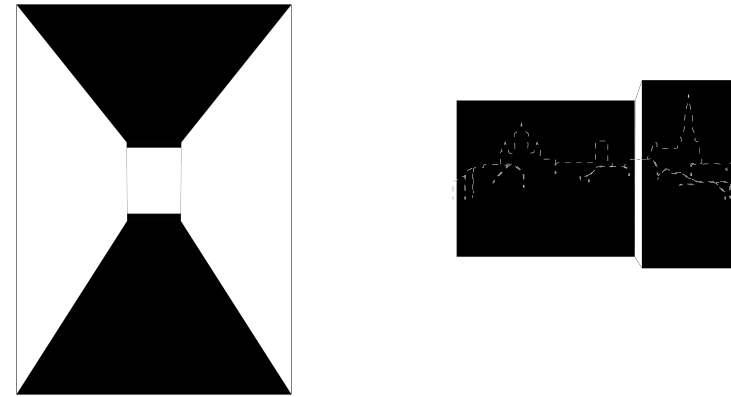

Fig.1 & 2: Abstraction of back entrance and disoriented feeling when entering Tallinn by ferry (own work)

THEORETICAL FRAMEWORK

In this research arriving in a city is considered part of a sequence. Tschumi (1996), in his papers on architectural sequences, defines three types of sequences: A spatial sequence, a transformation sequence and a programmatic sequence.

A Spatial sequence inevitably suggests the movement of the observer. This means that it can be objectively observed and mapped, in a sequence (Tschumi, 1996). If cities are seen from the perspective of a moving person, it is easy to see how this becomes a plastic experience, a journey through pressures and vacuums, a sequence of constraints and belief, of exposures and enclosures (Cullen, 1971). This means that by objective sequenced mapping of the arrival in a city. The plastic experience can be presented as part of the whole experience.

Superimposed on a spatial sequence, there are sequences of events, use, activities. These are programmatic sequences. The relation between those two can be indifferent, reinforcing or opposing. (add explanation and meaning)

A transformational sequence can be described as a procedure. To present a transformational sequence as its own theoretical object, it should be based on a precise ration set of transformational rules and discrete architectural elements (Tschumi, 1996).

Appleyard et al. (1965) developed a language to describe architectural sequence, taking motion, space, orientation and meaning as elements which play a particular role in the sensory experience of the sequence.

The feeling of motion is a primary aspect when traveling. The visual experience of motion consists of a combination of far of landmarks or districts, which are growing when moving towards them, and the apparent movement of close by objects which are they know are stationary.

These landmarks, districts or focal points can also stimulate engagement in orientation. A succession of approaches to goals or one goal which symbolizes the destination, enables the observer to measure progression as well as to orientate themselves in the general environment.

Besides this, a sensation of confinement in a variety of dimensions can cause a sense of space. The mode of transport functions as an extension of the observer reducing the disparity in scale between man and the city. The type of transport therefor becomes a critical factor in this experience.

Furthermore, the observer relates the visible objects to the stock of ideas in his mind. By identifying use, nature, history and symbolism of the environment during movement, one can give meaning to the surroundings. When these 4 aspects reinforce

each other, arrival as a transformational sequence can be a very powerful experience.

Finally, the meaning of every sequence is dependent on the relation between space, event and movement (Tschumi, 1996). Thus, by combining the earlier mentioned sequences, meaning can be given to arrival in Tallinn. On the one hand this can add to the understanding concerning composing of arrival. On the other hand, this meaning of arrival can impose grounds for intervention.

However, arrival should not be seen as just a combination of sequences. Besides this, arrival can also be seen as a part of a system of networks. Systems thinking is a way of recognizing an object as a result of interacting parts. To recognize this one not only has to go below the surface of things but learn to see organizational technologies (Velikov & Thün, 2017).

Whereas this infrastructure of networks has inscribed itself deep into architecture, in effect it has an invisible presence. Only when the system breaks down, we become aware of its presence. However, understanding of this infrastructure allows us to translate solutions for a new reality into its actual realization (Stalder & Darò, 2017). Thus, in order to compose and relate earlier mentioned sequences, it is essential to recognize the system of networks behind this process. These systems are not perceived by our senses but require a specific lens through which it can be perceived.

Arrival is not a static experience. Therefore, it should be considered a series of superimposed sequences. By relating the spatial sequence, transformation sequence and programmatic sequence to another it is possible to give meaning to the relation of space, event and movement. This relation is elemental to the experience of arrival.

However, to decipher this relation into reality it is essential to recognize that superimposed to these perceivable sequences, there is a system of networks with an invisible presence. Composing arrival therefore means:

"Creating synergies by combining perceived and technical sequences".

OPPORTUNITY STATEMENT

The redesign of the ferry terminal and port area within Tallinn entails potential through the two lenses described. Hypotheses of these opportunities, based on conducted research, forms the basis of the opportunity statement.

First off, at the moment the entrance to Tallinn is experienced as a backdoor entrance. Arriving ashore from the ferry you enter small corridors which offer very little orientation. Once outside you land in a chaotic transport hub without clear indication of your position related to the city. With the new development this does change. The opportunity lies in transforming the area into a front entrance. To provide a gateway in which one experiences Tallinn when entering.

Besides this, the current program is very unambiguous, whereas analysis of arrival as a system unveils potential to enrich this. Currently the different functions of residence and transportation are positioned side by side. However, stacking these functions would provide a composition which shows great similarity with the composition of a street race pit building[1]. This would provide the opportunity to create a multifunctional architecture by creating synergies within the current program.

To develop and express this potential, different constituents of arrival must be composed. The objective of this research is to create a comprehensive framework which informs and enlarges understanding of composing arrival to Tallinn's waterfront.

Fig.3 & 4: Abstraction of potential front entrance and oriented feeling when entering Tallinn by ferry (own work)

[1] In motor racing, the pits are the areas at the side of the track where drivers stop to get more fuel and to repair their cars during races (collins dictionary, n.d.).
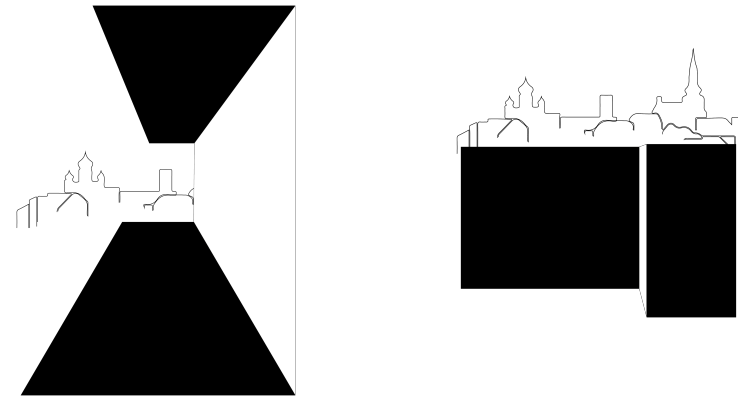
RESEARCH QUESTIONS

The aim of this research is to create a framework on arrival which serves as the foundation for composing arrival in Tallinn. This framework is subdivided into two categories: 'Arrival as dependent on the relation between space, event and movement' and 'Arrival as part of a system of networks. The overarching question posed is:

How does dual focused research into arrival inform and enlarge understanding of composing arrival to Tallinn?

The first part of the research consists of looking at arrival through the lens of 'arrival as a sequence' by means of the following question:

How does the relation between space, event and movement give meaning to arrival in Tallinn?

For this research question two case studies are presented. One contextual analysis taking arrival in Tallin as a case and one disciplinary analysis taking the Viru Hotel as a case.

Contextual analysis
The contextual research focuses on arrival as a series of sequences. It consists of methods which relate the character of a perceived sequence to the speed and complexity of depth. This offers a comprehensive overview of the relationship between space, event and movement, giving meaning to arrival as a sequence. This is done for 3 case studies including: train, bus and ferry. This provides a comparison of the results from different conditions in the sequences of arrival in Tallinn.

The first method focuses on the relation between speed and complexity of depth. By capturing footage of the journey to the arrival points in Tallin movement is perceived. This footage is cut into frames of 30 seconds which form the basis of drawings. The drawing time for these drawings is related to the travel speed at the time. These drawings are then characterized by the perceived depth depending on the speed. The objective of this method is to give a scale to speed.

The second method switches from the moving perceiver to perceiving movement. Using stop motion to portray the cycles of arrival (and departure) at the different arrival points. The long exposure photos give an indication of the pace of the observed movement. The objective of this method is to define identify cycles of arrival in these different transportation HUB's.

Disciplinary analysis
The contextual analysis focuses on arrival in Tallinn. However, by analyzing the arrival at transportational HUB's, arriving simultaneously means transition to the last part of the journey within Tallin. Therefore, the precedent study presents an interesting case to analyze this last part of the journey to/within a building.

The Viru Hotel especially is suitable for this study since visitors and passers-by were heavily curated and monitored. This is because the hotel was one of few places where visitors were welcomed in the USSR (Nupponen, 2012).

The method of analyzing the sequences focuses on identifying the different flows of different user groups within the Viru Hotell. This method is based on a combination of interview, archival research and literature.
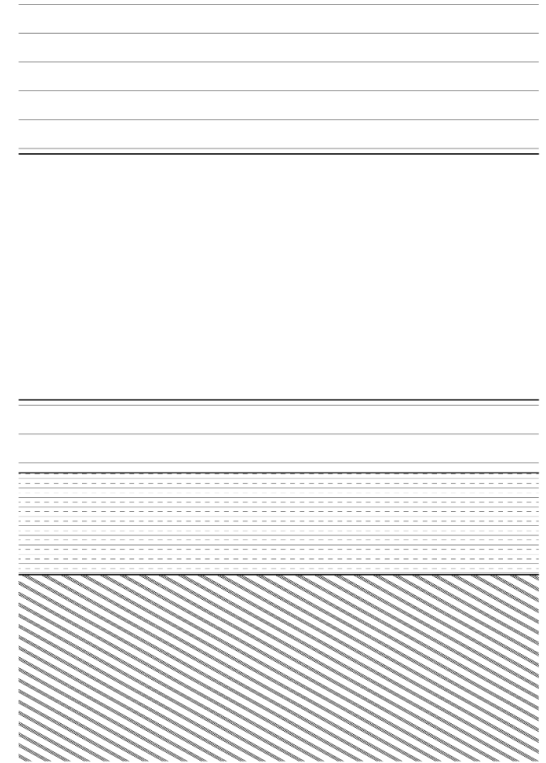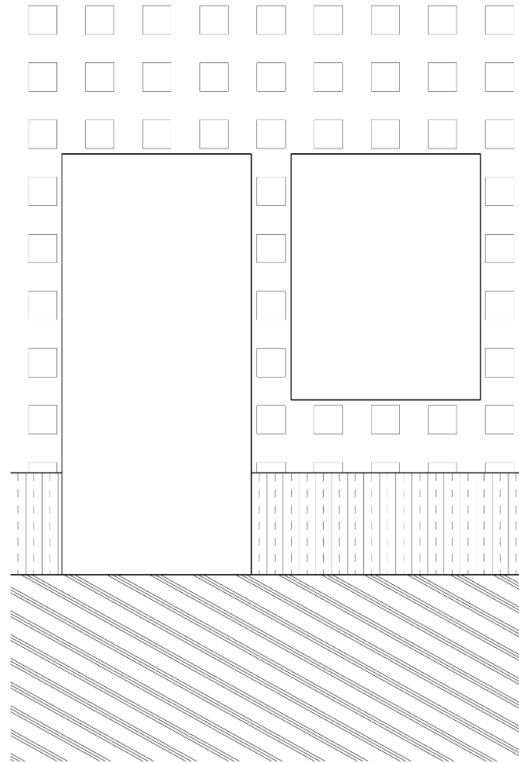
Fig.5: Abstracted sketch of monlithic depth with increasing speed (own work)

The second part of the research consists of looking at arrival through the lens of 'arrival as a part of a system of networks' by means of the following question:

How does 'arrival as a part of a system of networks' function in Tallinn?

For this research question two case studies are presented. One personal analysis taking arrival at the ferry terminal as a case and one precedent study taking the Viru Hotel as a case.

Personal analysis
To complete the case study of the ferry terminal it is also analyzed through as being part of a system of networks. The main objective of this study is to define the different networks at the ferry terminal and to explore the possibility of synergies within this system.

Disciplinary analysis
To complete the case study of the Viru Hotell it is also analyzed through as being part of a system of networks. This enables comparison between arrival which simultaneous means transit (ferry terminal) and arrival as the last part of the journey (Hotell Viru). The objective of this study is to recognize the object as a result of different networks and to portray the building likewise.

This ensemble offers a comprehensive framework on arrival in Tallinn which forms the foundation for composing a new front entrance to Tallin.
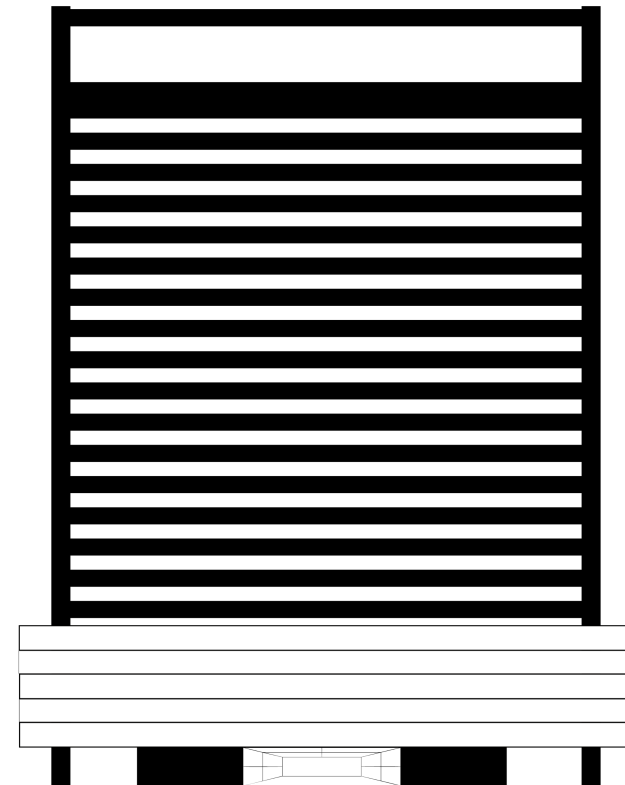

Fig.6: Perceived sequence hotel guest Viru Hotell (own work)

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