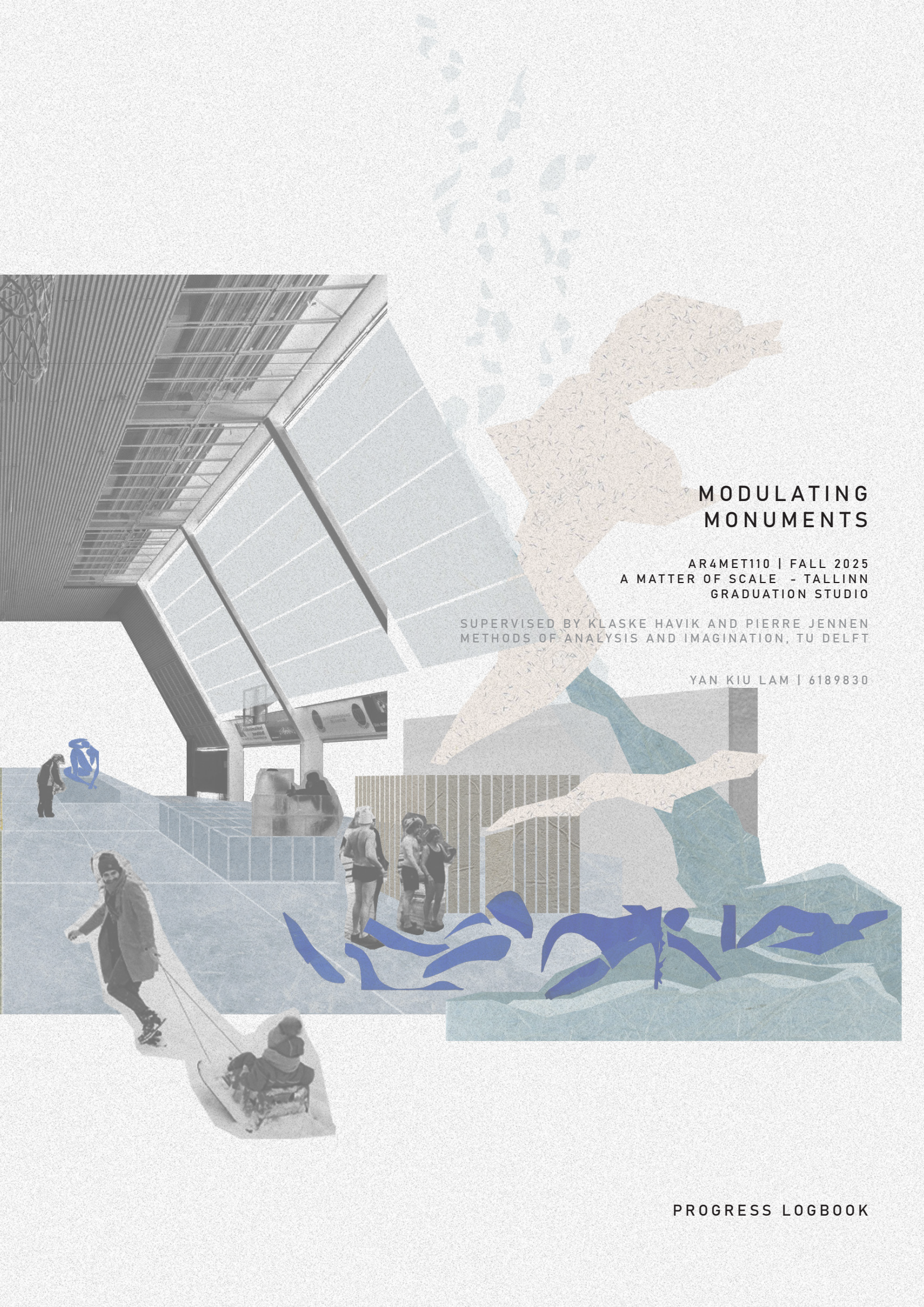




# MODULATING MONUMENTS

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

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

YAN KIU LAM | 6189830

PROGRESS LOGBOOK

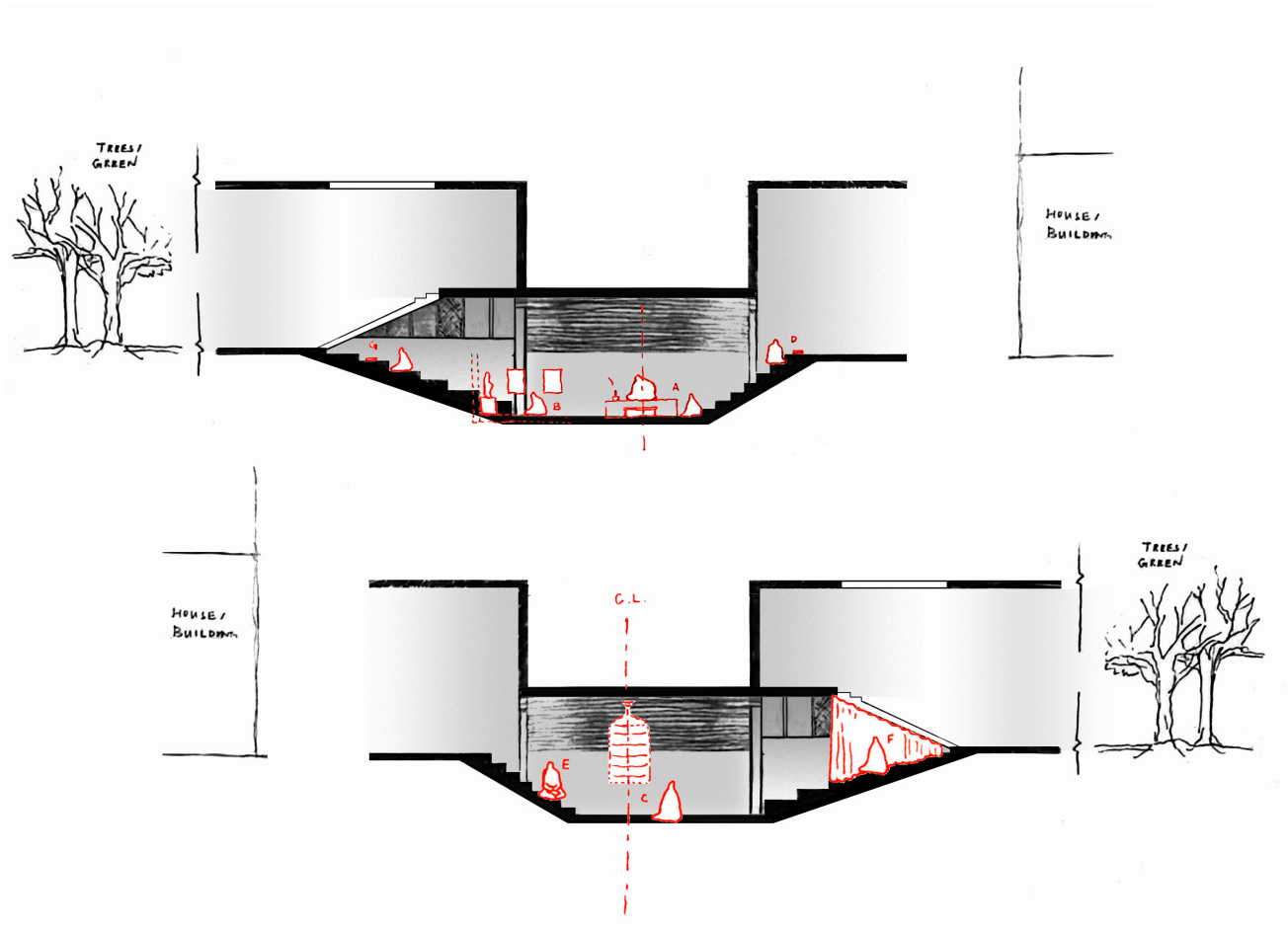


## WEEK 2.1

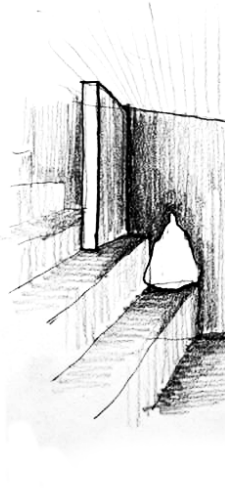
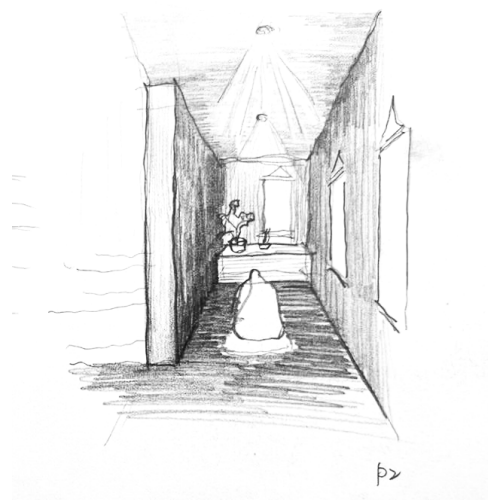
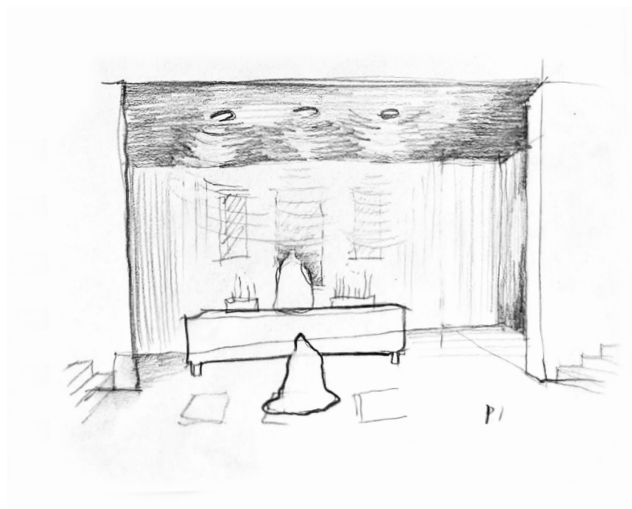
### SHORT DESIGN EXERCISE - COURSE INTRODUCTION

The short design exercise serves as a self-introduction and warm-up to the graduation studio. The assigned brief is to create an intervention for a visiting monk from Japanese Buddhist tradition - a meditation space at the sunken space at the EKA campus.

The design focuses on adapting the spots with different spatiality, e.g. light and views, for different meditative rituals with minimal, flexible and demountable furniture.

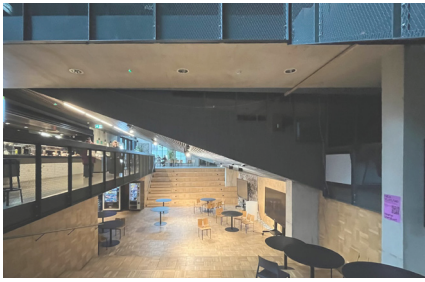


Section Diagrams - Sunken space at EKA

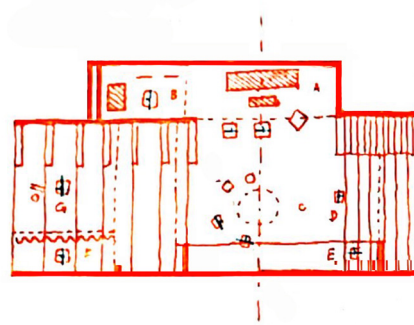


Perspectival sketches - Atmospheres





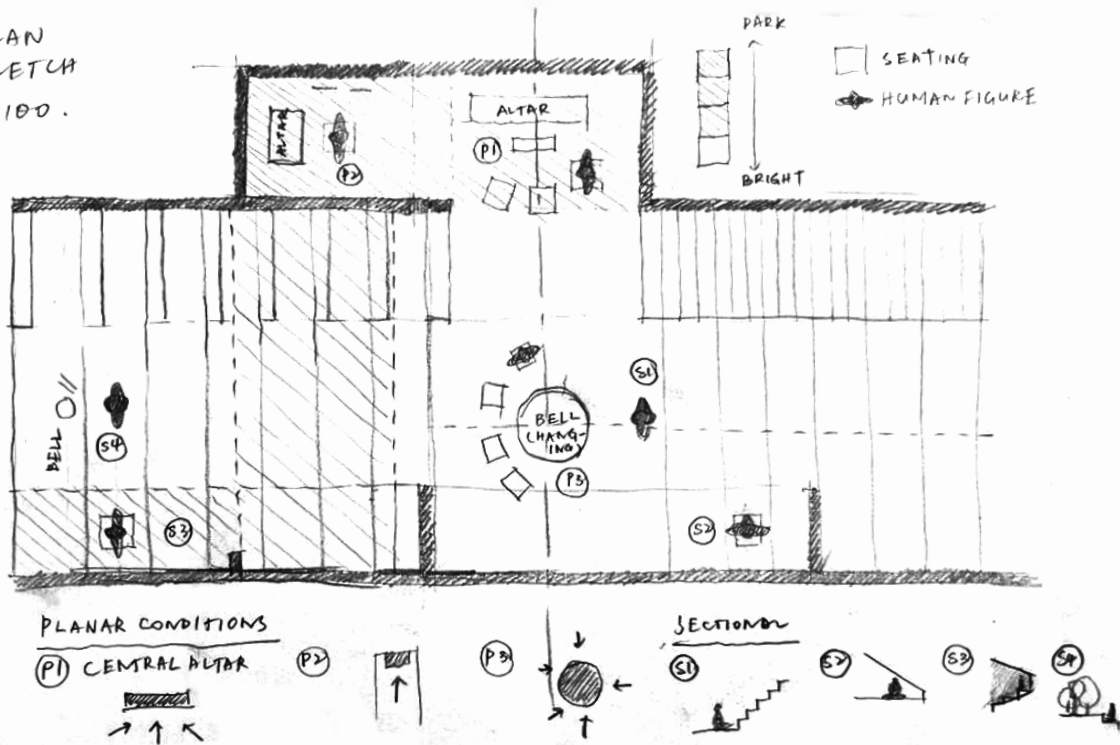
Photograph



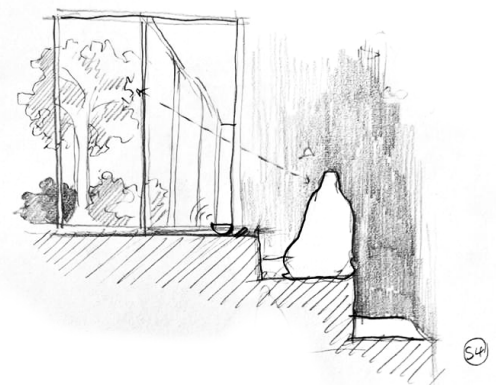
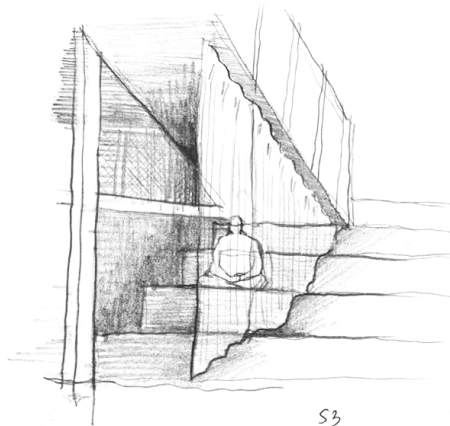
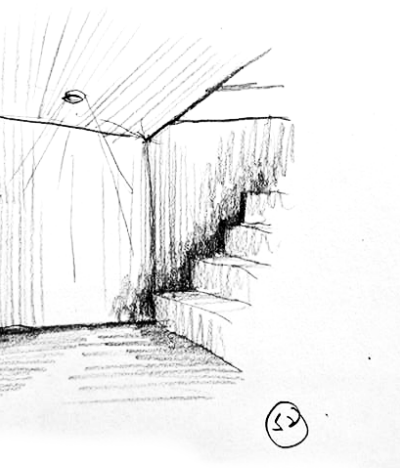
Plan Diagram - Sketch progress

- A central altar / statue
- B nook with altar
- C hanging fixtures
- D facing of wall of steps
- E under the projecting eave
- F dark nook under stairs
- G peeking at the nature

PLAN  
SKETCH  
1:100.



Plan Diagram - Sunken space at EKA





## WEEK 2.1

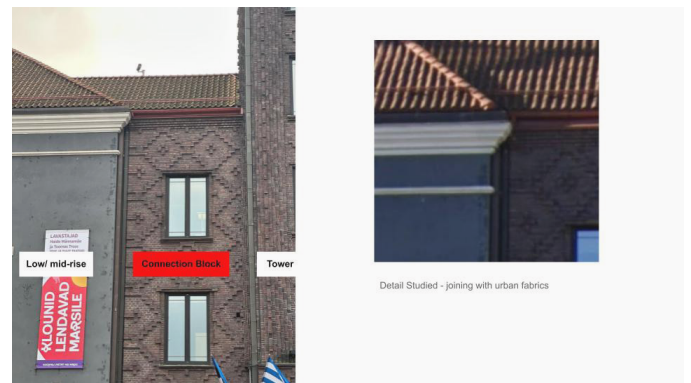
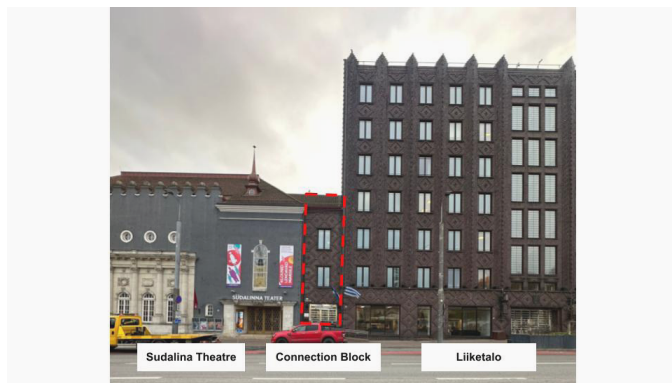
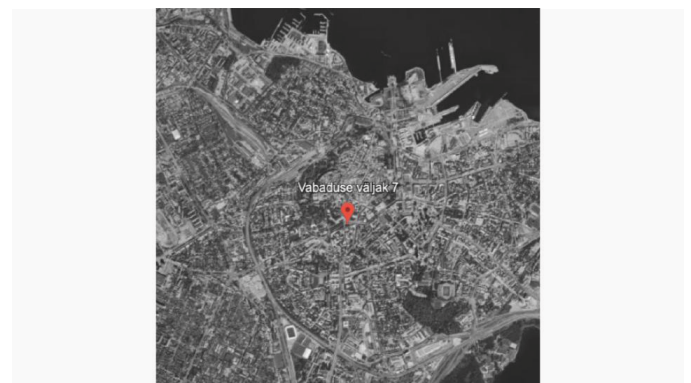
### SHORT DESIGN EXERCISE - SHORT ANALYTICAL EXERCISE

For the exercise, Liiketalo (Tallinnan kaupunginhallitus) was chosen as the precedent to study for its polytechnicity. The building was constructed in 1930s for the Estonian Insurance Company "Eka". Being 4.5 m below street level, with nine floors in total, it was once the tallest building in Tallinn. What's more, The building was built entirely of reinforced concrete, with aerated concrete infill, then cladded with German clinker bricks for durability and a modern appearance.

A fragment from a connection block bridging the main building and the Sudalina Theatre was chosen for analysis for its complexity of performance and the hybridity of styles and times of construction.



Site plan - Liiketalo



Site photo - Liiketalo - Context and Detail

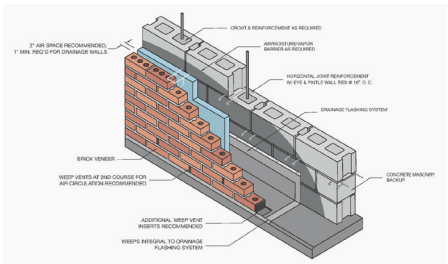
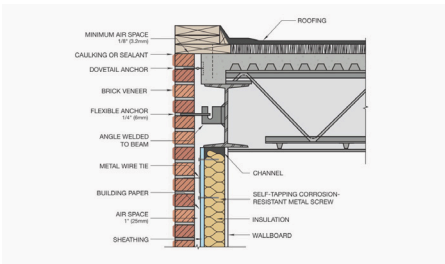
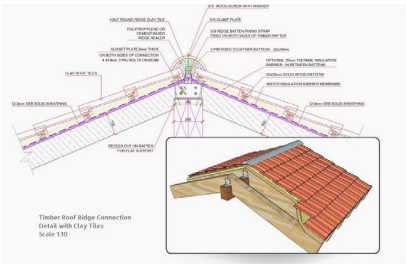


Diagram -  
Extention of roof geometry and brick pattern

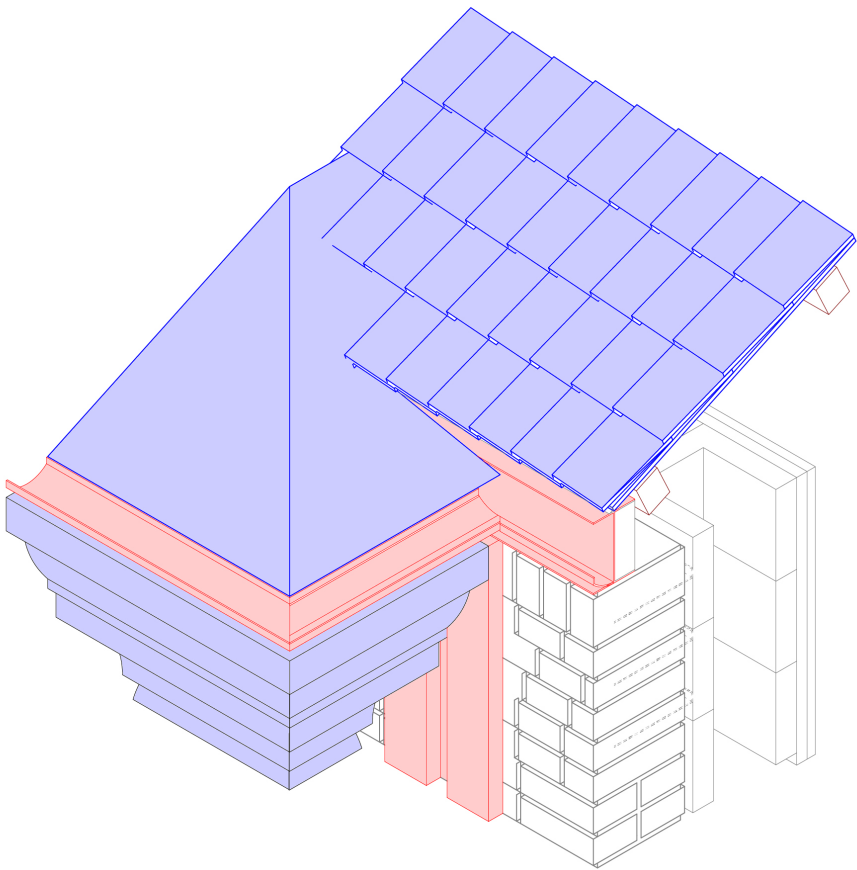


Diagram -  
Brick pattern bridging linear and vertical accents

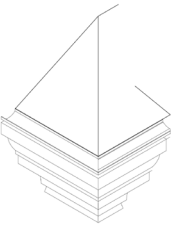




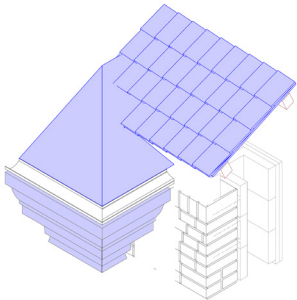
References - Details of roof and brick cladding



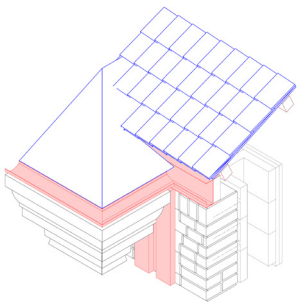
Isometric Diagram -  
By extending the neighbours roof and gutter system, the office building connects with the neighbouring building seamlessly



Roof and horizontal embellishment of existing neighbouring building



Extending roof geometry and materials



Connecting and integrating rain gutter



WEEK 2.2

SHORT DESIGN EXERCISE - SOCIAL & SPATIAL SCALES

For



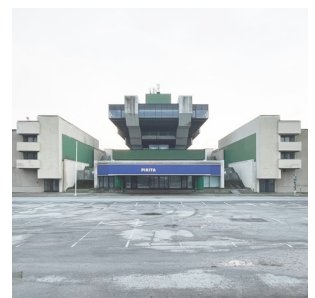
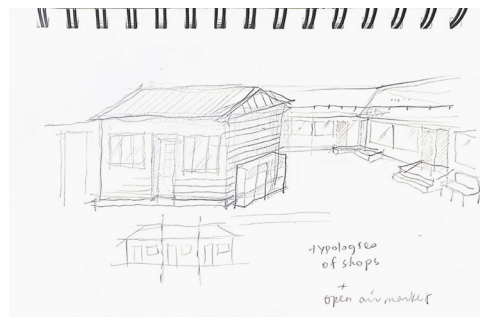
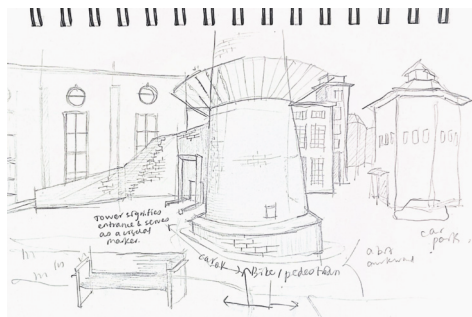
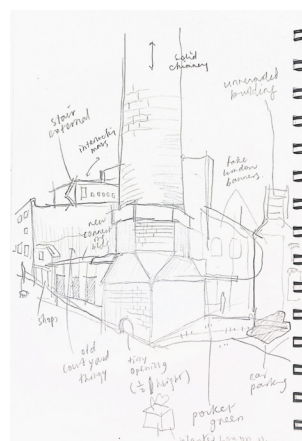
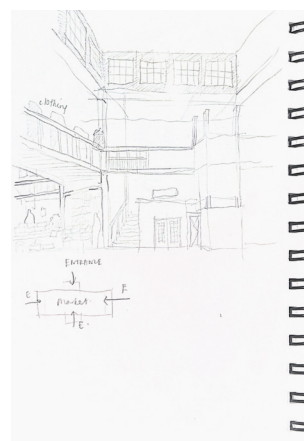
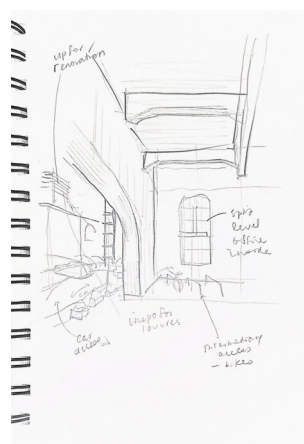
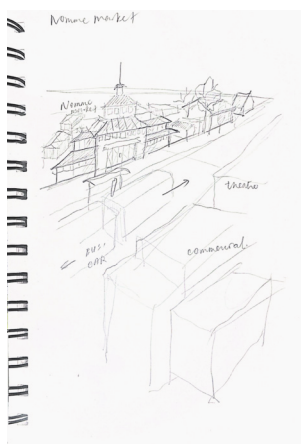


## WEEK 2.3

### FIELDWORK - CONTEXTUAL ANALYSIS

For the contextual analysis, based off of my initial fascination that Tallinn as a small city, is house to many ginormous buildings, buildings that feel out of place and out of scale. As such, I proposed an initial hypothesis - "Tallinn has more landmarks and monuments than places" - as a starting point for my fieldwork.

I shortlisted oversized buildings scattered in multiple areas to visit, doing sketches and photographs on site to understand their mechanisms.



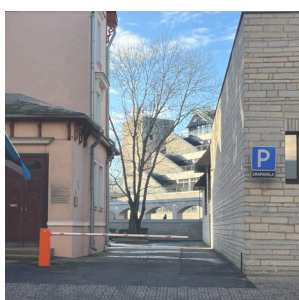
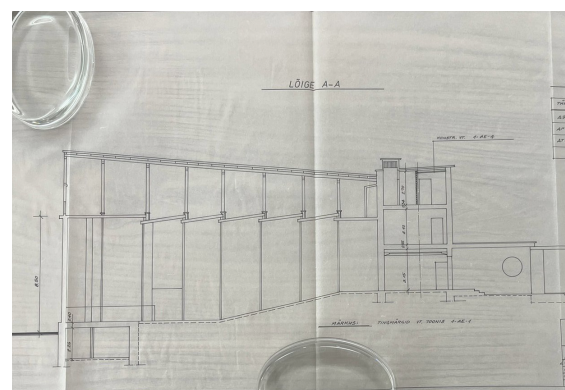
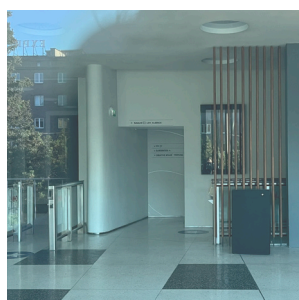
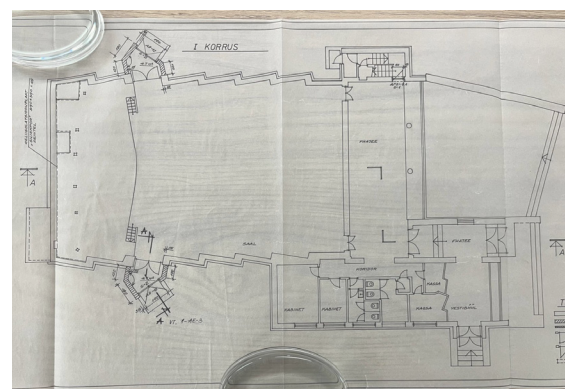
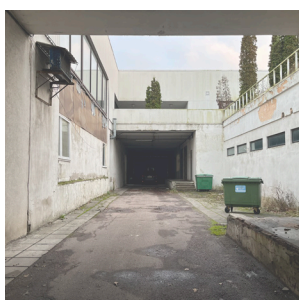
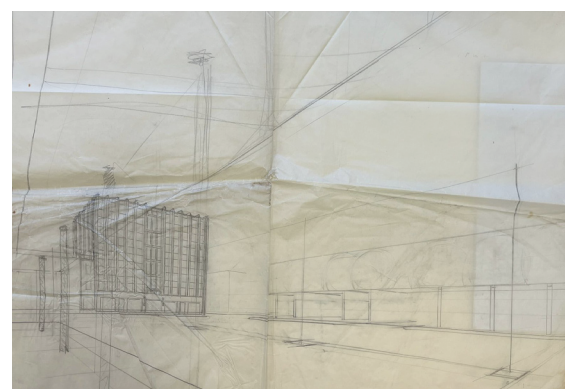
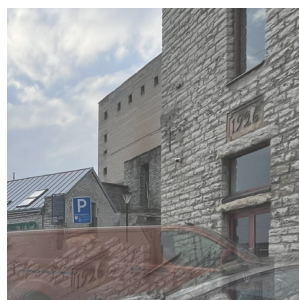
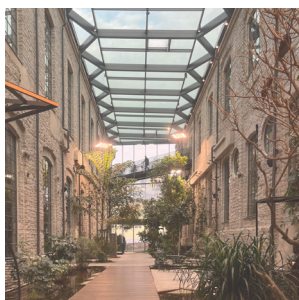
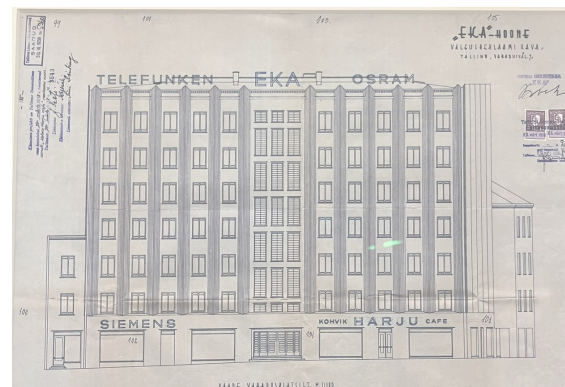
#### Isometric Diagram -

By extending the neighbours roof and gutter system, the office building connects with the neighbouring building seamlessly

#### Photographs -

Oversized buildings and monuments of Tallinn



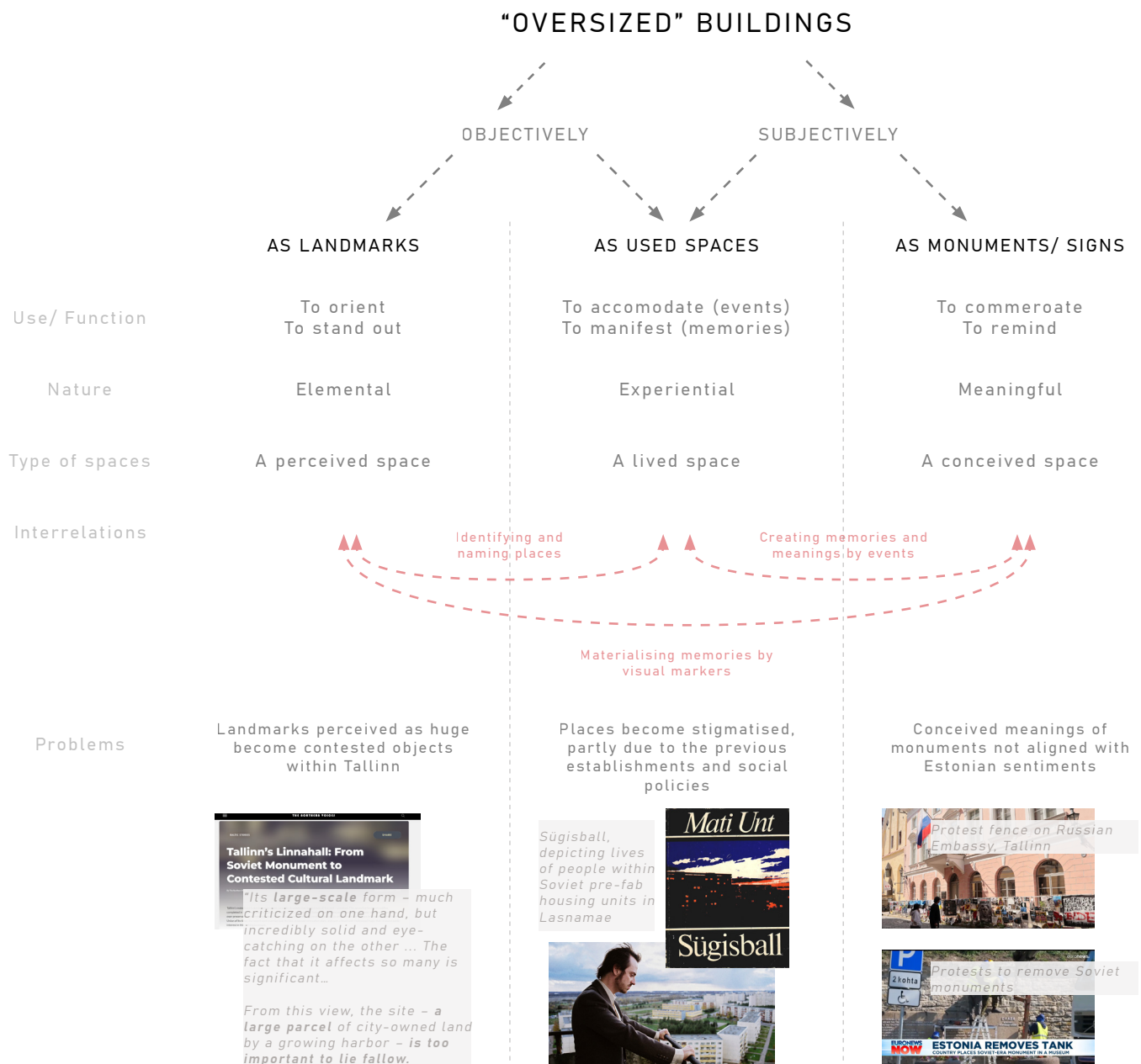


Photographs -  
Archived materials at City Archives and  
Estonian Architectural Museum

## WEEK 2.4

### DRAWING - CONTEXTUAL ANALYSIS

The contextual analysis diverges into a palette of “oversized” buildings of different times, programmes, expressions and styles, and situated area, then converges into the abstracted and compared in their existence as ‘landmarks’, ‘monuments’ and ‘places’.







## WEEK 2.4

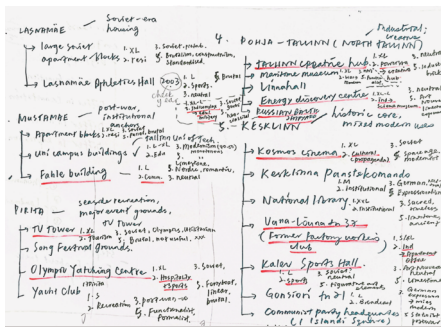
### DRAWING - CONTEXTUAL ANALYSIS

The contextual analysis diverges into a palette of “oversized” buildings of different times, programmes, expressions and styles, and situated area, then converges into the abstracted and compared in their existence as ‘landmarks’, ‘monuments’ and ‘places’.



XXL Scale  
Map of analysis - Oversized buildings in different areas





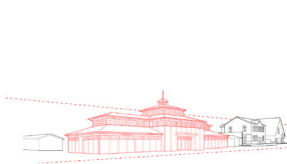
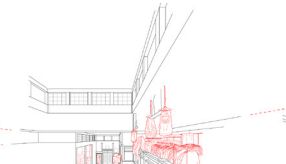
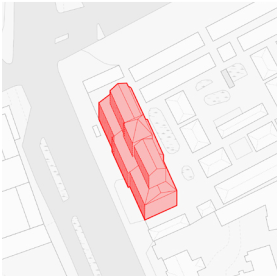
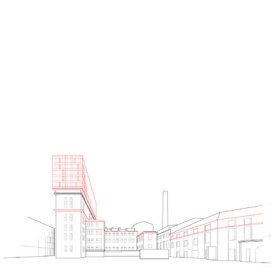
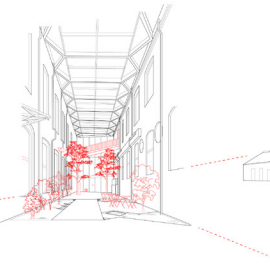
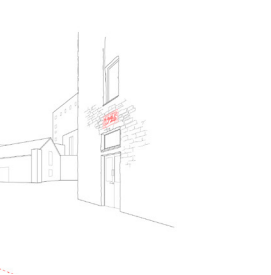
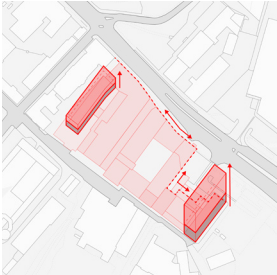
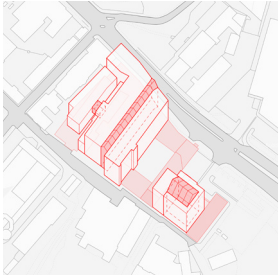
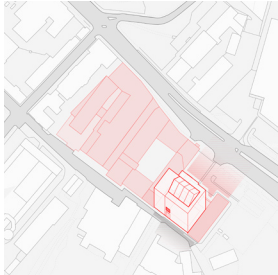
Notes -  
Sites of analysis and interest

|                    | 01<br>NÕMME MARKET | 02<br>FAHLE BUILDING         | 03<br>KOSMOS CINEMA           | 04<br>OLYMPICS<br>YACHTING<br>CENTRE |
|--------------------|--------------------|------------------------------|-------------------------------|--------------------------------------|
| Time built         | 1908               | 1926                         | 1964                          | 1980                                 |
| Use                | Market             | Mixed-use commercial complex | Cinema (vacant)               | Hotel (Vacant)                       |
| Expression / style | Basilica type      | Art Nouveau                  | Soviet standardised modernist | Brutalist                            |
| (Main) Materials   | Timber             | Limestone, masonry concrete  | Concrete, masonry             | Concrete                             |

## WEEK 2.4

### DRAWING - CONTEXTUAL ANALYSIS

The contextual analysis diverges into a palette of “oversized” buildings of different times, programmes, expressions and styles, and situated area, then converges into the abstracted and compared in their existence as ‘landmarks’, ‘monuments’ and ‘places’.

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

L,M,S Scale  
Analysis - Oversized buildings in diffe





KINO KOSMOS

1964  
Cinema (vacant)  
Soviet  
standardised  
modernist  
Concrete, masonry

|             | LANDMARK                                            | USED SPACE                                                     | MONUMENT/ SIGN                              |
|-------------|-----------------------------------------------------|----------------------------------------------------------------|---------------------------------------------|
| Scale       | L                                                   | M                                                              | S                                           |
| Scenario    |                                                     |                                                                |                                             |
| Mechanism   |                                                     |                                                                |                                             |
| Observation | Diagonal massing facing main road junction          | Placement of furniture aligned to facade motives               | Emblematic logo of "Kosmos" type cinemas    |
| Scenario    |                                                     |                                                                |                                             |
| Mechanism   |                                                     |                                                                |                                             |
| Observation | Continuous building block mass increases visibility | Flexible partitioning blocked to create smaller private spaces | Emblematic logo of Olympics in its vicinity |



OLYMPIC  
YACHTING CENTRE

1964  
Hotel (Vacant)  
Brutalist  
Concrete

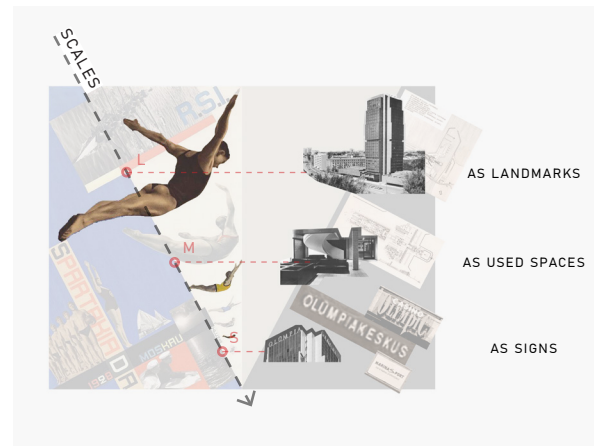
## WEEK 2.5

### A0 REVIEW - DESIGN ASSIGNMENT

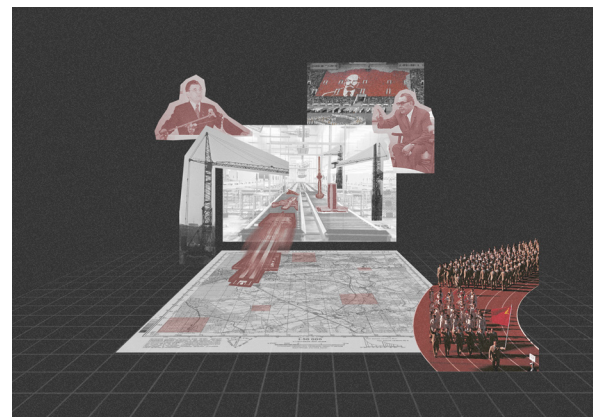
The design is defined in this week's preliminary assignment, formulating and focusing on answering the 5W1H questions. The following short prescriptive text drafts the focus for the upcoming exploration:

The design stems from the exploration of the abundance of "oversized" buildings in Tallinn. Their enormous and overwhelming footprints and verticality contrast with their relatively small relevance to the urban tissue they sit within. I come to the working hypothesis that "Tallinn has more landmarks and monuments than places." By focusing on the chosen buildings' situations as landmarks (Scale L), used spaces (Scale M), and monuments/signs (Scale S), I derive a palette of contextual but operational strategies to understand and approach my design assignment.

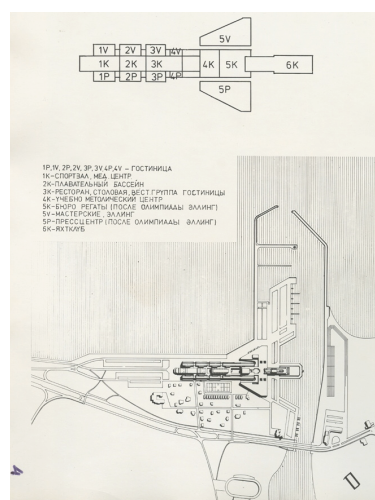
My project will be a proposal for the adaptive reuse of the enormous Olympic Yachting Centre (1980) on the Pirita coastline. Different modes of spatial addition and subtraction will be implemented to genuinely situate and connect the project to the adjacent community by introducing functions of housing, recreation, and communal programmes (to be specified). The new spatial modifications and practices will be an attempt to overcome the stigmatized "monumental" meaning that accompanies the many vacant Soviet establishments.



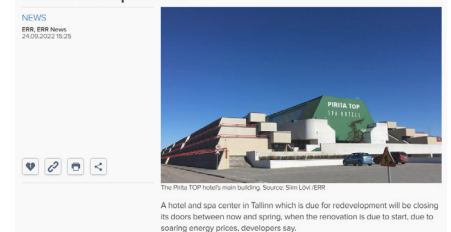
Collage -  
Diagram modified from poster by Gustav Klutsis (1928)



Collage -  
Soviet Top-down churning Production of oversized establishments at Tallinn during 1980 Olympics

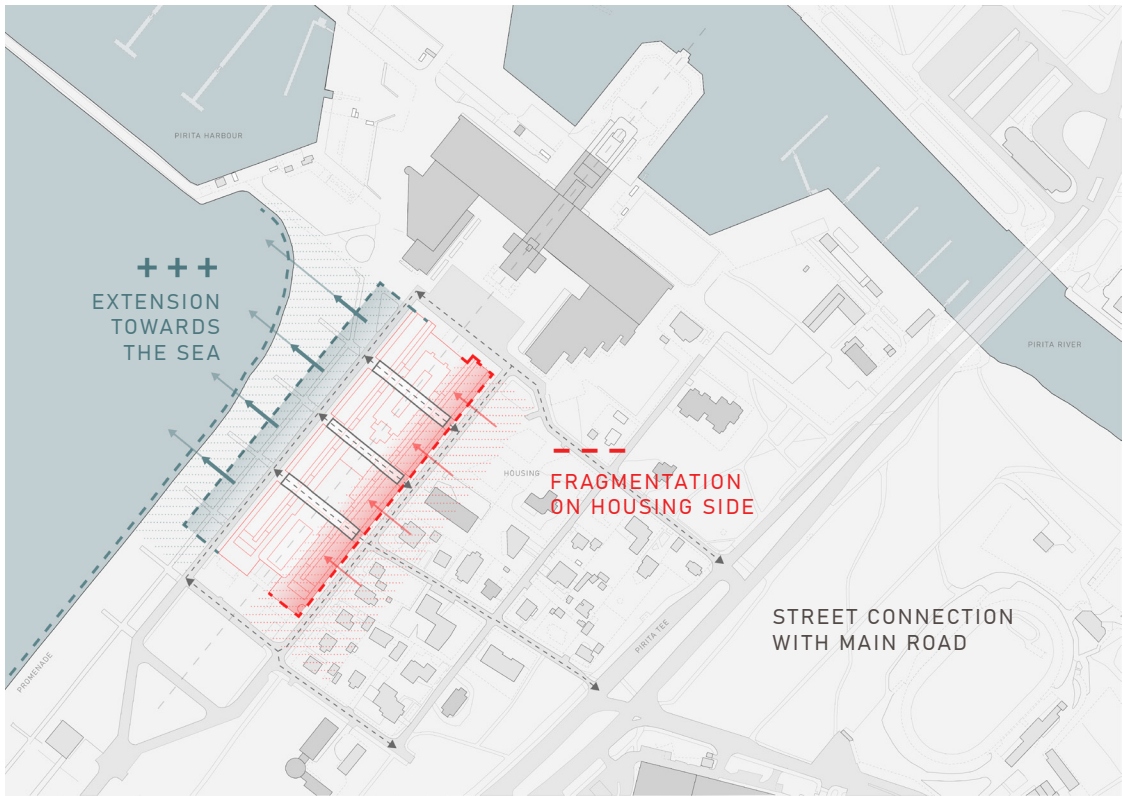


#### Pirita hotel due for refurbishment to close doors earlier than planned



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

When -  
Built in 1980 Moscow Olympics,  
Closed its doors for renovation since 2022; Vacant for now



Reference -  
Works by Lacaton & Vassal

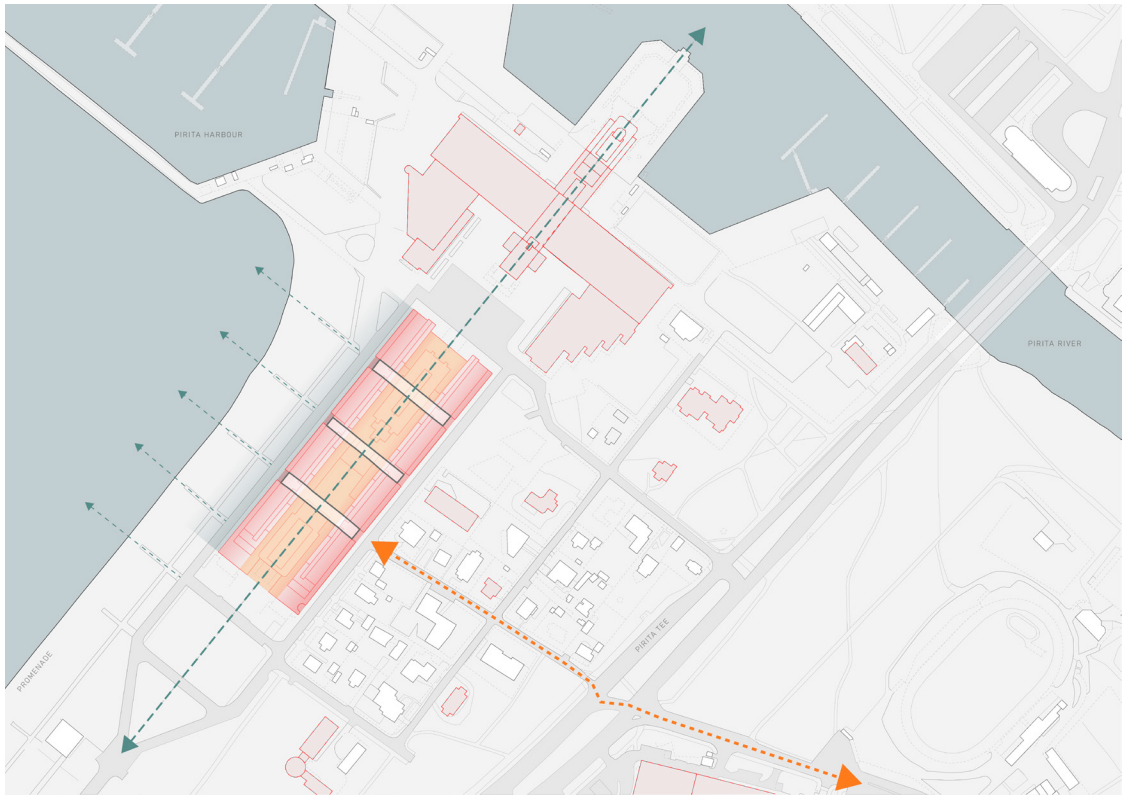
To conceal the facade from main city view



Reference -  
Deltawork by RAAAF

To break the monotonous facade

What and How -  
Oversized soviet buildings - Monuments/signs = Landmarks + Uses = Places



What and Who -

Housing - Scale S -  
for people who work in Pirita (Red)

Communal - Scale M -  
for the Pirita community (Orange)

Recreation - Scale L -  
for all people in Tallinn (Blue)

Initial site studies -  
Overall massing strategies to soften the mass of precedent



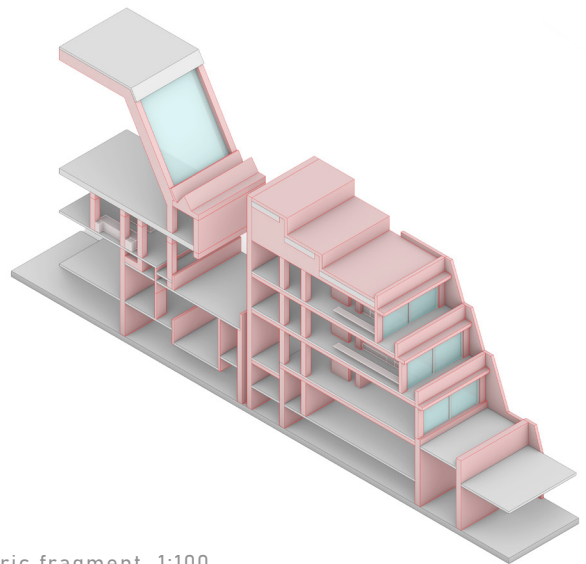
## WEEK 2.6

### DRAWING - IMPLEMENTATION

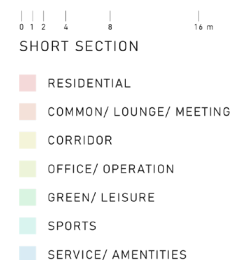
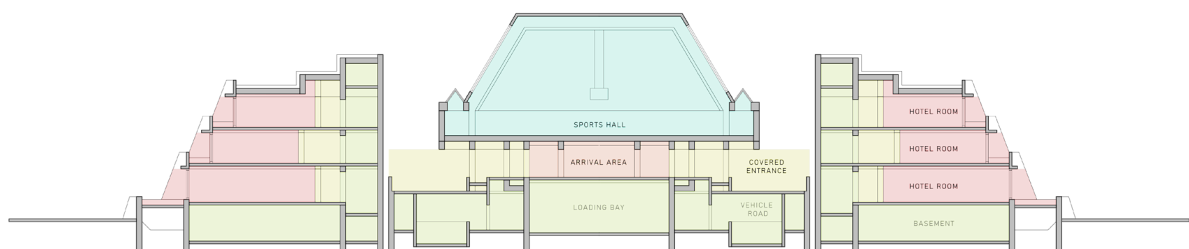
Prior to implementing the design, I begin to draw the plans and sections of the Olympic Yachting Centre and making 3D model to understand the interrelations between them.

The existing building is organised along the main central axis, with a more or less symmetrical layout. There are two identical hotel blocks in the two sides, sandwiching three public facilities in the centre, namely a sports hall, a swimming pool and a convention complex.

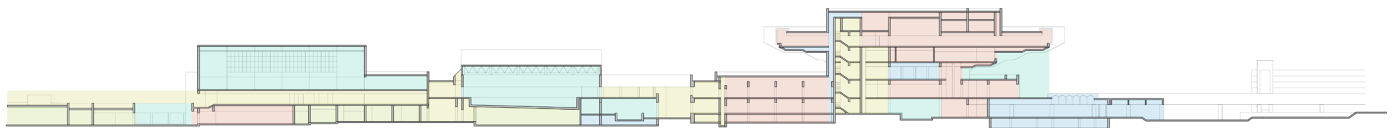
Each of the blocks are structurally independent from one another with different structural logic on their own. This presents an opportunity for bolder strategies of adaptive reuse.



Isometric fragment, 1:100  
Sports hall and hotel block



Existing Section AA', 1:100  
Programme distribution



SPORTS HALL



SWIMMING POOL

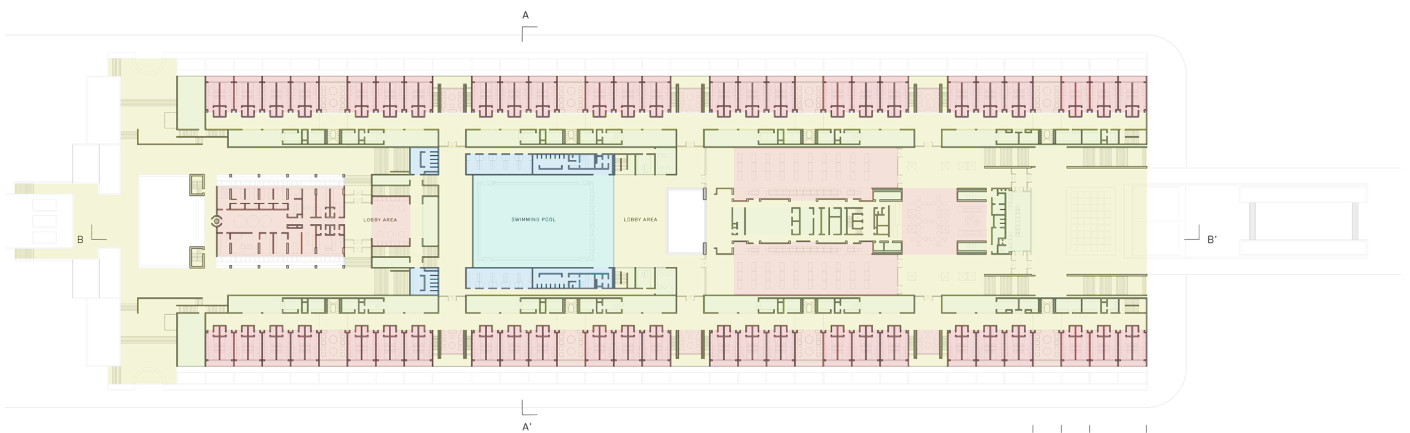


CONFERENCE HALL

0 10 20 40 m  
LONG SECTION

- RESIDENTIAL
- COMMON/ LOUNGE/ MEETING
- CORRIDOR
- OFFICE/ OPERATION
- GREEN/ LEISURE
- SPORTS
- SERVICE/ AMENITIES

Existing Section BB', 1:200  
Programme distribution



0 7 14 28 m  
FIRST FLOOR PLAN

- RESIDENTIAL
- COMMON/ LOUNGE/ MEETING
- CORRIDOR
- OFFICE/ OPERATION
- GREEN/ LEISURE
- SPORTS
- SERVICE/ AMENITIES

Existing Plan, 1/F, 1:200  
Programme distribution

WEEK 2.7  
MODELLING - IMPLEMENTATION

To intervene the existing building in broader strokes, massing studies were done to understand how the form of each of the building block functions on its own and their relation to one another, which were anchor points for intervention of massing development.

- The intents were as follows:
- to connect the public buildings along the central axis
  - to puncture the monolith by connecting corridors to streets
  - to create voids and additions to compete with the existing building as a landmark

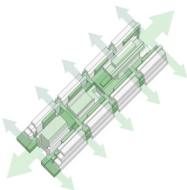
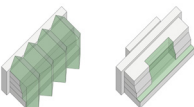
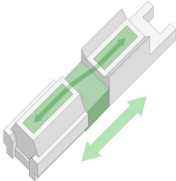
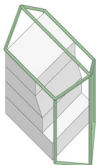
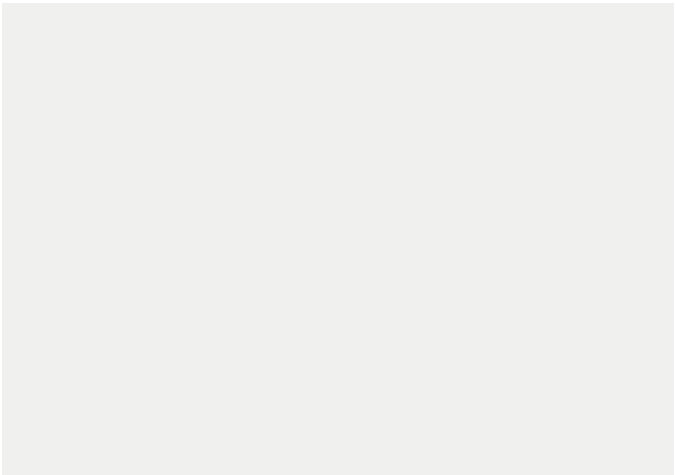
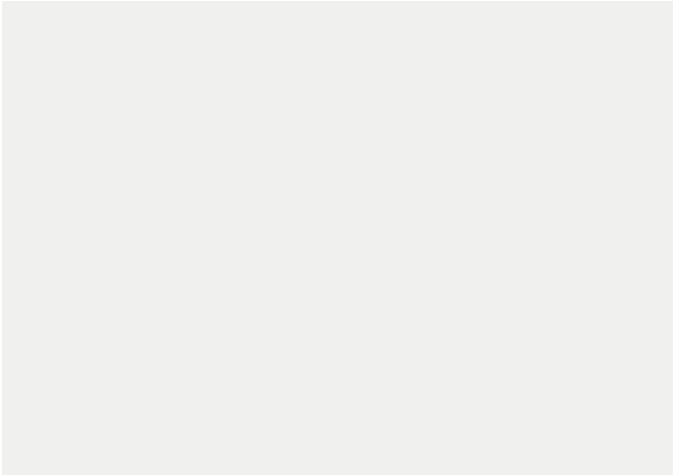
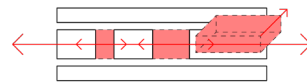
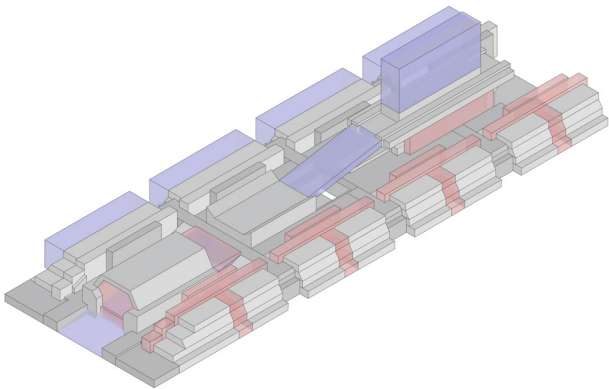
| Scale              | XL                                                                                  | L                                                                                   | M                                                                                    | S                 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

Table -  
Massing strategies

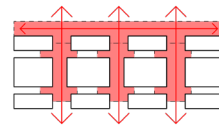
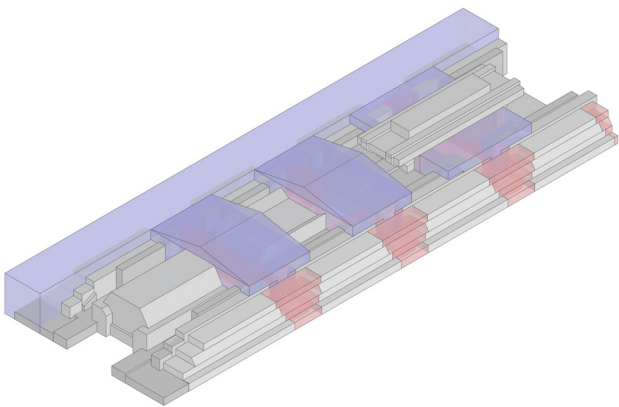


Short section -  
To integrate the three separate buildings along the central axis with water at three states, namely solid (ice), liquid (water) and gas (transpired water vapour), then to stitch the three buildings with in-between courtyards

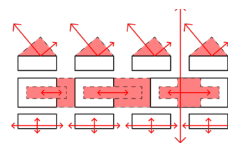
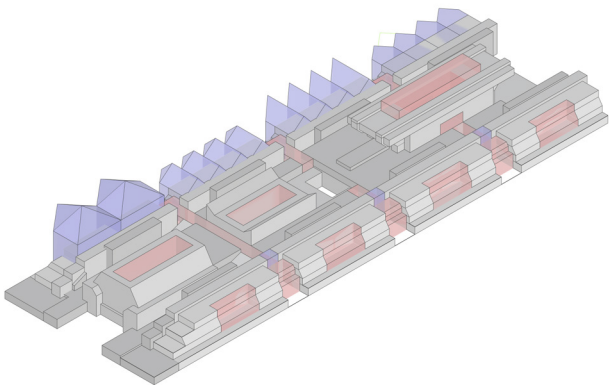




Option 1 -  
Central Connector



Option 2 -  
Central streets and terracing

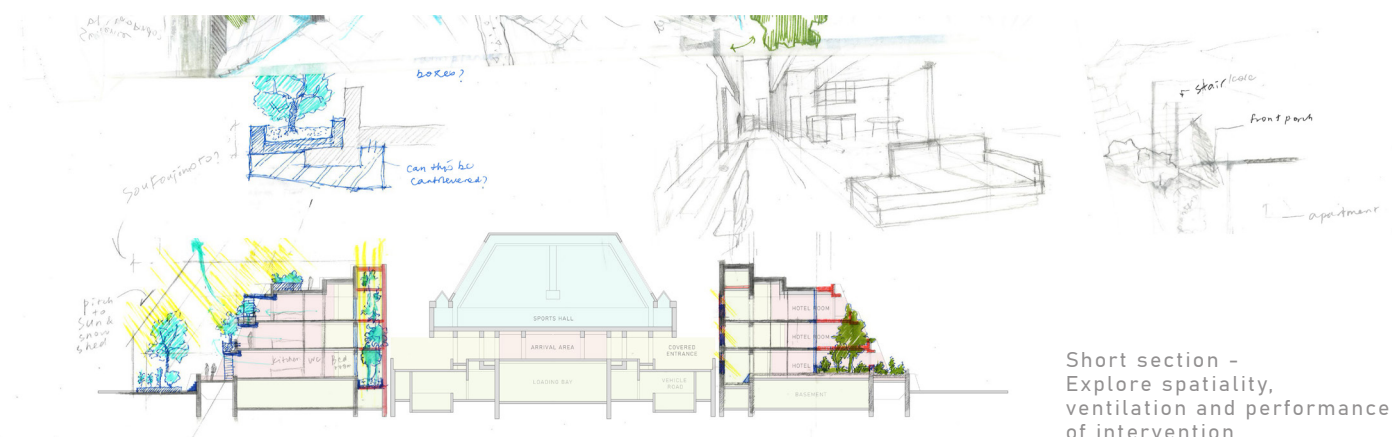
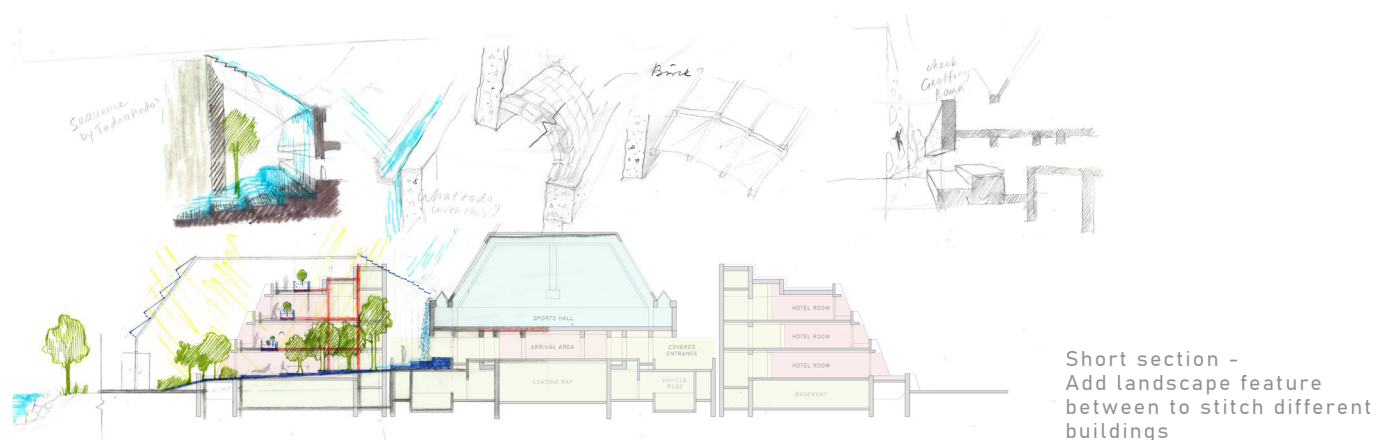
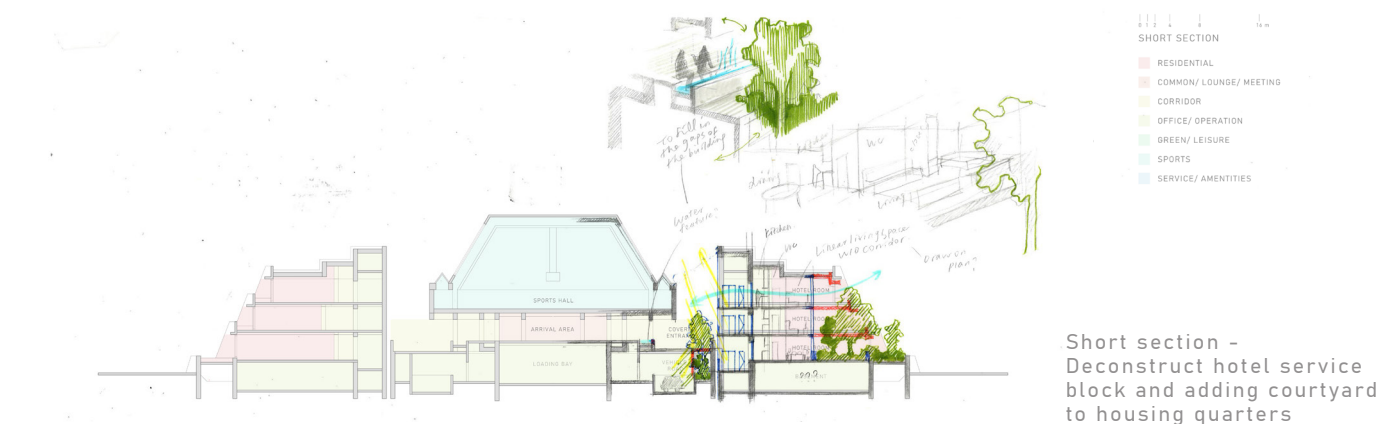


Option 3 -  
three types of courtyards

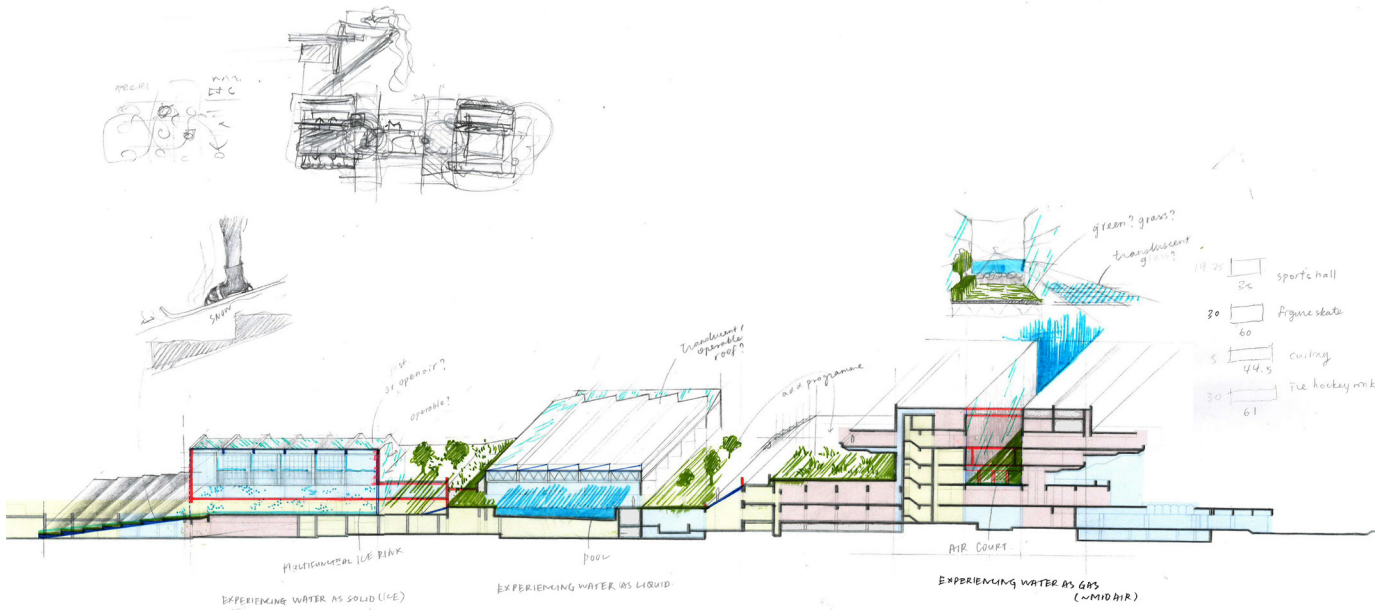
## WEEK 2.8

### DRAWING - IMPLEMENTATION

To implement the massing iterations, I started to sketch over the existing drawings of the site to explore different ways of intervention. The sketches revolve the strategy of integrating nature and intruding into the existing monolithic concrete establishment. Then, the different strategies are also conceptualised into the scalar framework for further development.

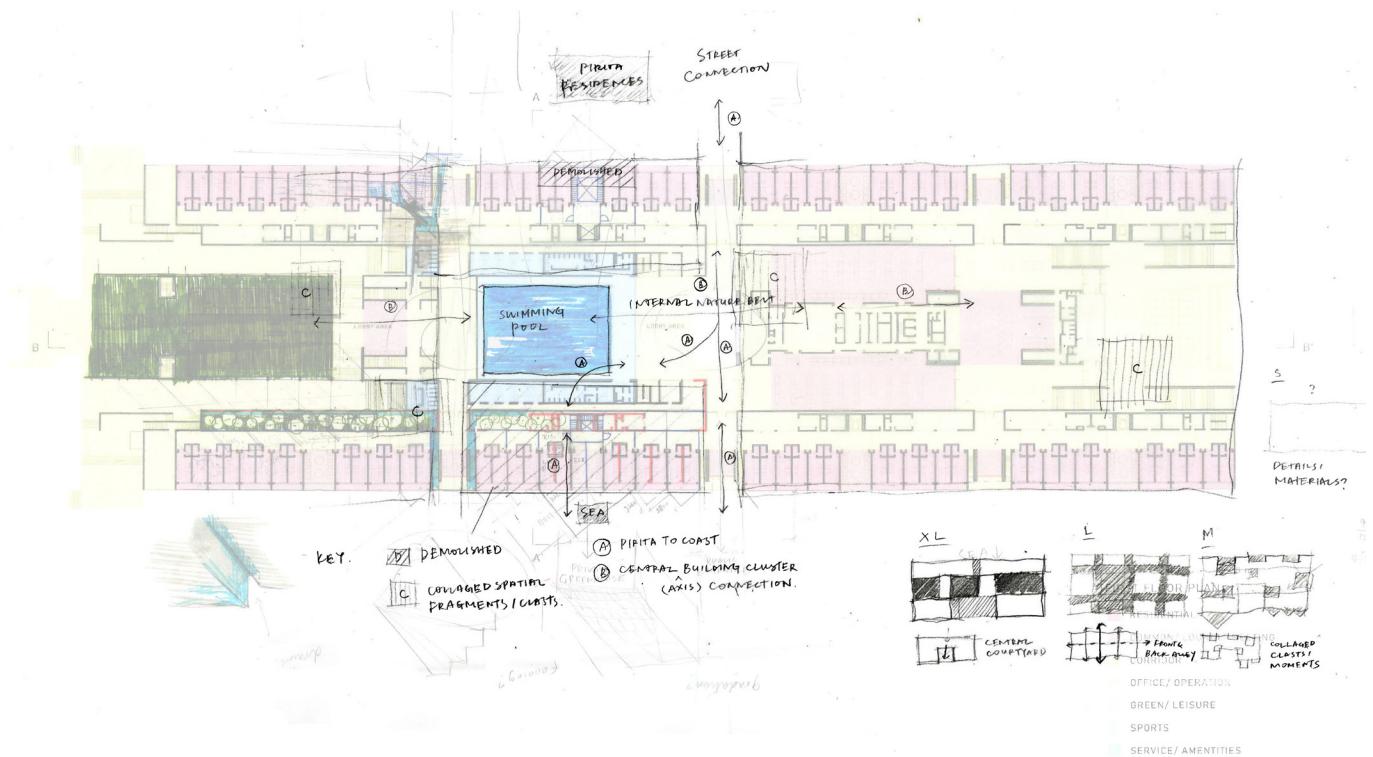


Short section - To integrate the three separate buildings along the central axis with water at three states, namely solid (ice), liquid (water) and gas (transpired water vapour), then to stitch the three buildings with in-between courtyards



#### Long section -

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



#### Plan -

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





## WEEK 2.9

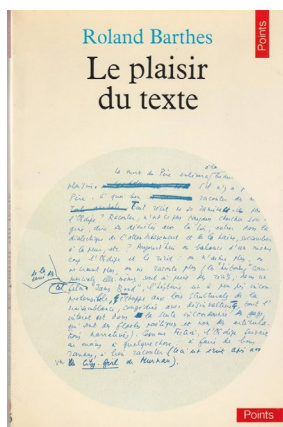
### MODELLING - PRECEDENT ANALYSIS AND FORMULATION OF CONCEPTUAL FRAMEWORK

To implement bolder gestures to the Yachting Centre, theoretical references are revisited to understand the building in a 'textual' lens - in which architecture is viewed as a text with elements open for re-interpretation.

From the framework, a method of collage is created to intervene the existing, in which each spatial clast is seen as a component of text, and together forming a textual assemblage.

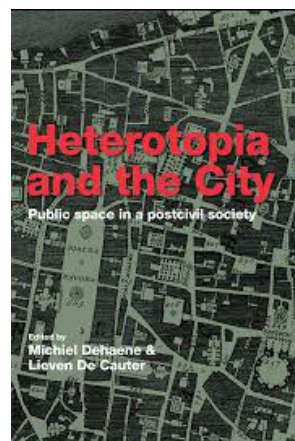


Drawing -  
Plan of ancient Rome,  
Giovanni Battista Piranesi (1756-1784)



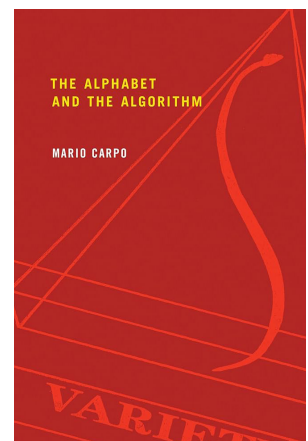
Barthes, R. (1975). The pleasure of the text (R. Miller, Trans.)

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



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

Olympic edifices as Heterotopia  
Now and Then



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

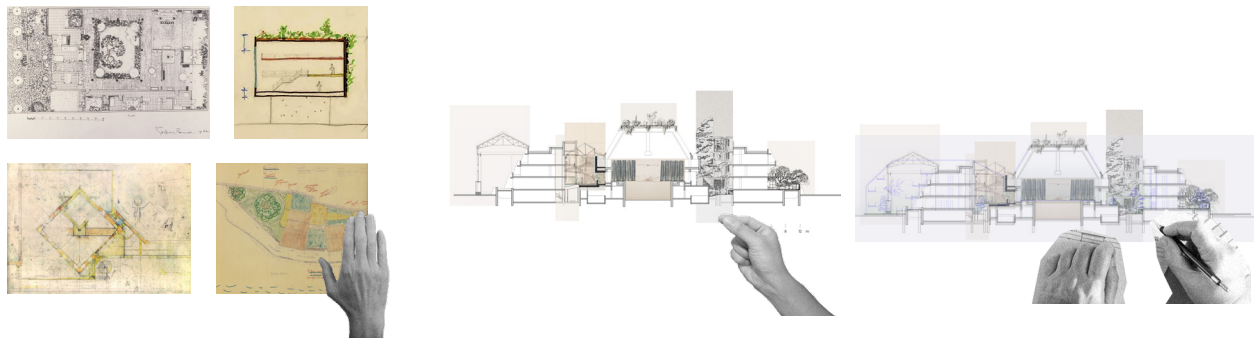
Framing and keying of  
architectural elements

Theoretical framework -

A "textual" framework that deciphers and connects architecture across multiple scales



Drawing and edited image from  
Habit de jardinier,  
Anonymous (17th century)



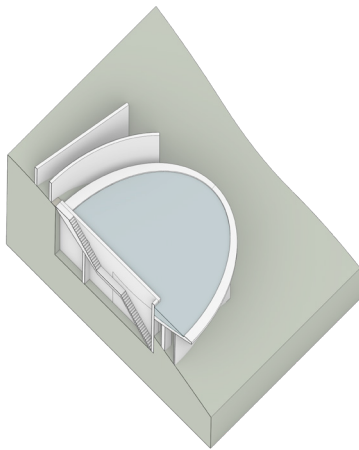
| Step              | 01:<br>Palette Study                       | 02:<br>Collage                                   | 03:<br>Implementation                                           |
|-------------------|--------------------------------------------|--------------------------------------------------|-----------------------------------------------------------------|
| Workings          | Studying precedents                        | Inserting fragments of<br>precedents to project  | Resolving and<br>appropriating the<br>spatial clasts to project |
| Theory<br>applied | Cataloging spaces as<br>indexical elements | Creating spatial<br>contradictions of<br>duality | Re-read the spaces<br>alternatively as texts                    |

Methodology -  
Fragment - collage - modulate  
To use the method of collage and fragmentation to iterate spatial modulations

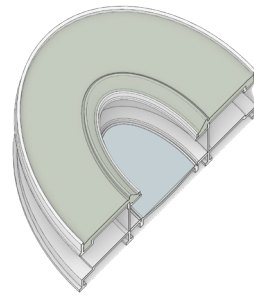
## WEEK 2.9

### MODELLING - PRECEDENT ANALYSIS AND FORMULATION OF CONCEPTUAL FRAMEWORK

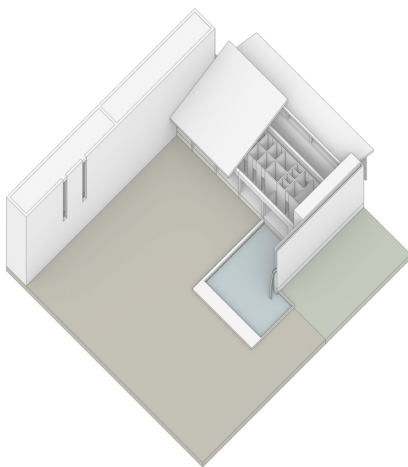
Potential spatial clasts are researched and studied, creating a catalogue of architectural motifs to be implemented to the design. The precedents are chosen for their unique spatiality and relation created with landscape elements, in this case simplified into three types, namely earth, greenery and water.



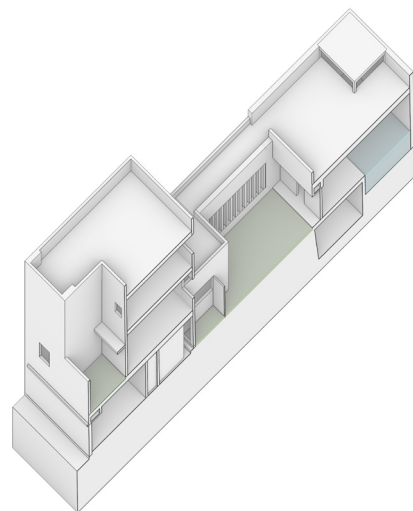
Water Temple,  
Tadao Ando (1991)



Benesse House Oval,  
Tadao Ando (1995)



Cuadra San Cristobal,  
Luis Barragan (1968)

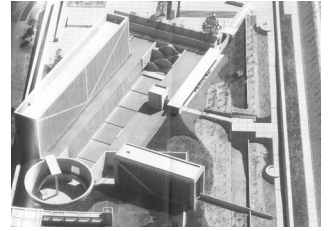
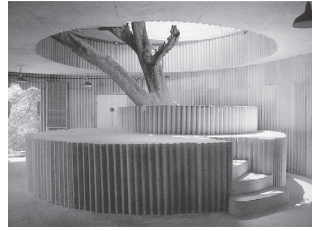


Francisco Gilardi House,  
Luis Barragan (1976)

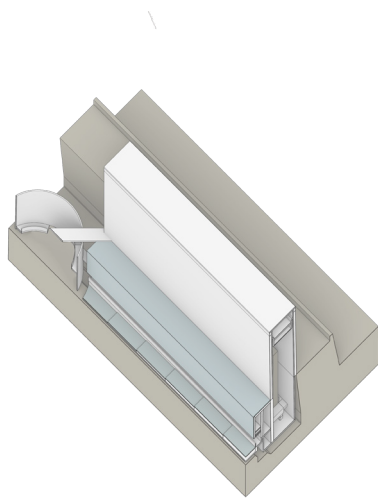
Axonometric -

Precedents related to landscape elements from different timeframe and areas

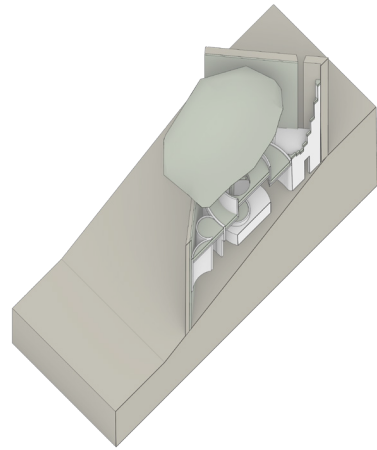




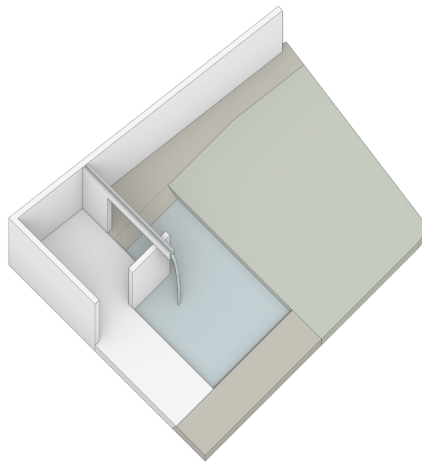
Photographs -  
Precedents related to landscape elements from different timeframe and areas



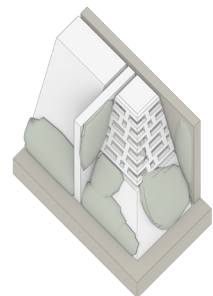
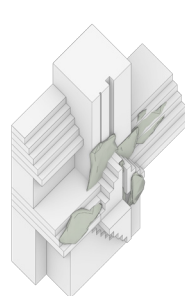
Sayamaike Historical Museum,  
Tadao Ando (1995)



Ladeira da Misericórdia,  
Lina Bo Bardi (1987)



Lovers Fountain,  
Luis Barragan (1964)

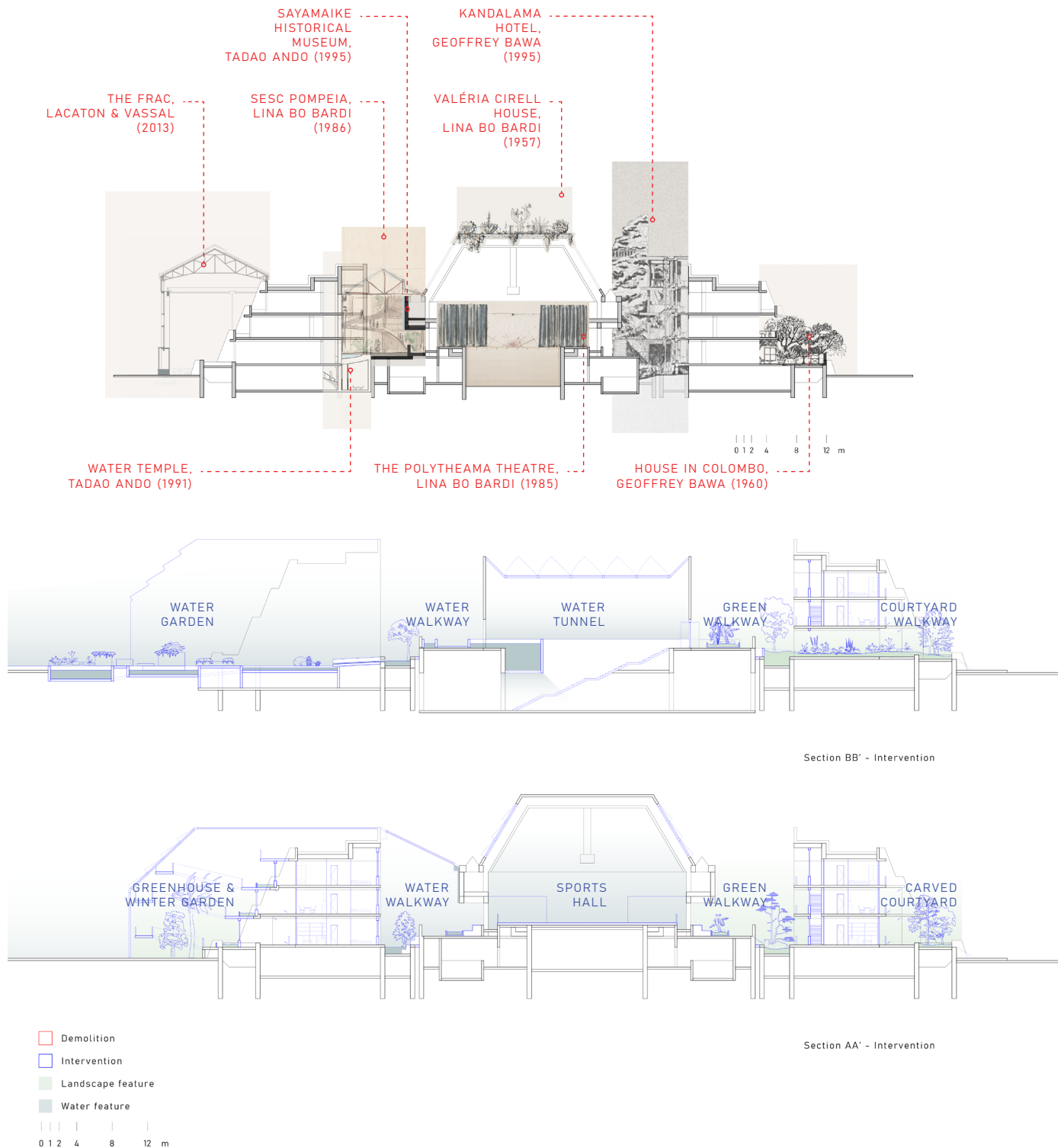


The Brion Cemetery,  
Carlo Scarpa (1978)

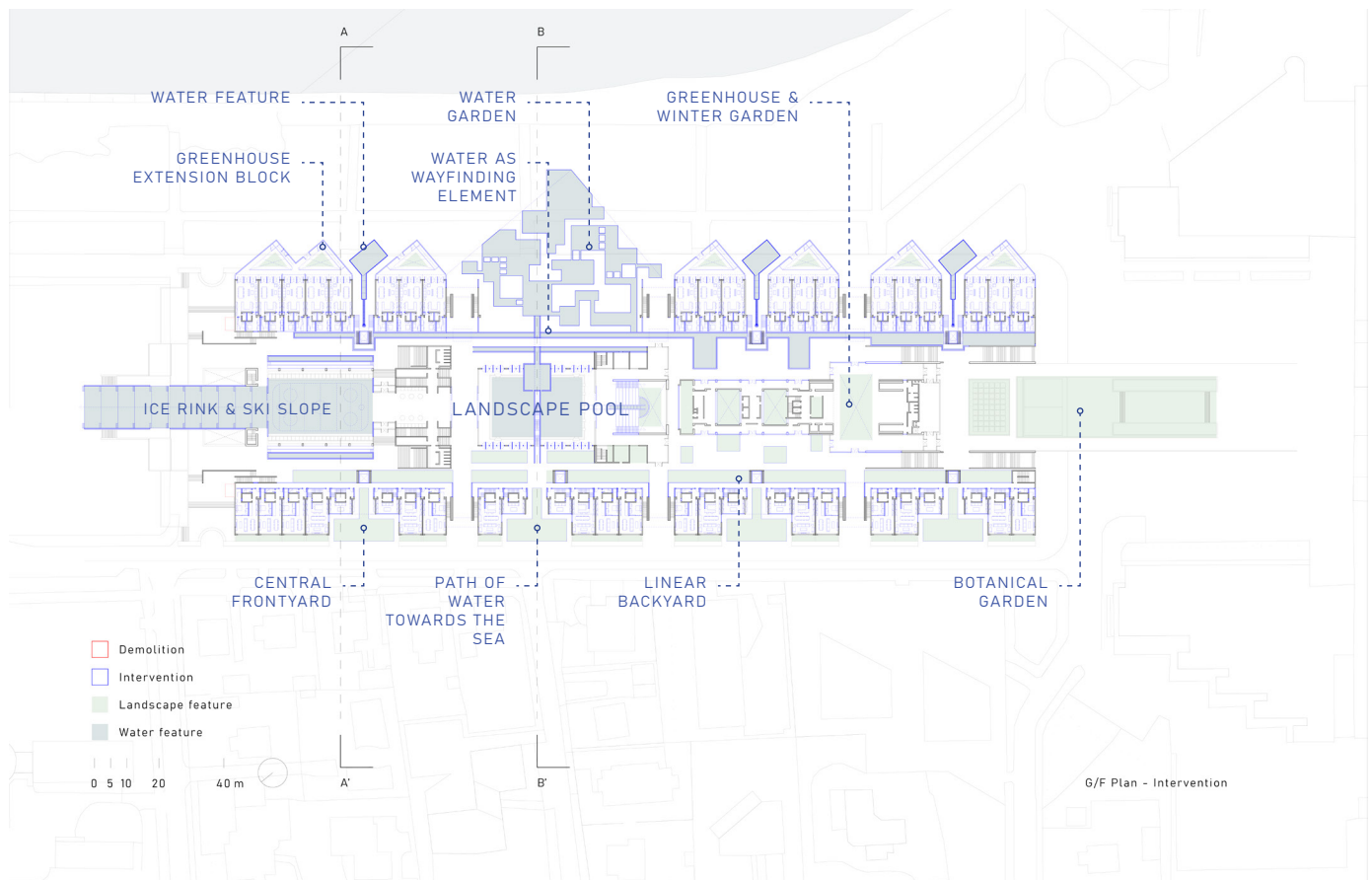
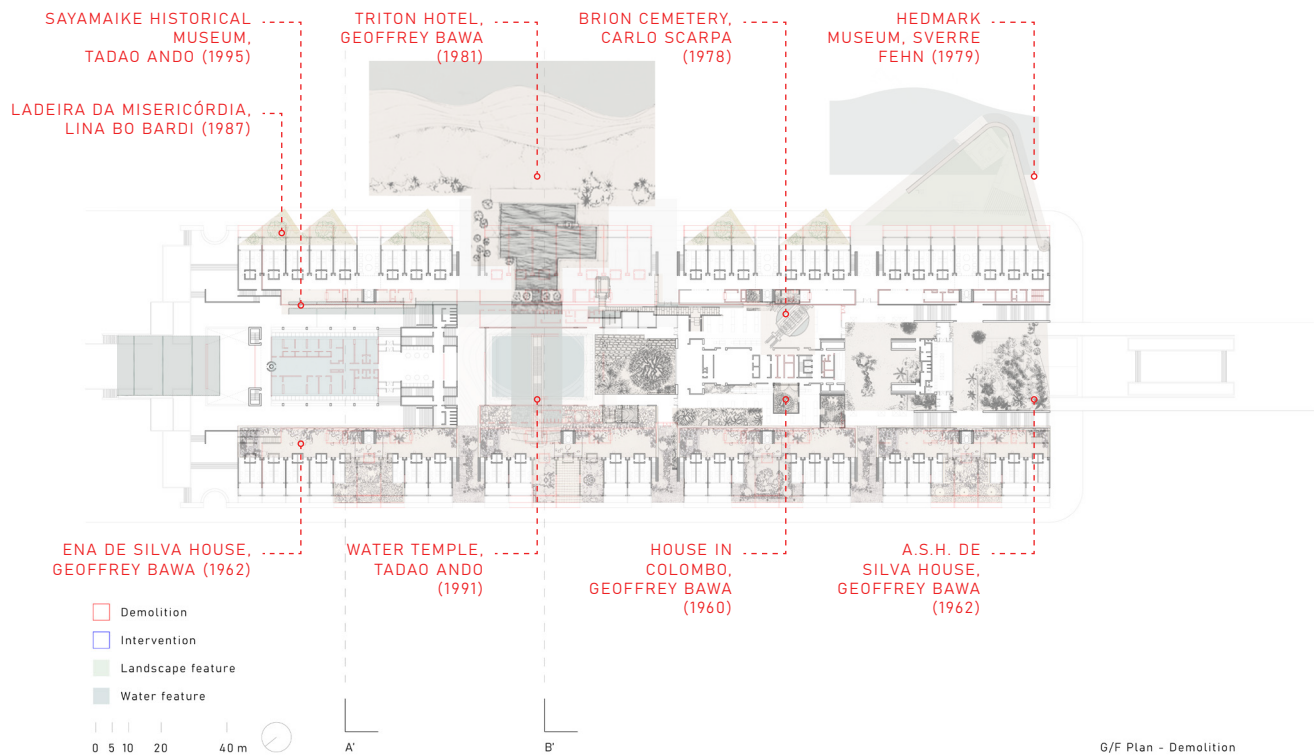
## WEEK 2.10 - A1 PRESENTATION

### COLLAGE AND DRAWINGS - DESIGN

The design method is implemented as a first attempt of design, following the scalar framework created in the previous weeks for the A1. From the comments, the extent of design shall be reconsidered for technical elaboration. Also, the the greenhouse is out of scale and climatic concerns shall be addressed further through the materialisation.



Short Sections -  
Collaged and resolved



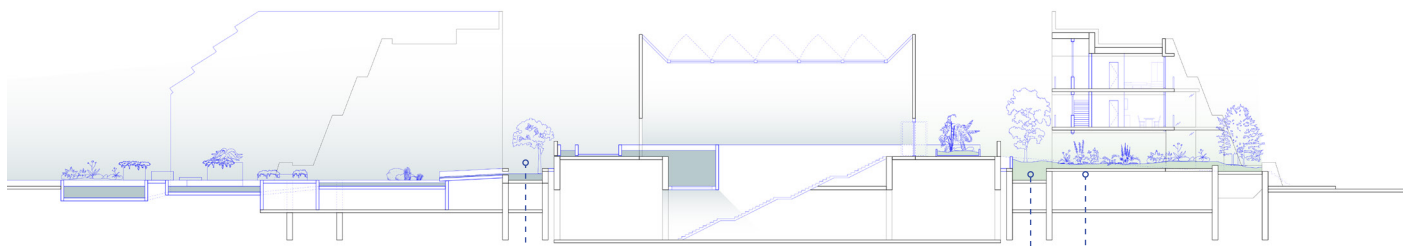
Plans -  
Collaged and resolved



## WEEK 2.10 - A1 PRESENTATION

### COLLAGE AND DRAWINGS - DESIGN

The design method is implemented as a first attempt of design, following the scalar framework created in the previous weeks for the A1. From the comments, the extent of design shall be reconsidered for technical elaboration. Also, the the greenhouse is out of scale and climatic concerns shall be addressed further through the materialisation.



#### 01 SYSTEMS IN WATER FEATURE

Extensive water landscape features to be incorporated with water harvesting and greywater cycling systems



Reference -  
Water harvest  
ponds,  
Sri Aurobindo  
Integral Life  
Centre by Studio  
Naqshbandi



Reference -  
Mont-Cenis  
Academy, Herne

#### 02 USING EXISTING STRUCTURE FOR PLANTERS

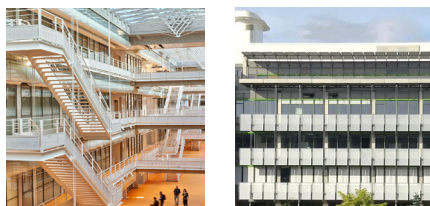
Appropriating existing structure for different species plants requiring various soil depth

Technical/ construction system -  
Landscape-related

Table -  
Initial ideas about application of technical and consturciton systems

01  
OPTION:  
MODULAR STEEL FRAME SYSTEM

Prefabrication promotes Ease of construction  
Demountability of components allows for easy future reuse



Reference -  
Ecole Normale Supérieure (ENS)  
Paris-Saclay, renzo piano

02  
OPTION:  
MODULAR GLULAM/ CLT SYSTEM

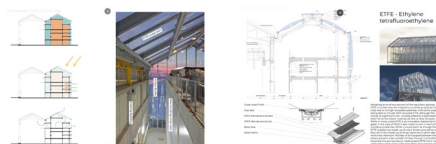
Carbon offset in the production of materials  
Local availability from estonian forestry



Reference -  
Wood Innovation and Design Centre  
Reference -  
Works by Gilles Retsin

01  
GREENHOUSE ADDITION SYSTEMS

ETFE materials and passive ventilation systems



Reference -  
thermal strategies, the FRAC,  
Lacaton & Vassal

02  
OPERABLE LOUVRE/ ROOF SYSTEMS

Operable cladding allows for seasonal Adjustment in indoor climate conditions



Reference -  
kaswoningen, lanxmeer, KWSA  
Reference -  
Maison Latapie, Lacaton & Vassal

## WEEK 3.1

### REFELCTION - THE ROLE OD SCALE/ POLYTECHNICITY

After A1 presentation, a short presentation was done in the group with my colleagues Adrienne, Daniel and Ginger to reflect on how scale plays a role in each of our design. By switching between different scales, various aspects can be focused at each time, and eventually help address one another to achieve comprehensive designs.

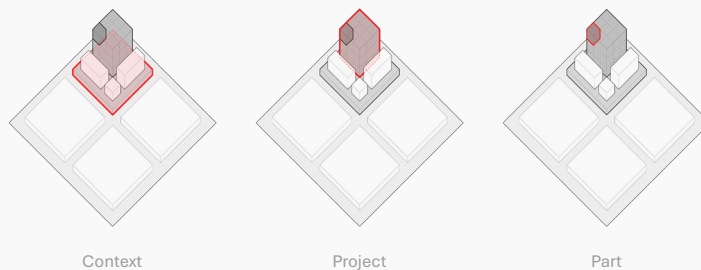
## THE ROLE OF SCALE

Adrienne, Daniel, Joyce, Ginger

### INTRODUCTION: REFLECTION ON SCALE

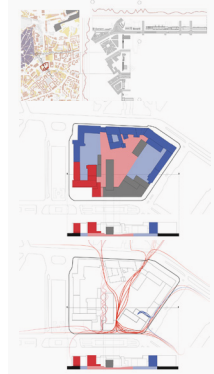


### INTRODUCTION: SPATIAL APPLICATION OF SCALE



### SCALE L: HOW DOES THE PROJECT INTERACT WITH ITS

Adrienne



Daniel

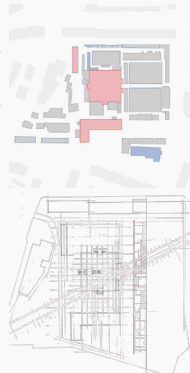


### SCALE M: WHAT IS THE EXTENT OF INTERVENTION?

Adrienne

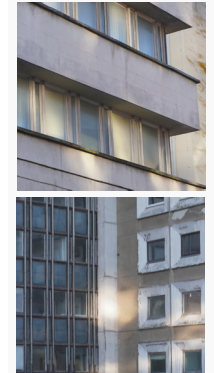


Daniel



### SCALE S: HOW IS THE PROJECT CONSTITUTED INTERN

Adrienne

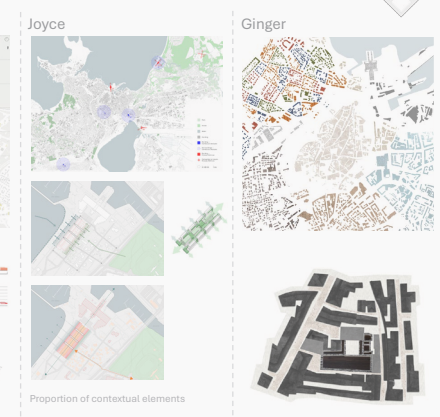


Daniel

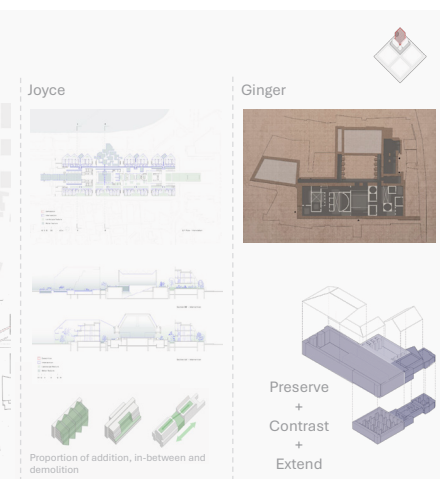
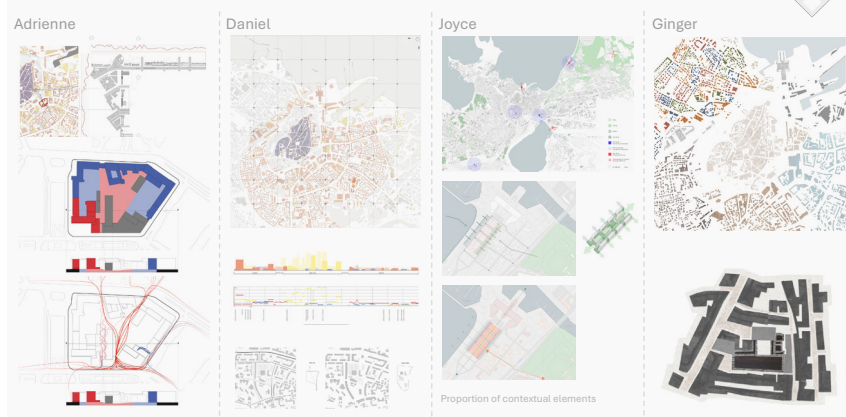




## CONTEXT?



## SCALE I: HOW DOES THE PROJECT INTERACT WITH ITS CONTEXT?



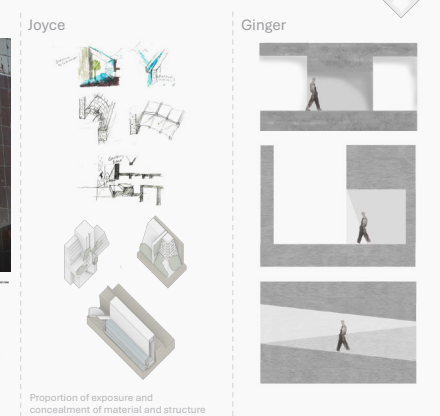
## OUR REFLECTION ON THE QUESTIONS

What role does 'scale' play in thoroughly developed architectural projects?

Scale is the **proportion** between space and a defining parameter that **varies between each of our projects**. It is the **lens** from which we view and design spaces and interventions.

Through different scalar lenses, we can focus the design at different resolutions and definitions. Hence, scale defines the basis for us to conceptualise and comprehend the design.

## ALLY?



## OUR REFLECTION ON THE QUESTIONS

Are there any scales that must necessarily be covered, and if so, why?

Context Scope – Project Scope – Parts Scope

Scales become a tool to answer fundamental questions: what is the context of the project, what is the extent of the project and how is the project constituted from its parts?

**Constant switching and working** between these scales strengthens the project. They feed into each other and reinforce conceptual coherence. The scope of the project also informs the scales needed to answer the questions that arise in design. It is therefore possible that some of the scales have been worked out more thoroughly than others, based on the theme of the project.

Despite our focus on the spatial, anthropocentric dimension of scales, can we expand that conception? Do scales act on a **temporal layer**? Are scales universal, or is the concept of scale inextricably linked to the human body?

## WEEK 3.2

### DRAWING - WATER AND MATERIAL SYSTEMS

To proceed on the project, fragments of intervention at a smaller scale are studied for their materiality. With the concept of modulating the Olympic Yachting Centre with nature and landscape, a concept of a temporal material cycle within the building is proposed to contrast with the existing permanent concrete monolith. On the other hand, with multiple water feature addition, a grey water cycling and processing system is to be implemented to the building as well.



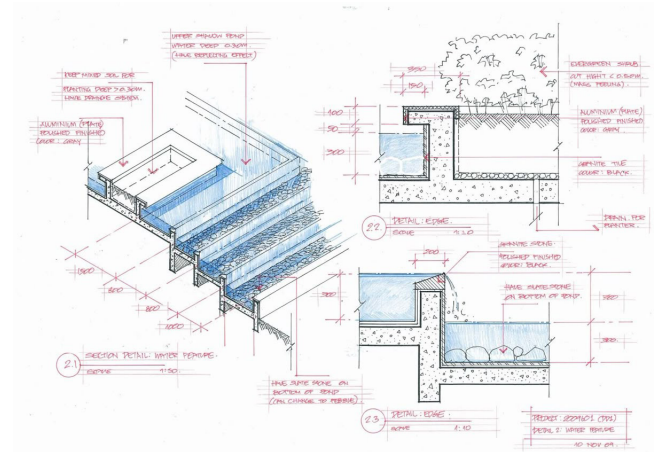
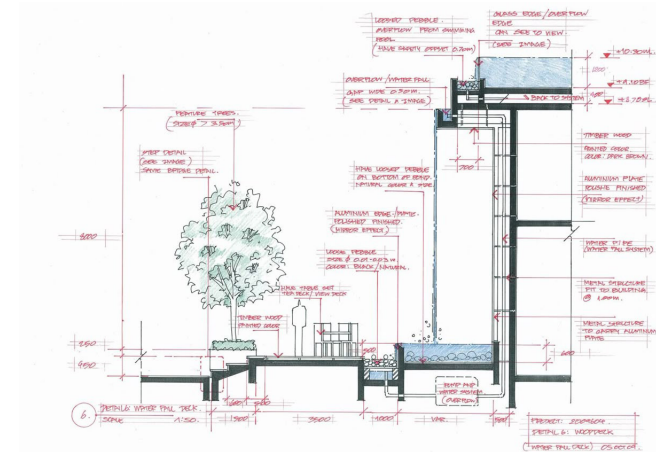
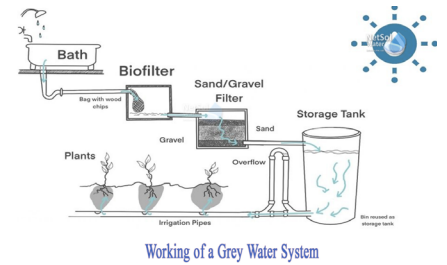
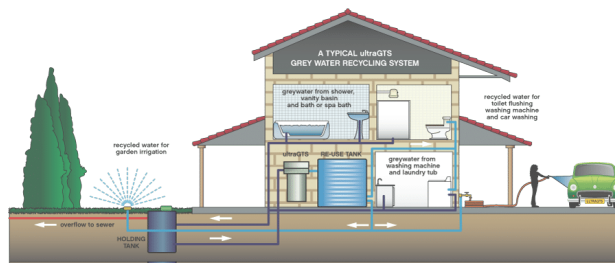
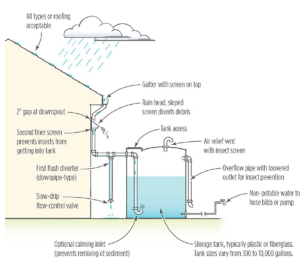
References -  
Photographs of water and landscape at Hochofen 5, Duisburg



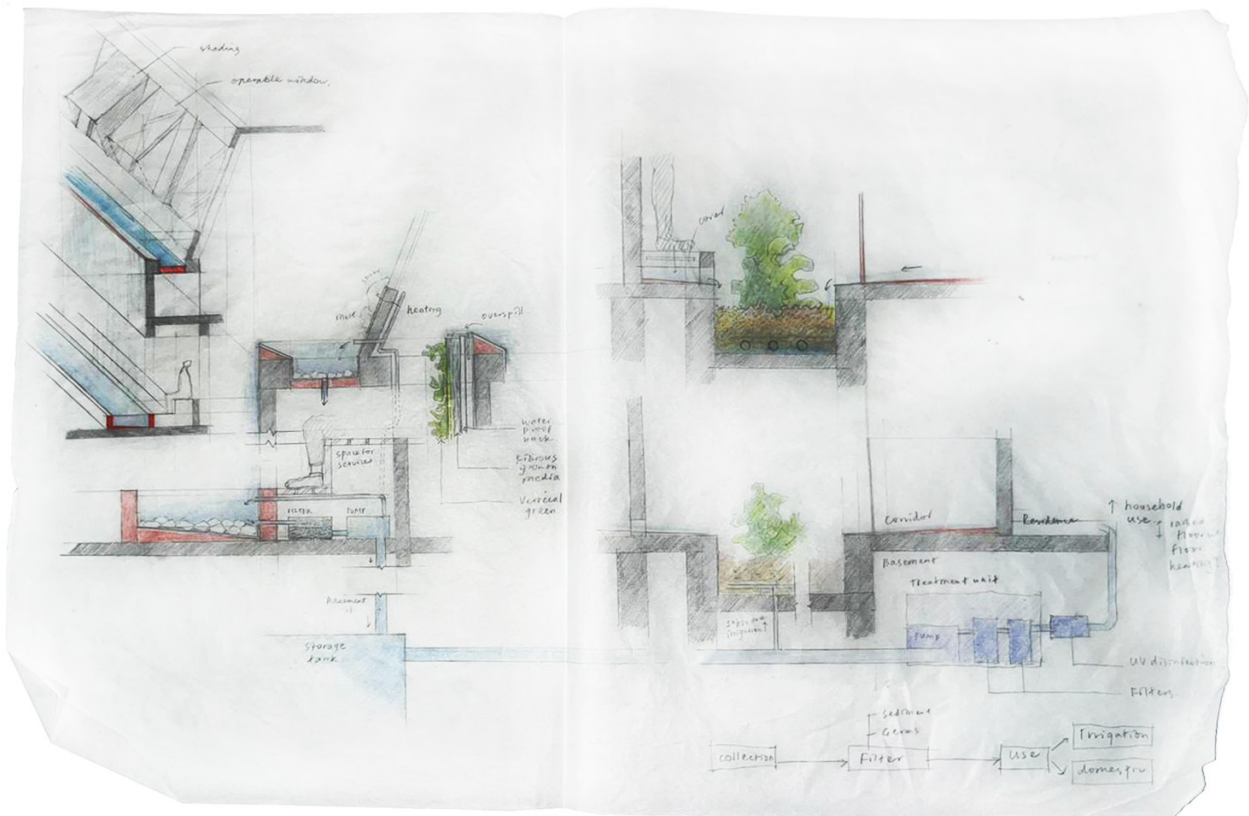
Superstudio, 'macchine'  
drawer of Superstudio's  
collage chest, DMC 2366.



Section sketches -  
Material Cycle



## References - Water feature typical details



## Section sketches - Water Cycle



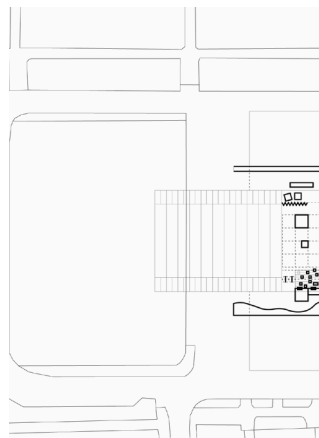
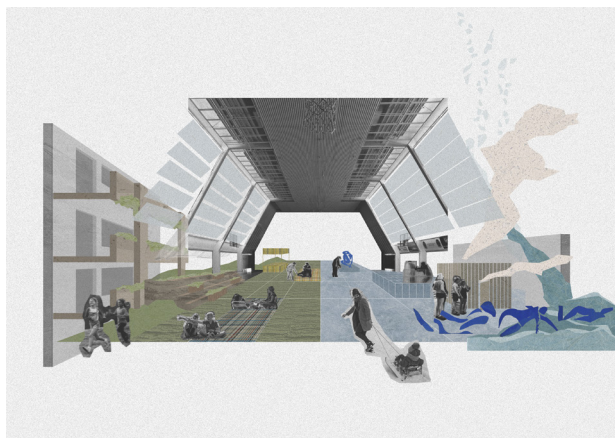
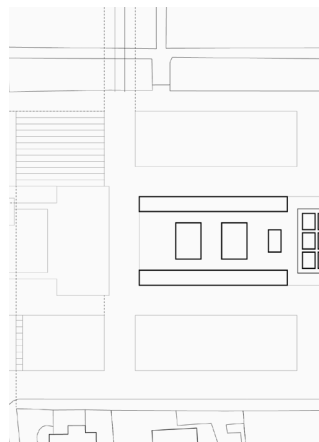
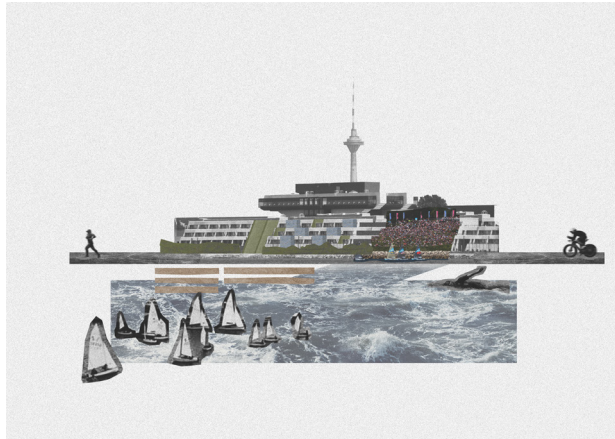
## WEEK 3.3

### COLLAGE - WATER AND MATERIAL SYSTEMS

Inspired by the collage technique in works from S,M,L,XL, Superstudio and landscape architect Yves Brunier, a set of collages are created to reimagine events and programmes related to landscape happening in the currently idle Olympic Yachting Centre at different scales. The collages are analysed and abstracted in spatial terms borrowing the framework from Tschumi's Manhattan Transcript.

Event

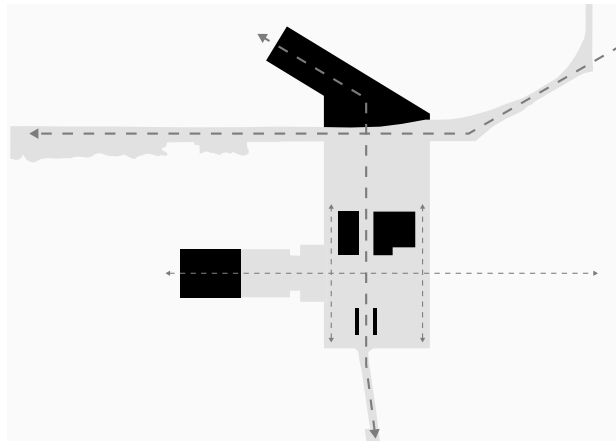
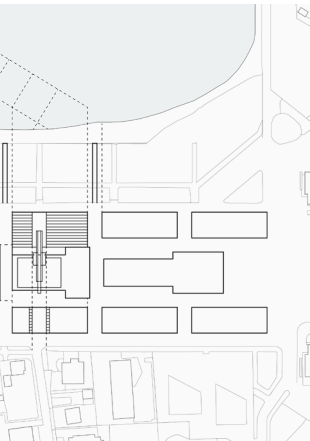
Bui



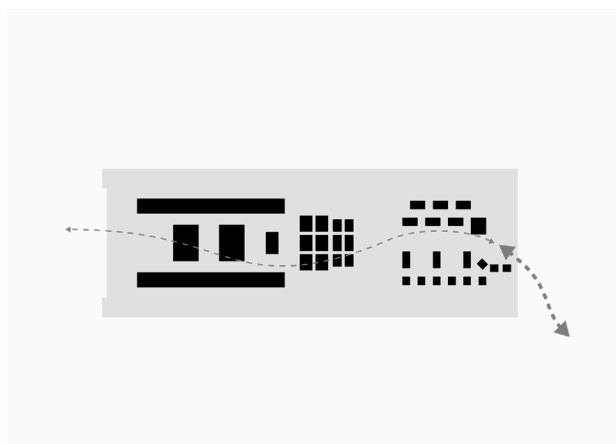


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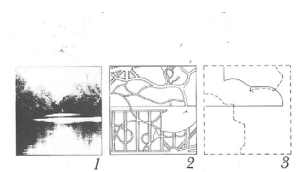
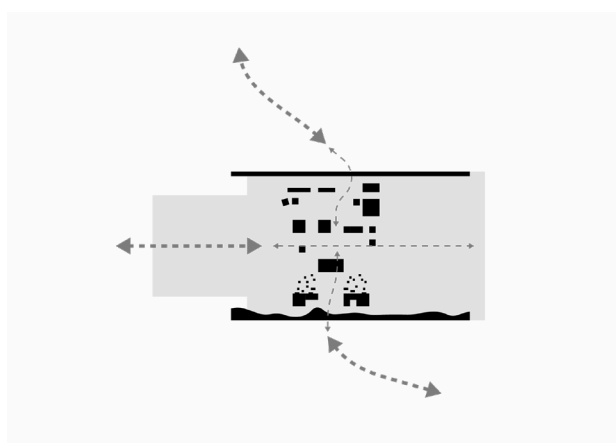
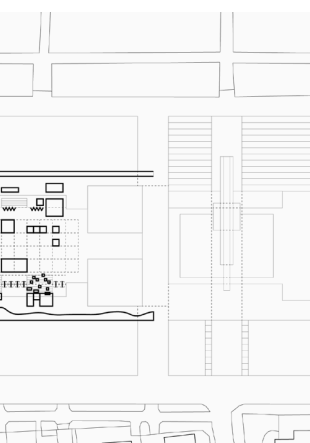
Connection



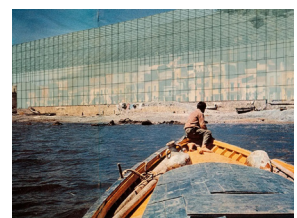
Yves Brunier, Model for the Garden Rooms of the Museumpark (1992)



Rem Koolhaas, Exodus, or the voluntary prisoners of architecture (1972)



Bernard Tschumi, The Manhattan Transcripts (1994)



Superstudio, Il Monumento Continuo(1969)

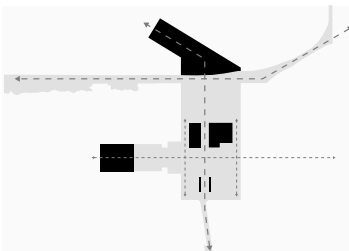
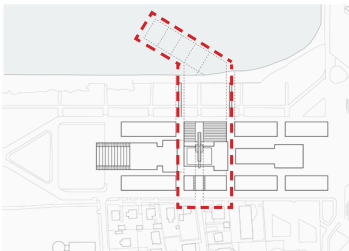
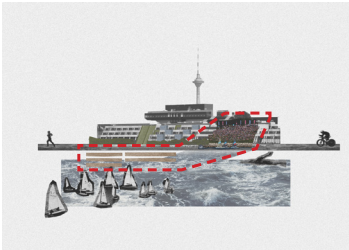
References -  
Drawing techniques

## WEEK 3.4

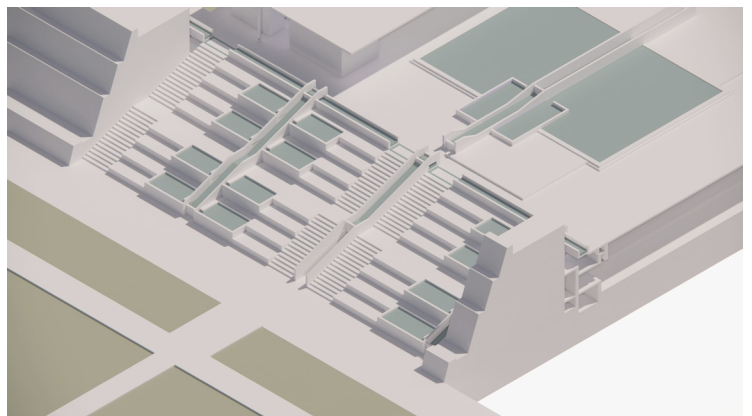
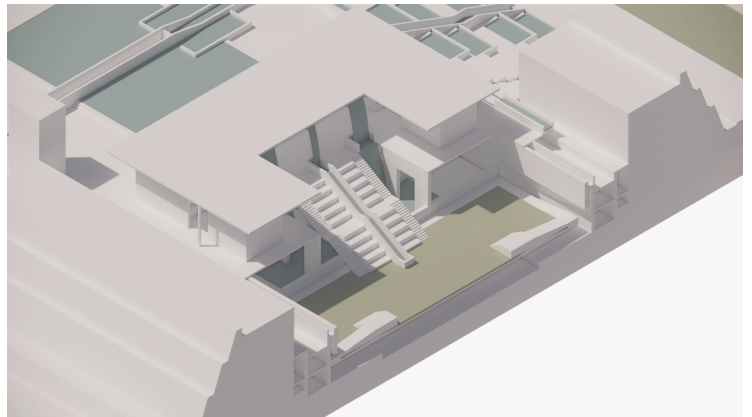
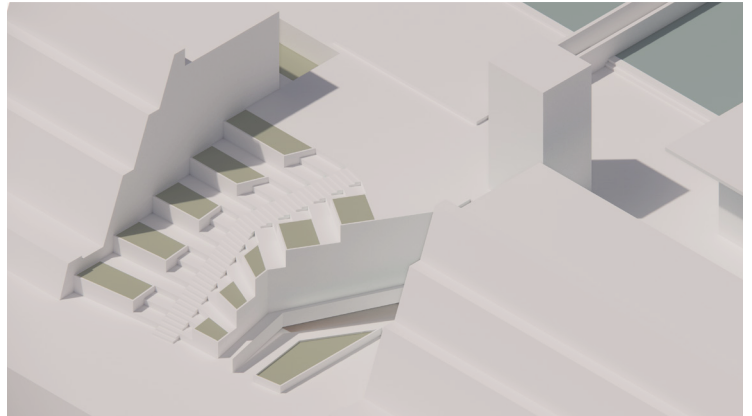
### MODELLING - CENTRAL COURTYARD

Extending the matrix further, the events and diagrams are spatialised and implemented in the first attempt of design plans. The individual collaged moments become united by architectural elements and programmes. For the central courtyard, the spatial language of “steps” are implemented and integrated with landscape and water features.

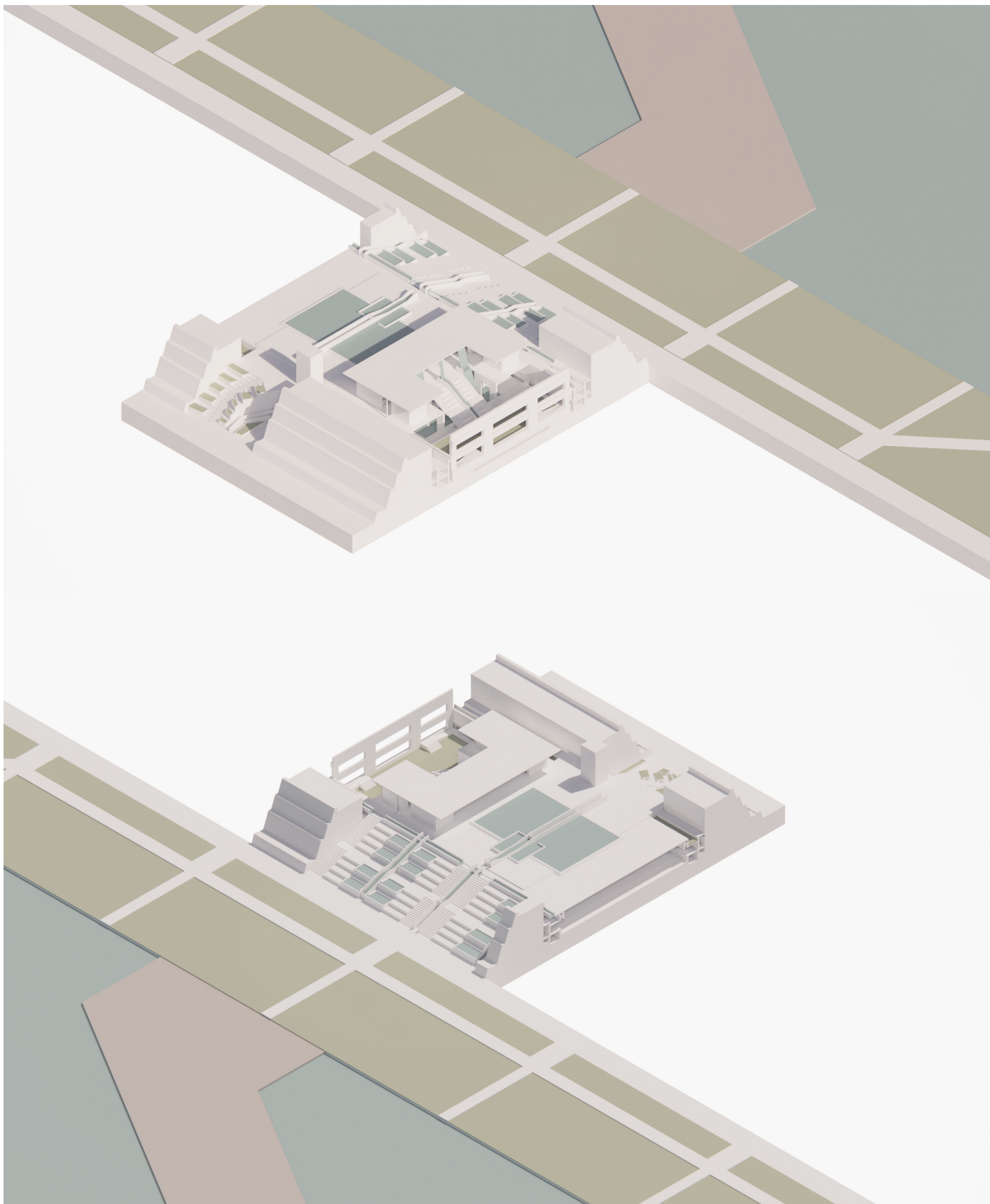
From the feedback, the correlation between different spatial blocks can be further articulated by choice of materials and more apparent architectural language, as well as choreographed by spatial sequences.



Demarcation of design scope -  
Central courtyard



Isometric captures of 3D model -  
Zoom-in moments of farm terraces, sunken plaza, water  
spectator stand



Isometric captures of 3D model -  
Overall form



## WEEK 3.5

### MONTAGE - CENTRAL COURTYARD BASEMENT

To choreograph movement and connection between different spatial elements, a series of collages capturing the moments through the greenhouse block basement is created. Spaces are stitched together by a uniform rationale of material application: subterranean - earthen, new - timber, existing - concrete, as well as a walkways of a single material.

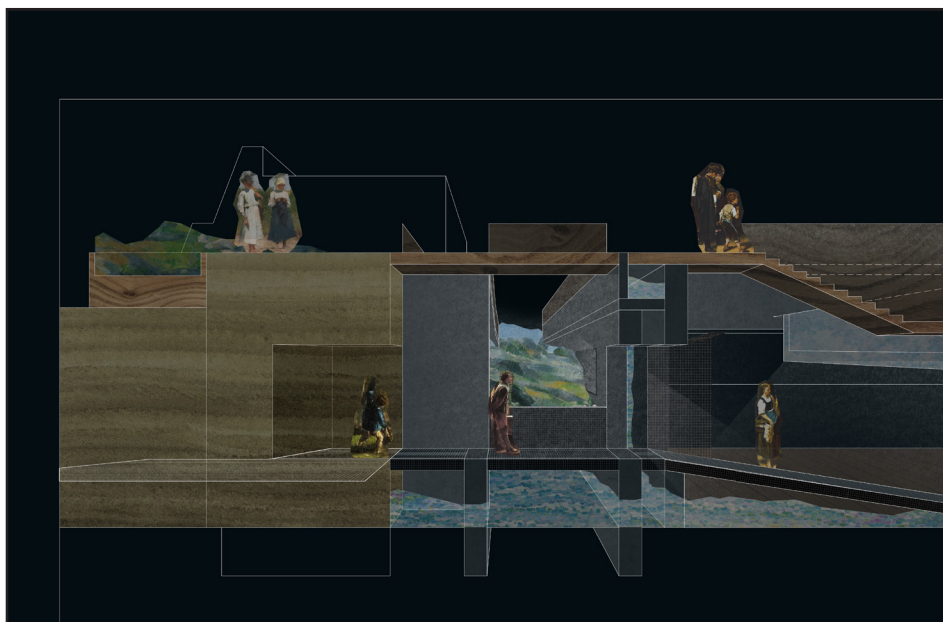
An recount of one's spatial journey through the roof and basement levels is written to help spatialise the programme further.

#### R1 -

As one ascends the timber steps, the air is infused with the fragrance of herbs and summer produce cultivated by the residents. Lush greenery gathers along the path, its vitality and warmth held within the grain of the wood. In quiet contrast, the weathered concrete lingers as a trace of the past - yet through this interplay of growth and material, the place stirs back into life after years of vacancy.

#### R2 -

After a long day, I drift toward the pool par search of a quiet pause. To gather a simple that slips beside the water. With each step, softened by depth and distance. The enclos hold a moment of stillness. It offers a brief sound recedes and thought can settle.



#### B1 -

Walking through a carved slice of earth, one moves between portals of concrete, where courtyards of greenery appear and recede in measured rhythm. The path unfolds as a lived section—an embodied reading of the building—where mass and void, shadow and light, interior and landscape enter into quiet, shifting dialogue.

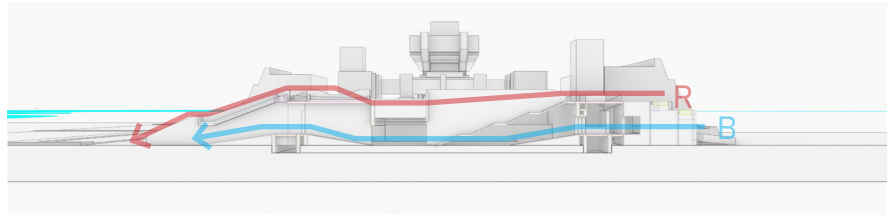
#### B2 -

Descending toward the waterway, one passes atmospheres - where the warmth of rising cool, restless spray of the pools. Here, enclosed stillness stirs into motion, and the body is heat, water, and air.

#### Montages -

Mesh walkway through the earth, landscape and water

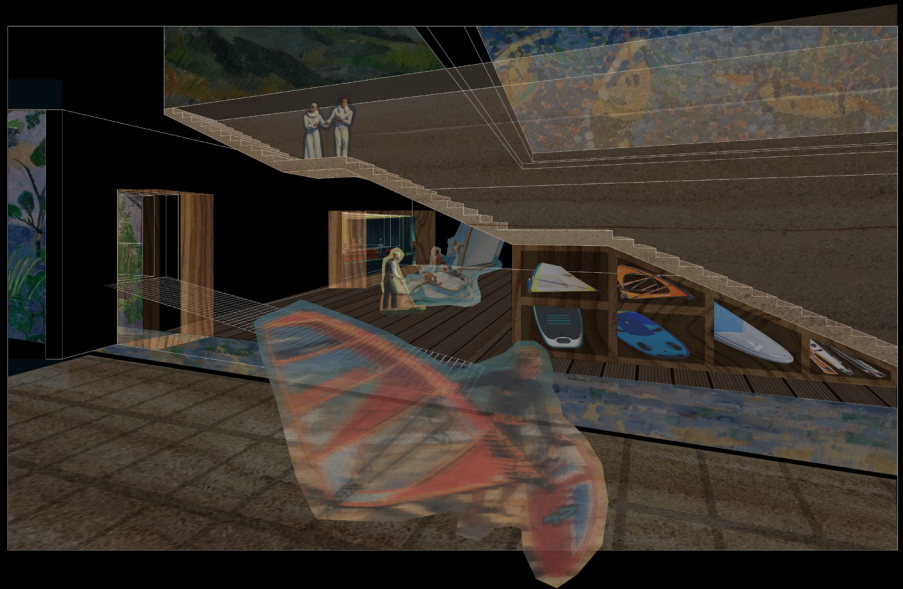
Sectional perspective -  
Demarcation of path



Just beyond our home, in  
meal, I descend along the stair  
the voices above begin to fade,  
ing earth walls, solemn and cool,  
, contemplative interval where

### R3 -

Glancing upward through the frosted glass beneath the pool, the water above diffuses into a shifting veil of light, and the mind briefly stills - its own quiet ripples stirred. Soft illumination filters down into the depth, casting a gentle, aqueous glow that settles across the space. I followed through the flow water and reached the harbour. An intimate atmosphere where movement and life are held in a quiet, reassuring ease.



es through a threshold of  
sauna vapour drifts into the  
losure dissolves into openness,  
held in a quiet dialogue between

### B3 -

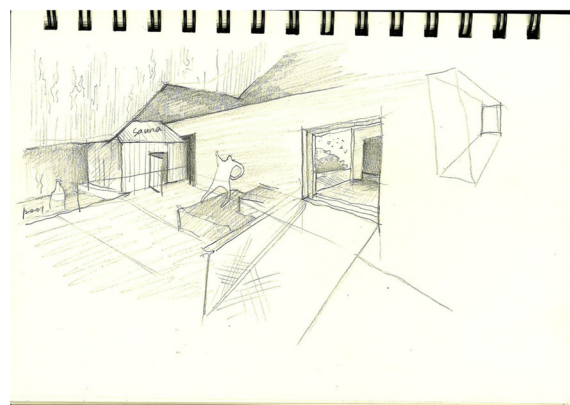
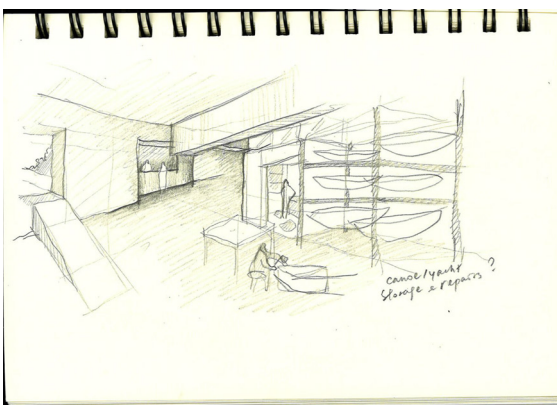
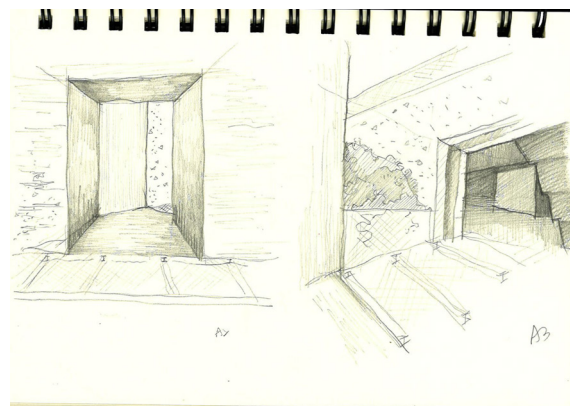
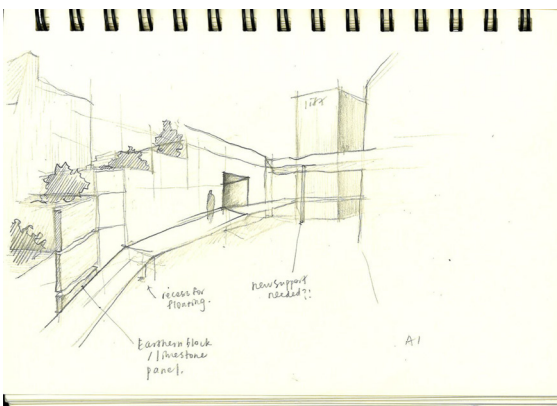
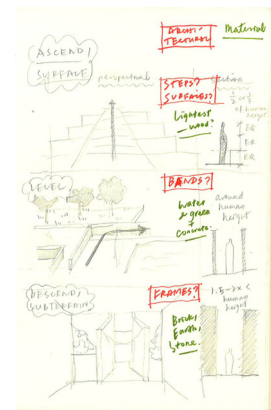
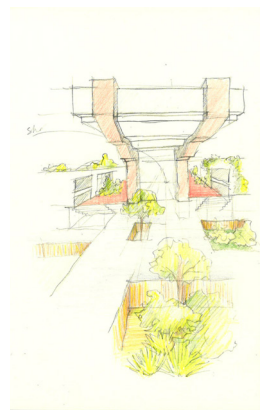
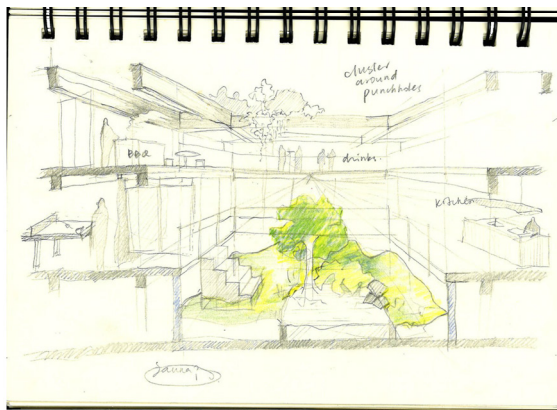
Approaching the seaside, the horizon is animated by windsurfers and sailors, their movements tracing fleeting lines across water and wind. Along the edge, the sharp, mechanical timbre of tools in repair intertwines with the lighter cadence of clinking glasses and dining plates - composing a lively, percussive field where labor and leisure resonate in shared rhythm.

## WEEK 3.5

### MONTAGE - GREENHOUSE BLOCK BASEMENT

To choreograph movement and connection between different spatial elements, a series of collages capturing the moments through the greenhouse block basement is created. Spaces are stitched together by a uniform rationale of material application: subterranean - earthen, new - timber, existing - concrete, as well as a walkways of a single material.

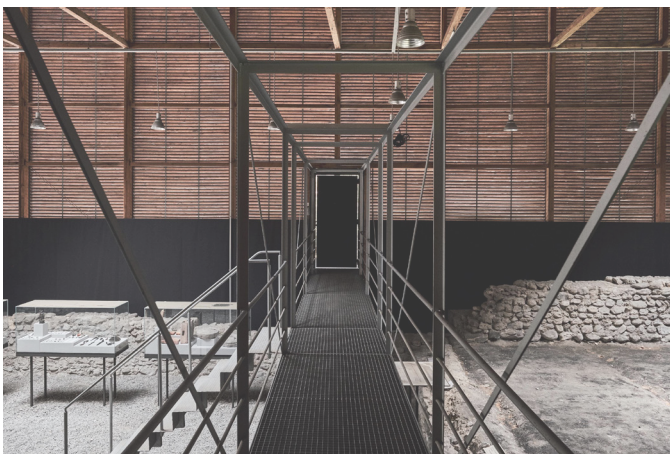
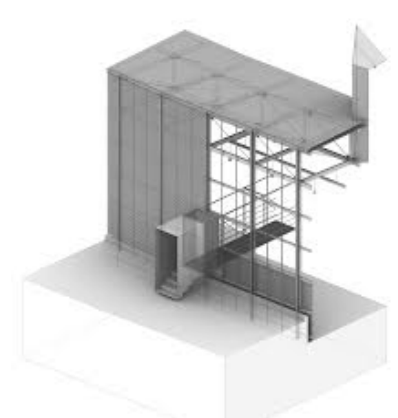
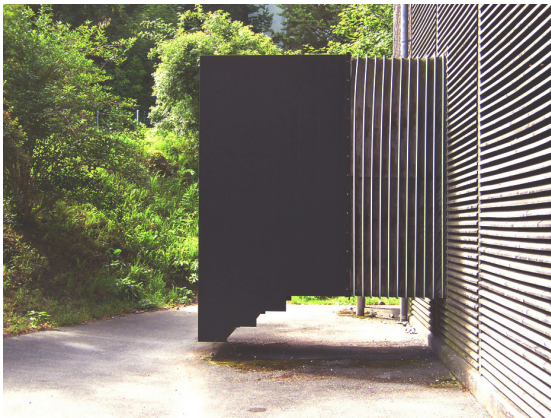
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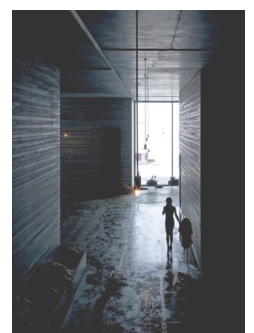
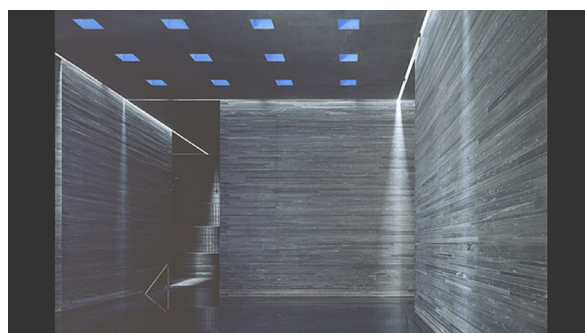




References -  
Rethinking the Collective, Rural Urban Framework (2019) - the wooden projecting frame



References -  
Peter Zumthor, Shelter for Roman Ruins (1986) - protruding walkway



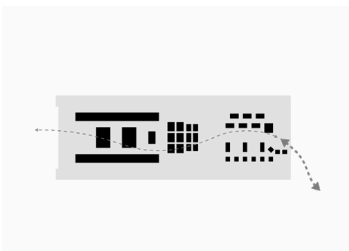
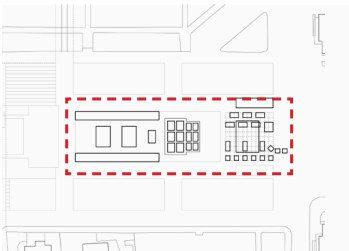
References -  
Peter Zumthor, Therme Vals - atmospheres



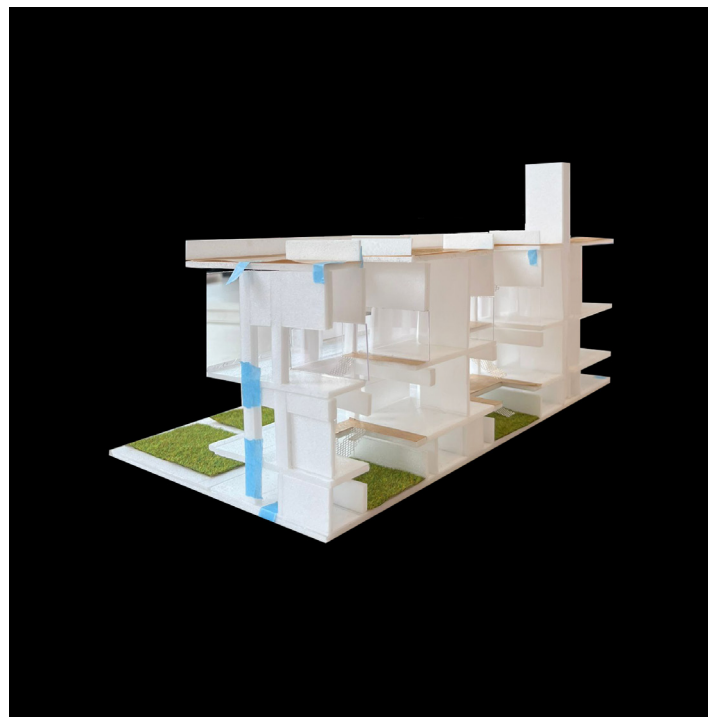
## WEEK 3.6

### MODELLING - GREENHOUSE BLOCK AND CONNECTION BLOCK

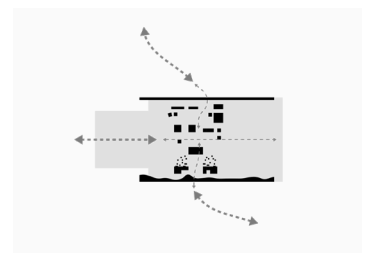
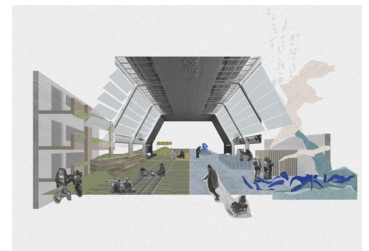
Elaborating the design of other two blocks, namely the greenhouse-clubhouse block and the sports block, in relation to tectonics, physical models are made to understand how the designed programmes could work with the structure and the building services, parallel to making of computer 3D models for further precision.



Demaraction of design scope -  
Greenhouse-clubhouse Block



Photographs -  
Model of greenhouse-clubhouse block (half), 1:100



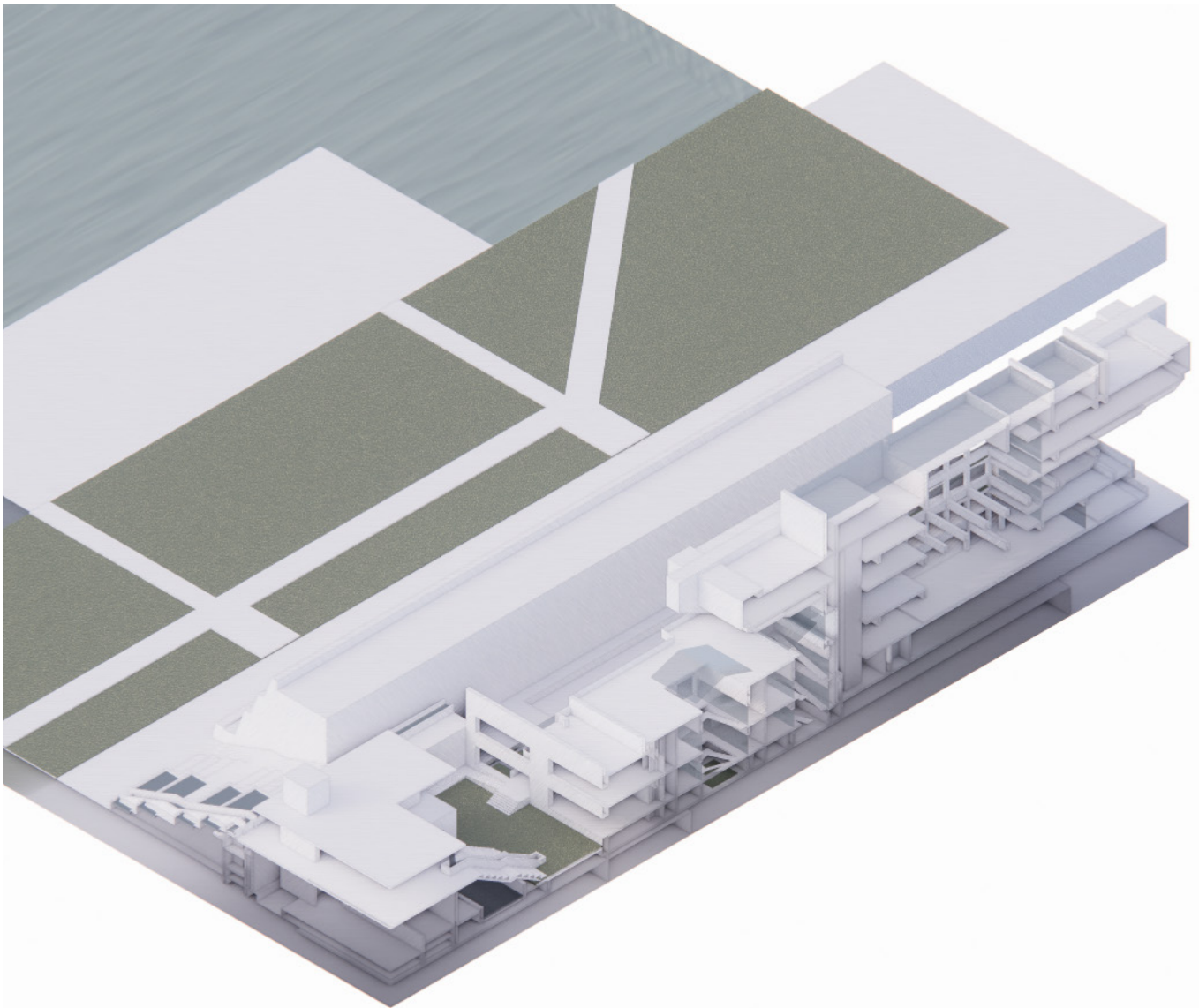
Demaraction of design scope - Sports Block

Photographs - Model of sports block (half), 1:100

## WEEK 3.7

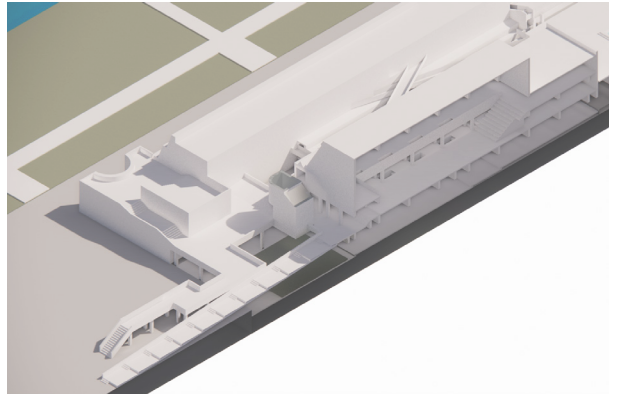
### MODELLING - GREENHOUSE BLOCK AND CONNECTION BLOCK

Elaborating the design of other two blocks, namely the greenhouse-clubhouse block and the sports block, in relation to tectonics, physical models are made to understand how the designed programmes could work with the structure and the building services, parallel to making of computer 3D models for further precision.



Isometric -  
Model of greenhouse-clubhouse block and connections (half)



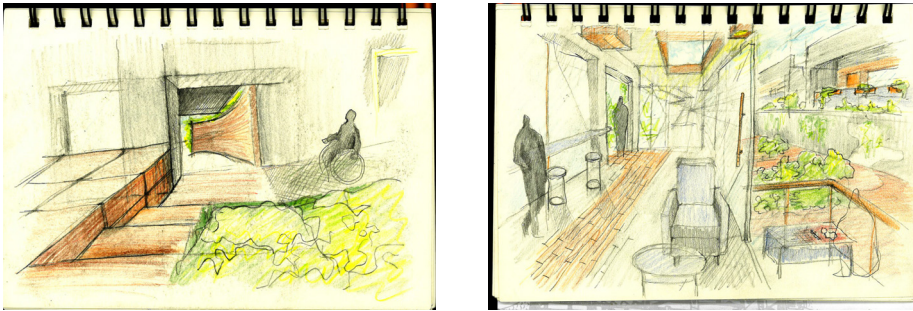


Isometric -  
Model of sports block and connections (half)

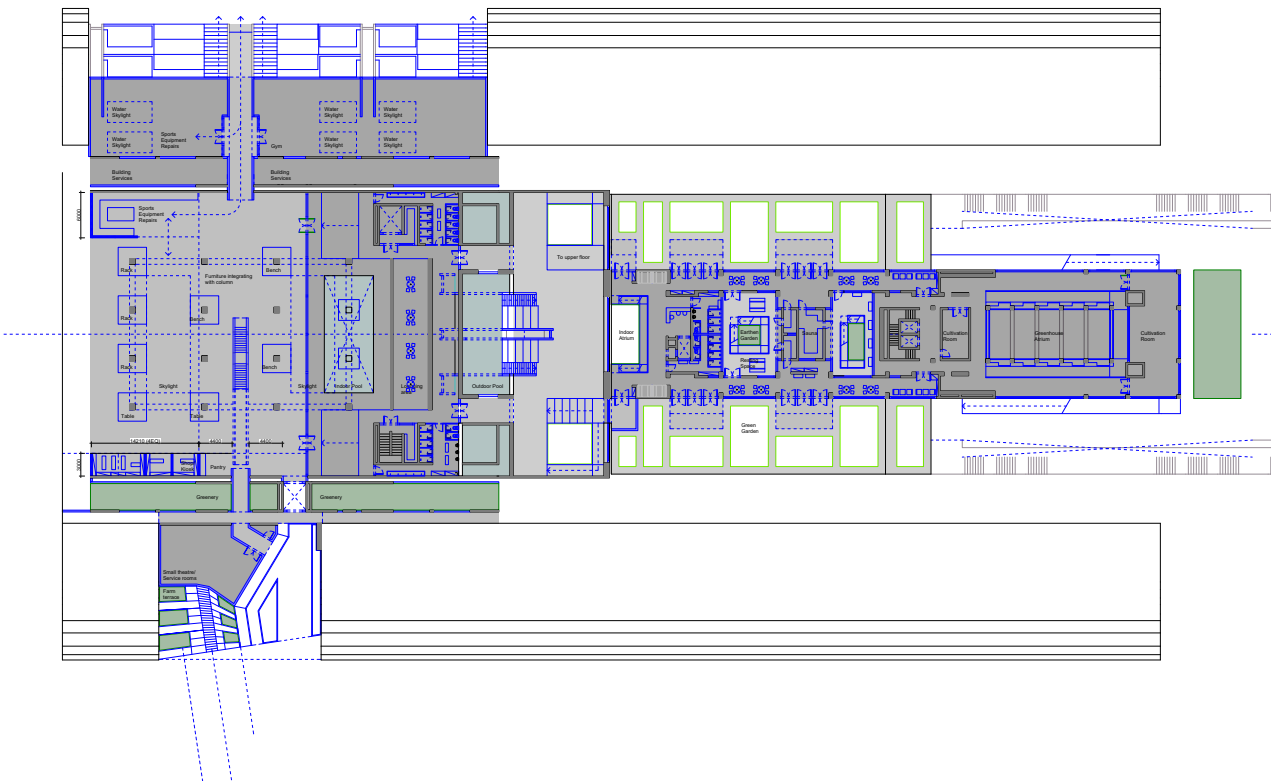
## WEEK 3.8

### MODELLING - GREENHOUSE BLOCK AND CONNECTION BLOCK

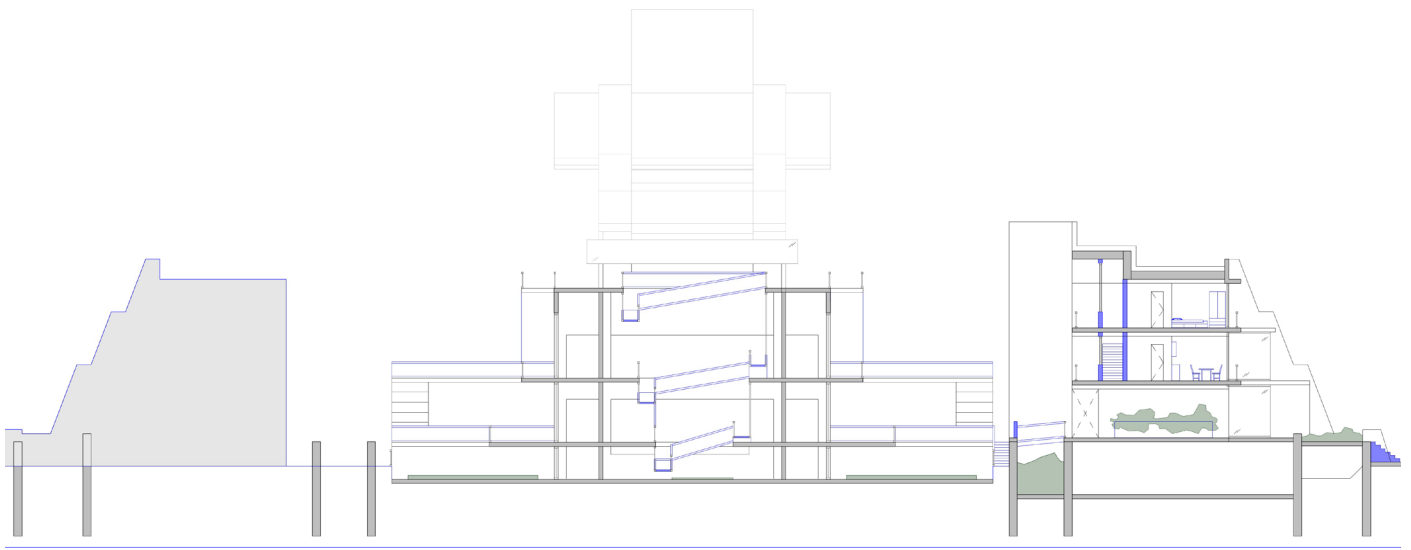
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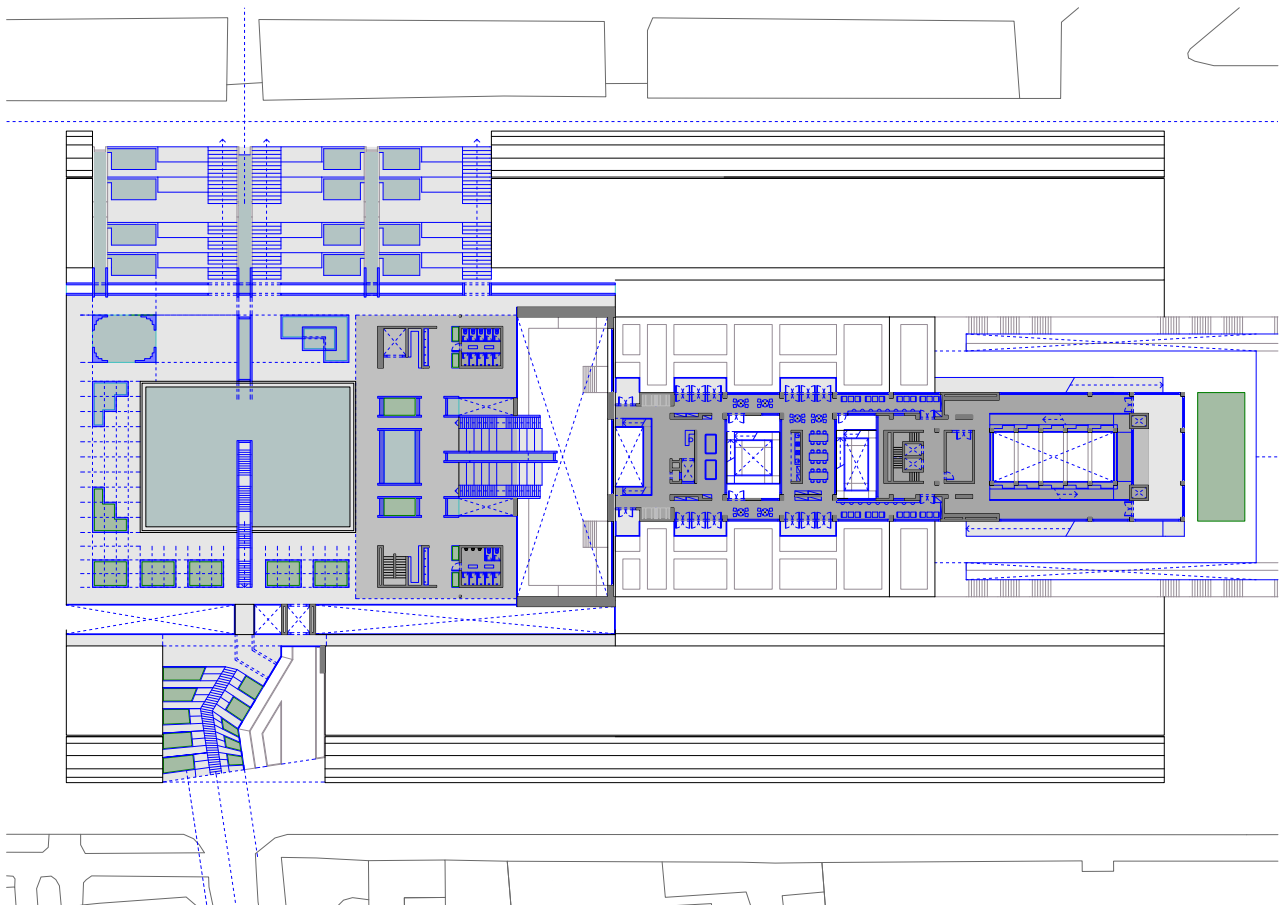
Perspectival sketches,  
Greenhouse-clubhouse block



Plan, +0m , 1:200  
Greenhouse-clubhouse block and central courtyard block



Short Section, 1:200  
Greenhouse-clubhouse block



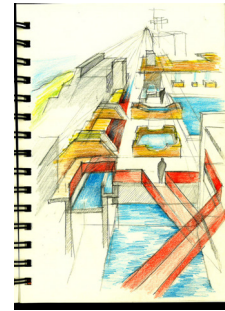
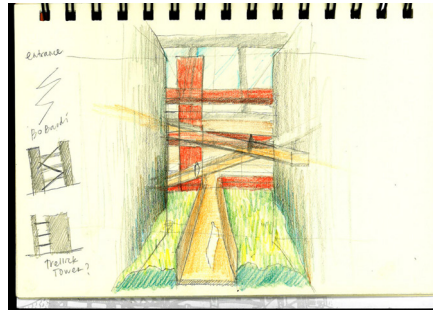
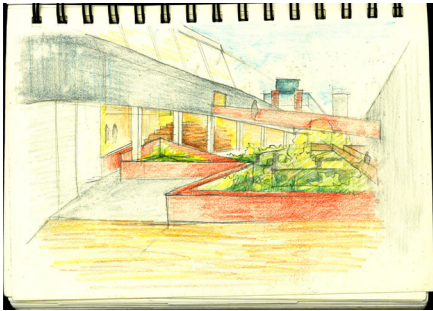
Plan, +6m , 1:200  
Greenhouse-clubhouse block and central courtyard block



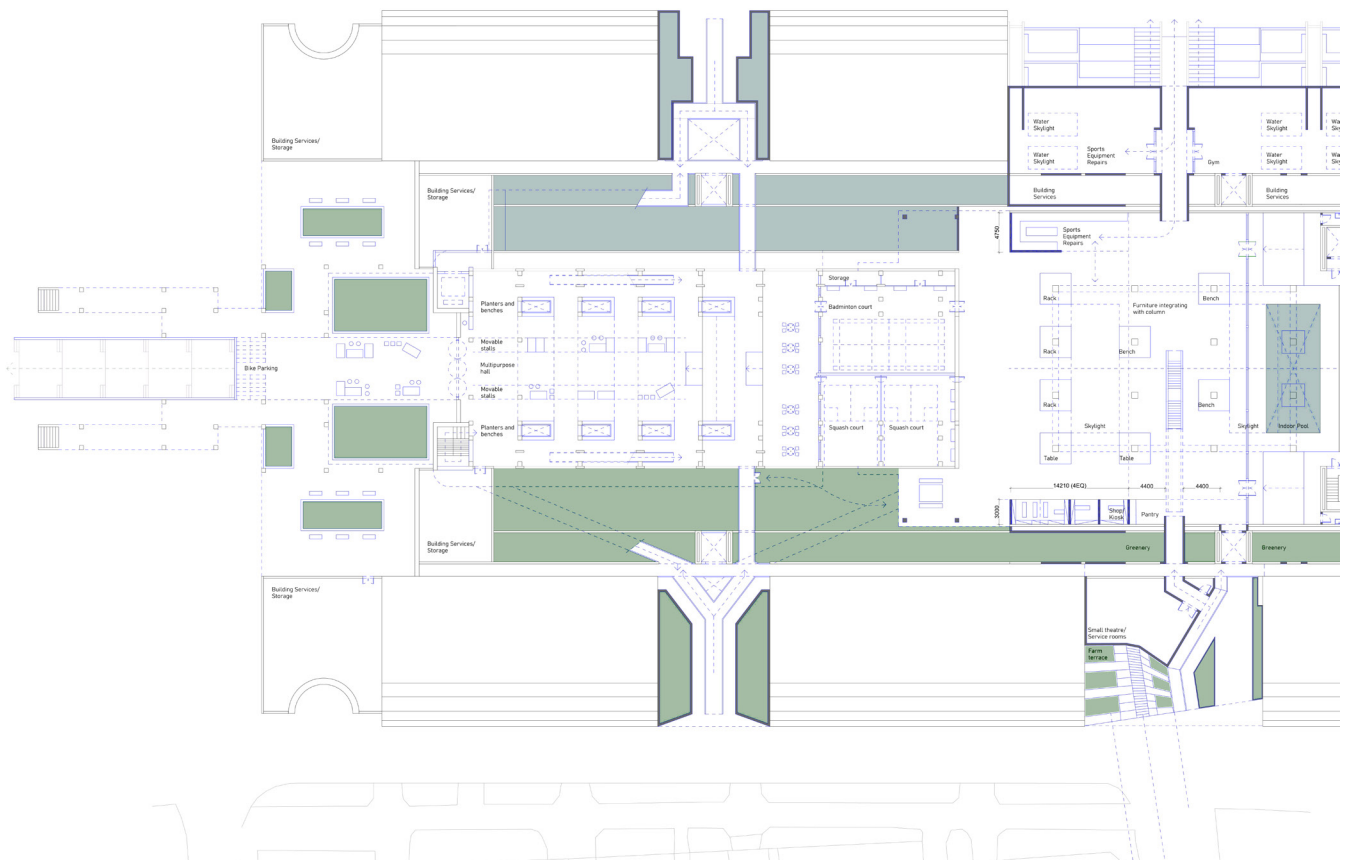
## WEEK 3.9

### MODELLING - GREENHOUSE BLOCK AND CONNECTION BLOCK

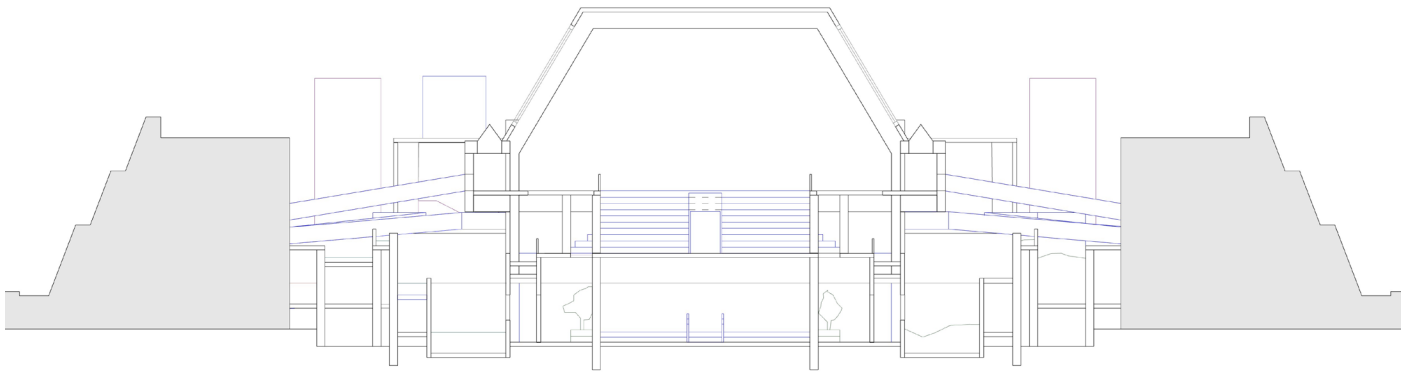
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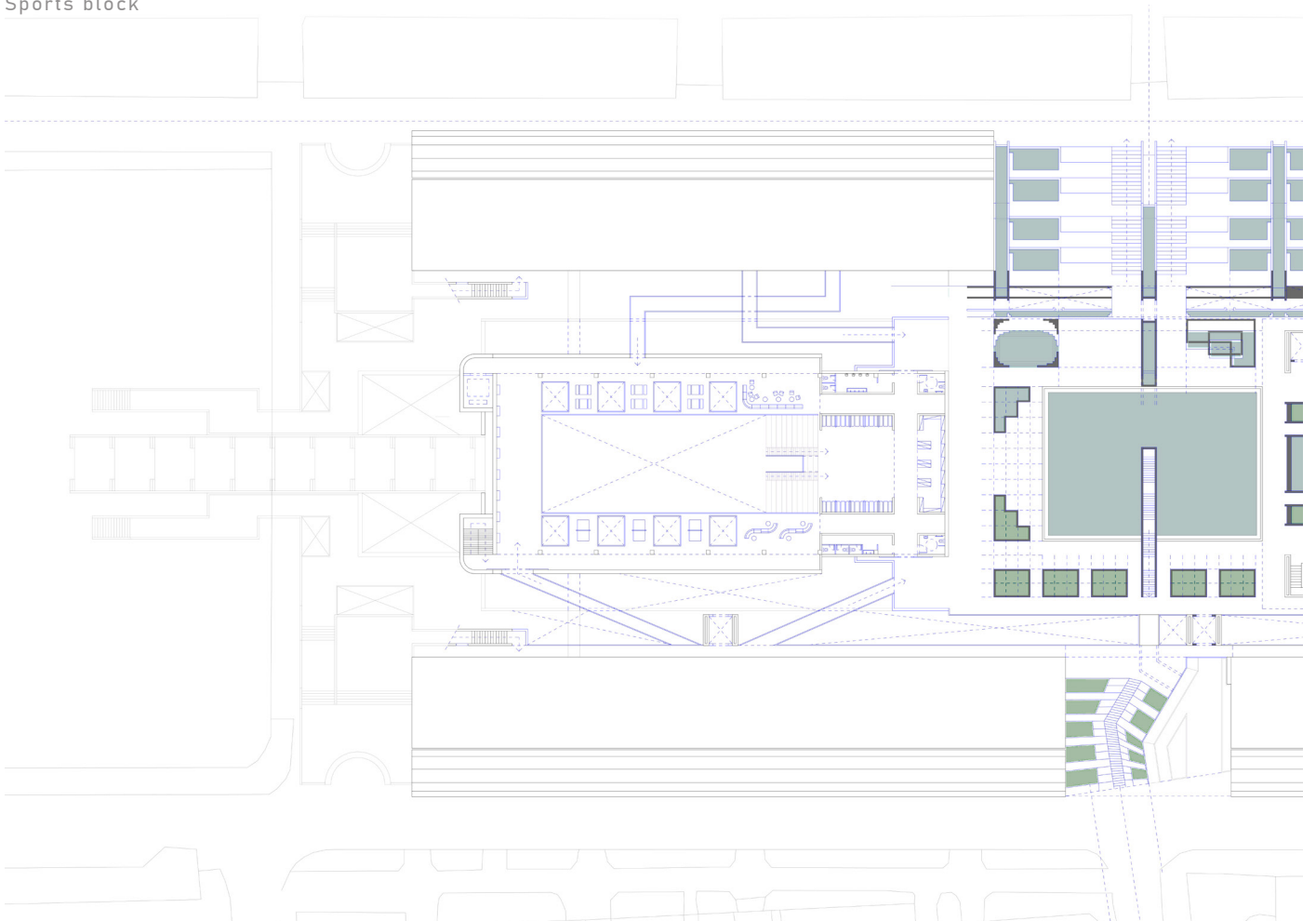
Perspectival sketches,  
Sports block



Plan, +0m , 1:200  
Sports block



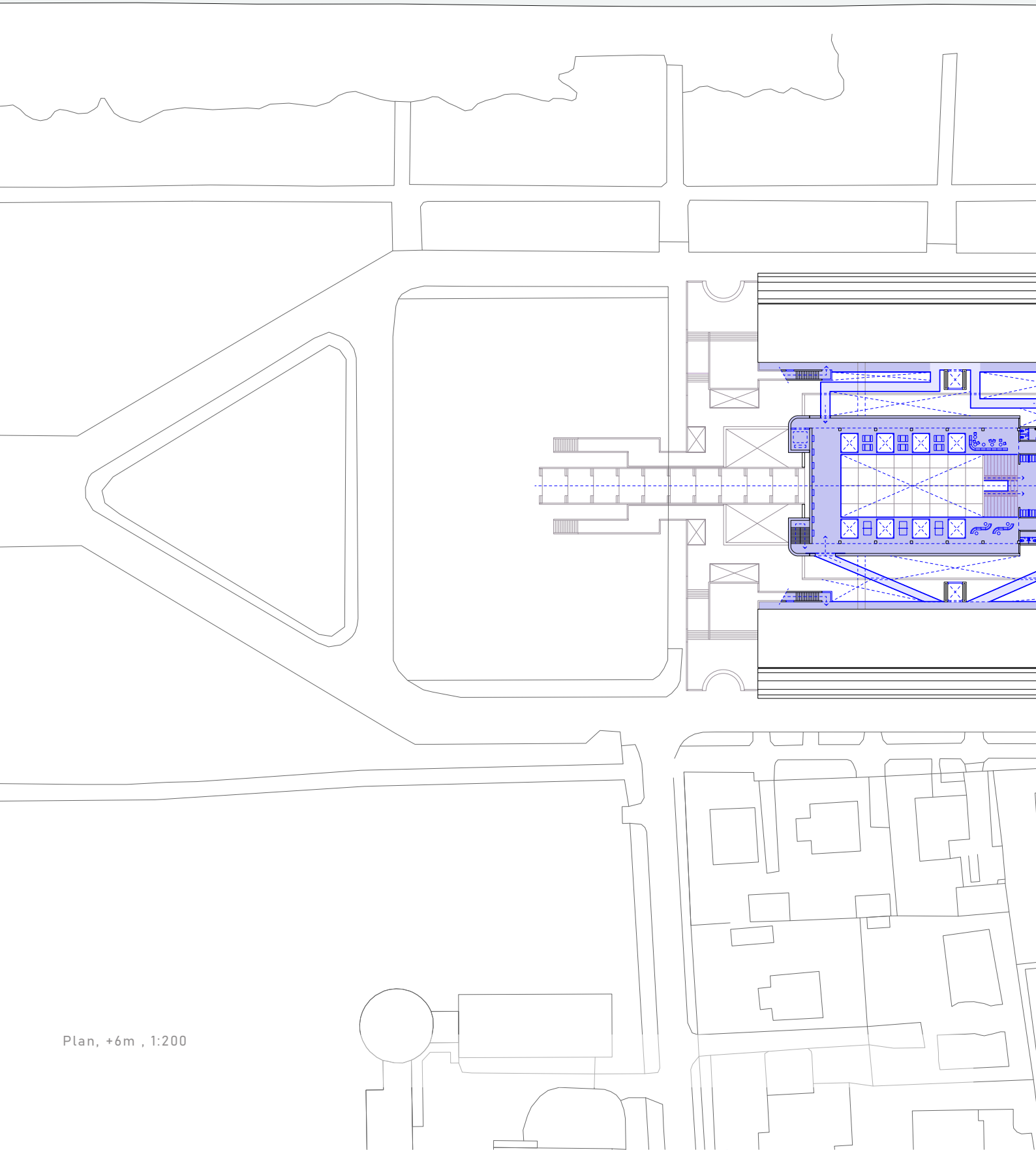
Short Section, 1:200  
Sports block



Plan, +6m , 1:200  
Sports block

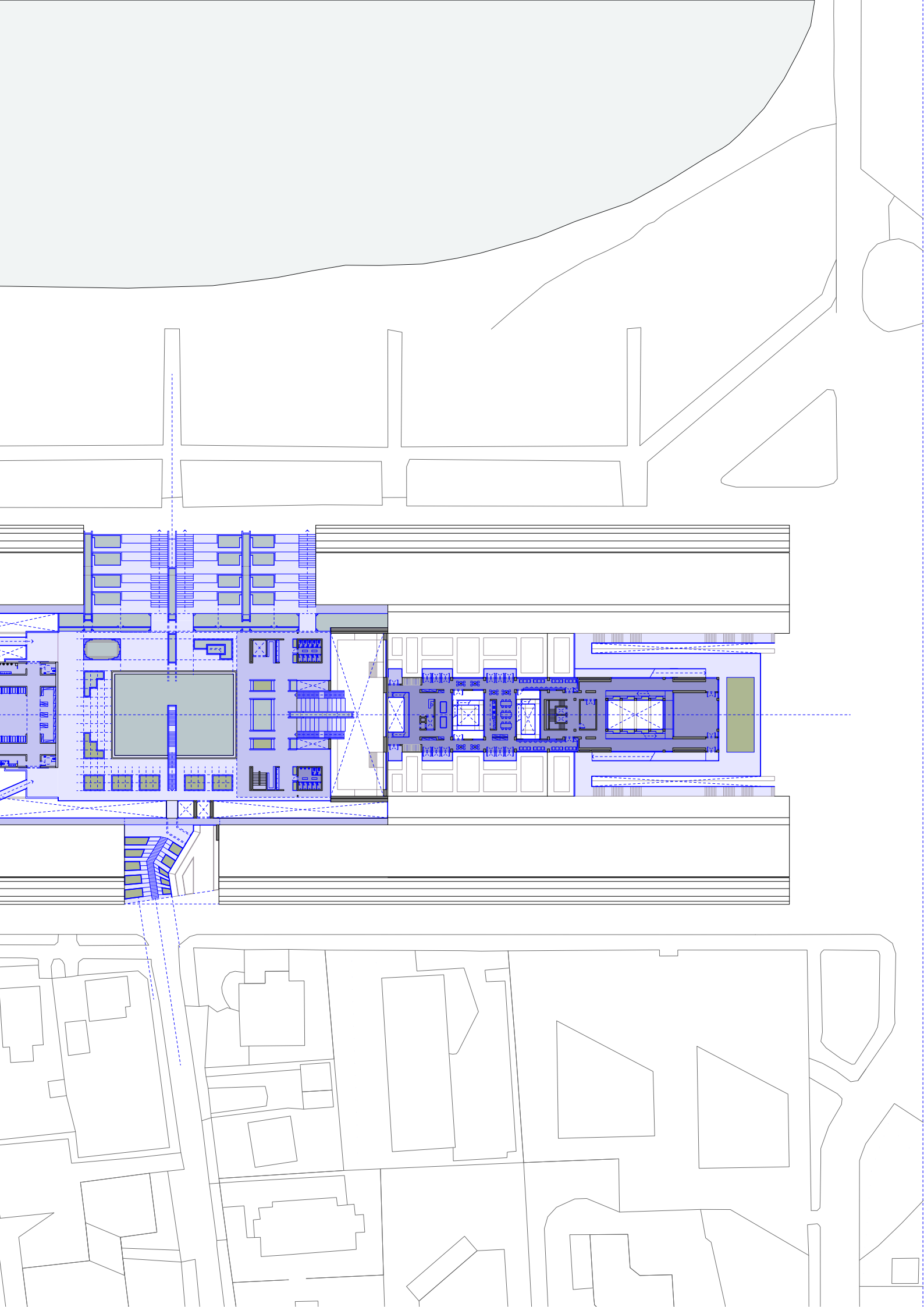
## WEEK 3.10 A2 PRESENTATION

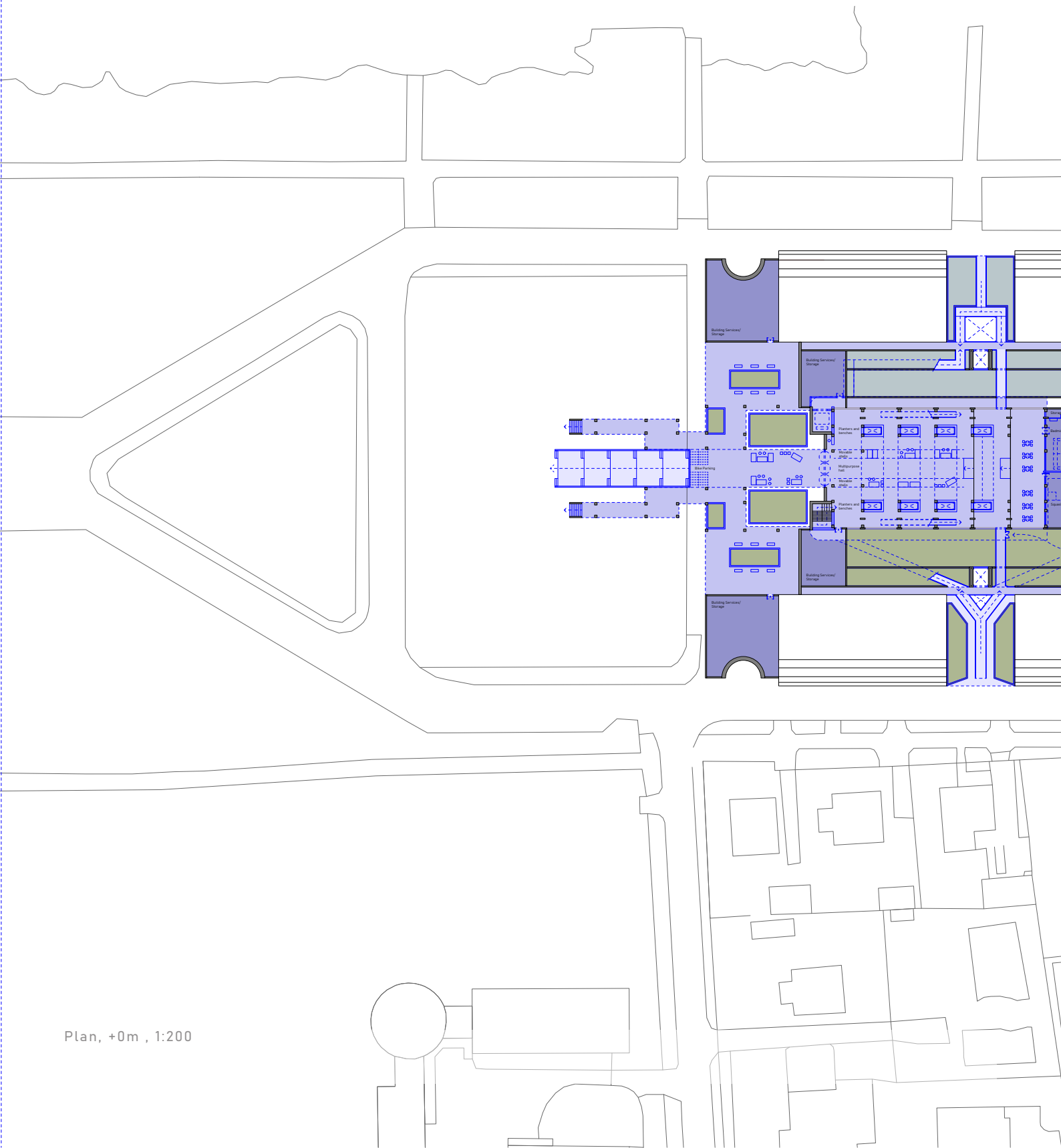
Upon presentation, methodologies are updated to reflect on design progress and design schemes are inked into technical plan and sectional drawings.



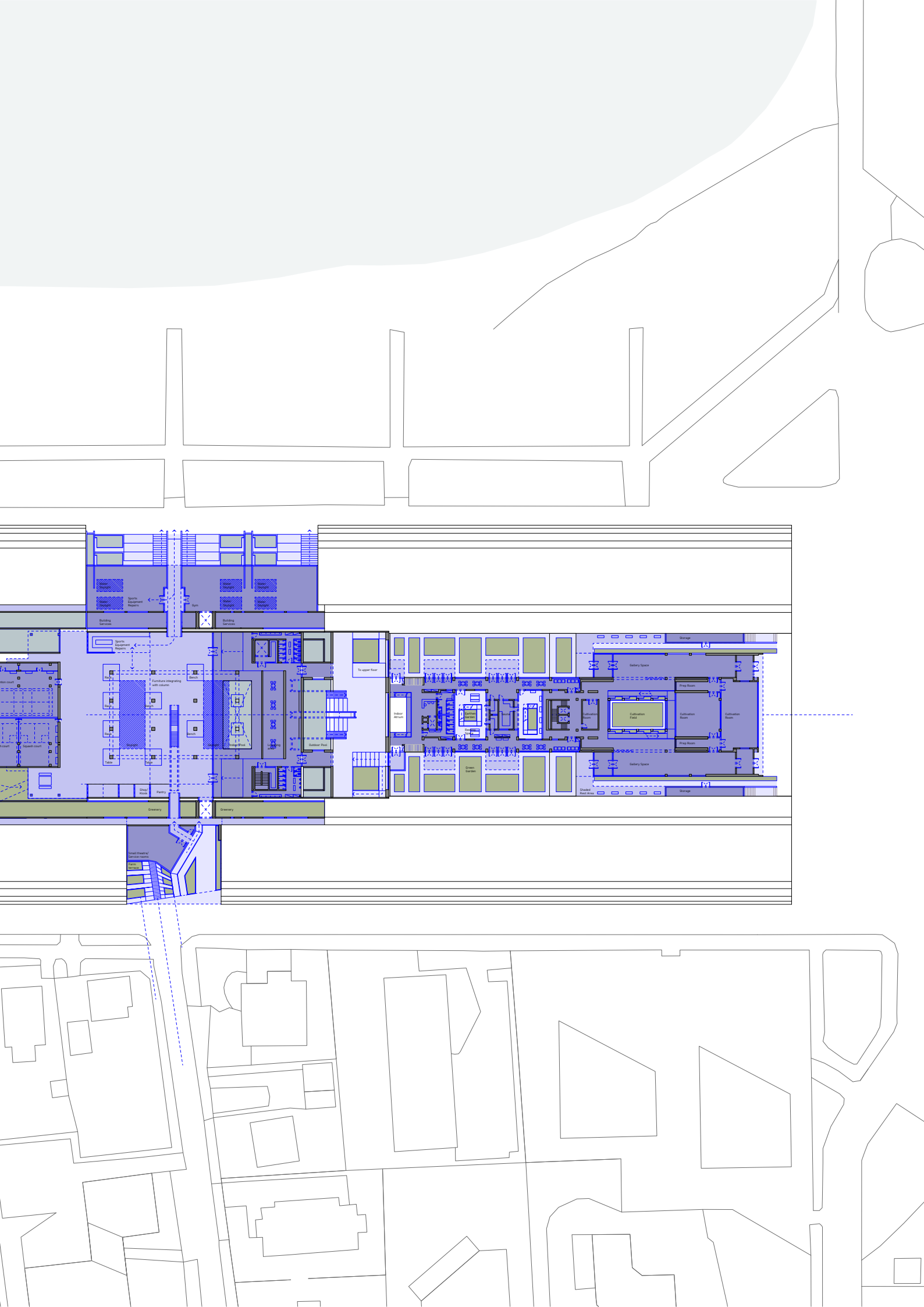
Plan, +6m , 1:200



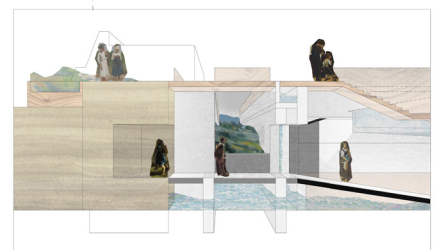
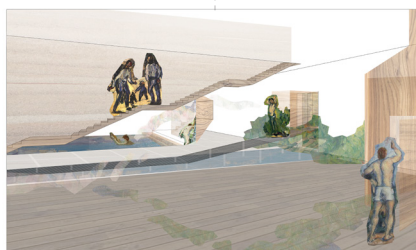
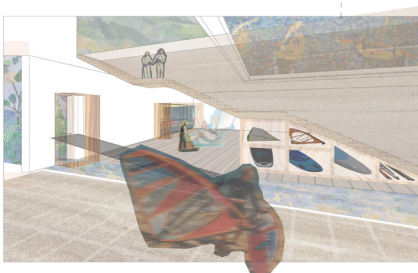
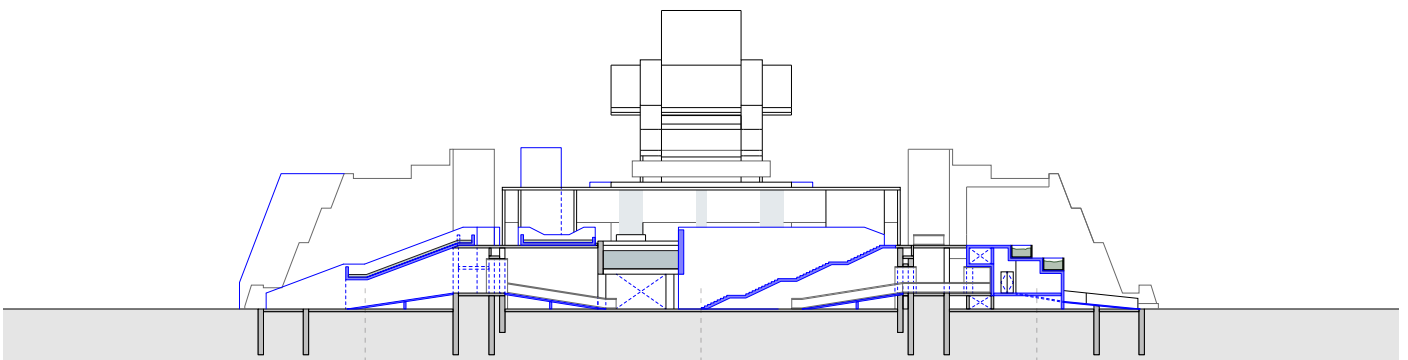
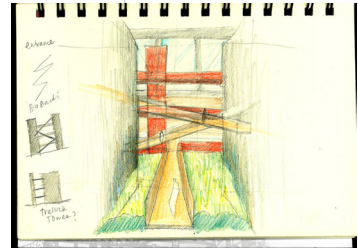
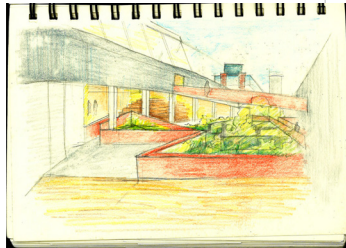
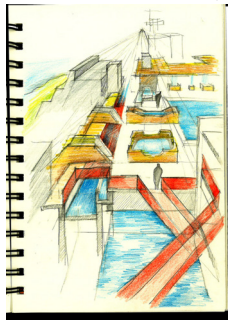
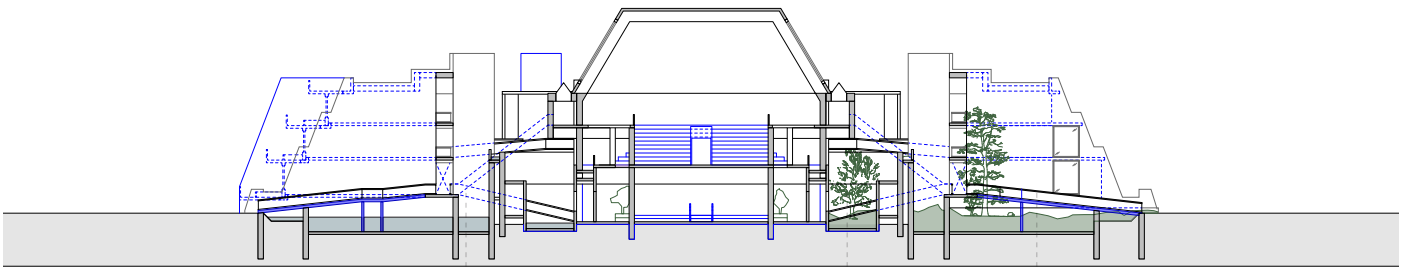




Plan, +0m , 1:200

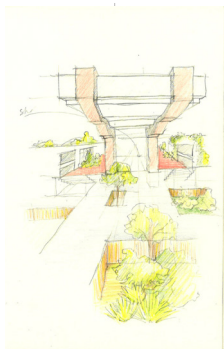
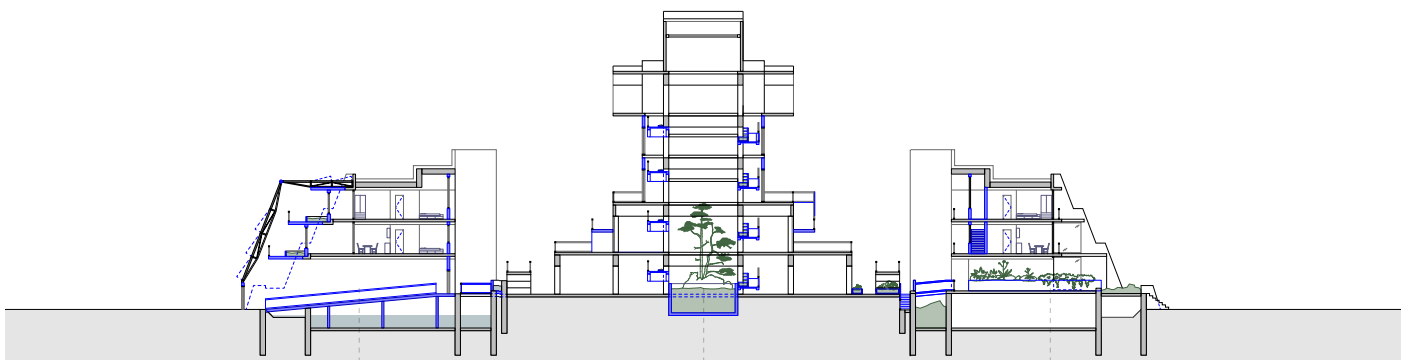
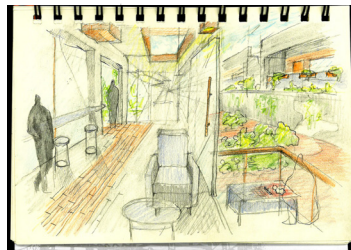
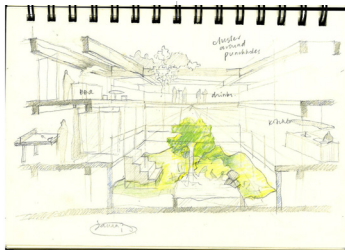
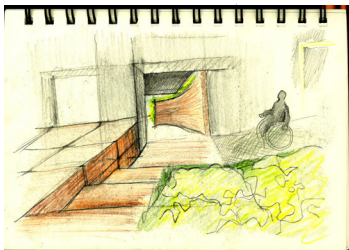
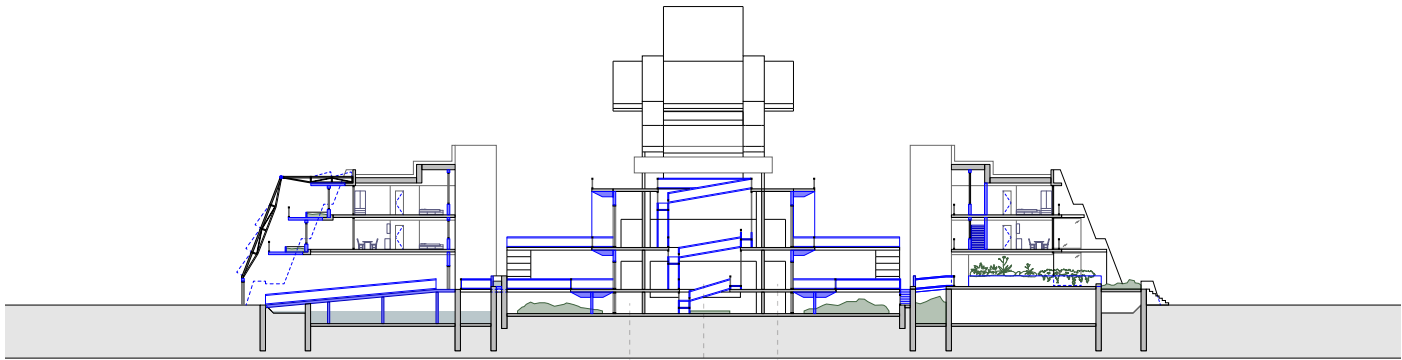


WEEK 3.10  
A2 PRESENTATION

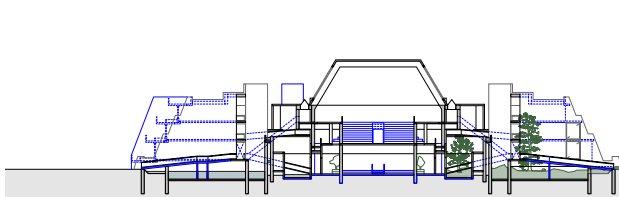
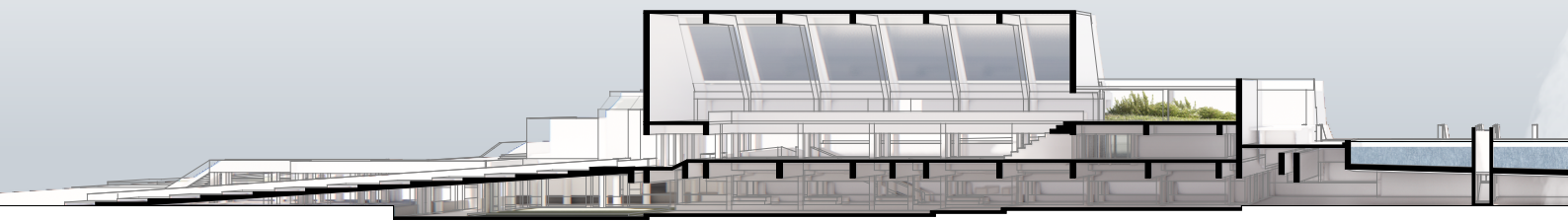


Short Sections , 1:200

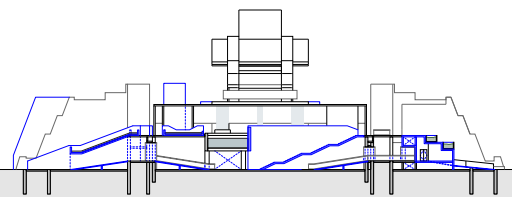




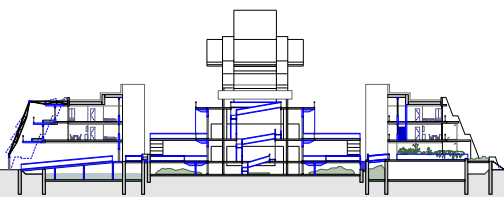
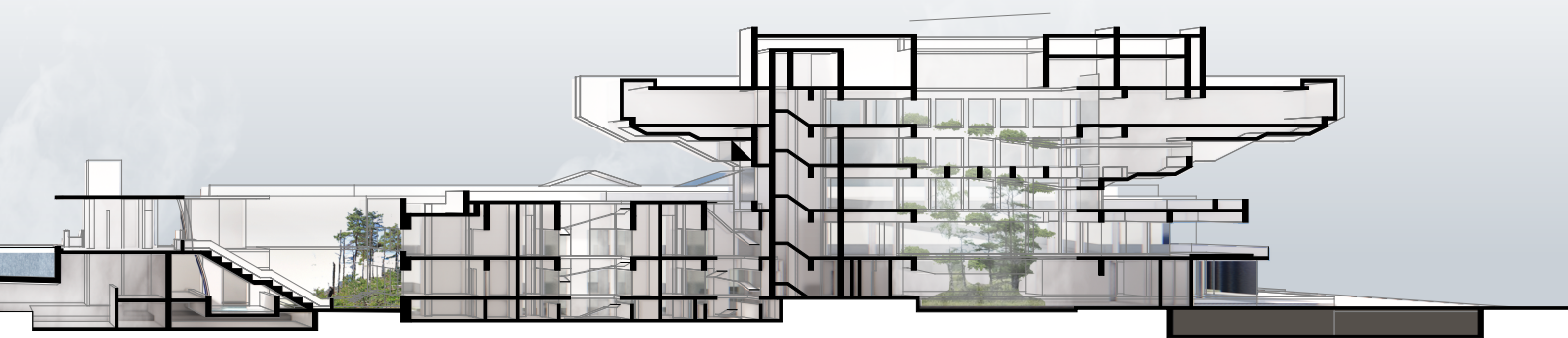
WEEK 3.10  
A2 PRESENTATION



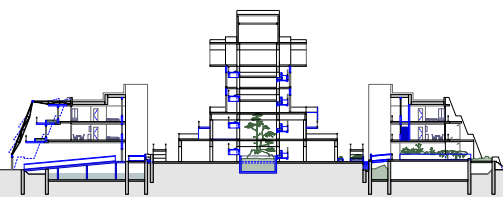
SPORTS COMPLEX



POOL AND SAILING FACILITIES



SAUNA AND CLUBHOUSE

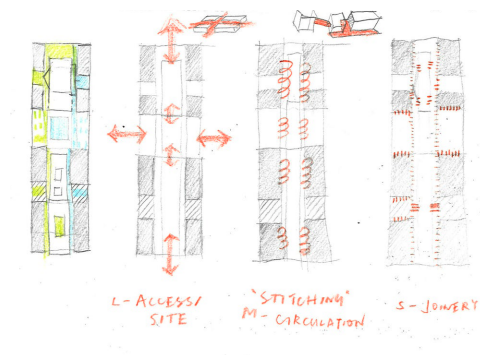


GREENHOUSE

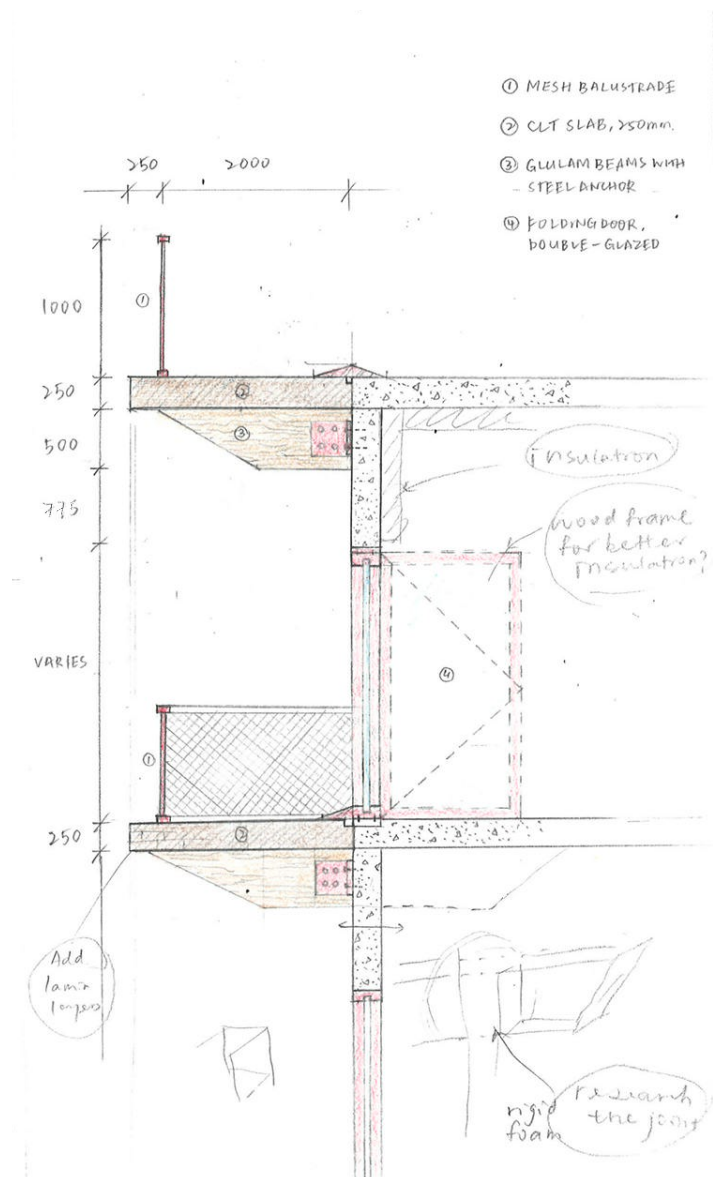
## WEEK 4.1-4.6

### TECHNICAL REFINEMENT

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

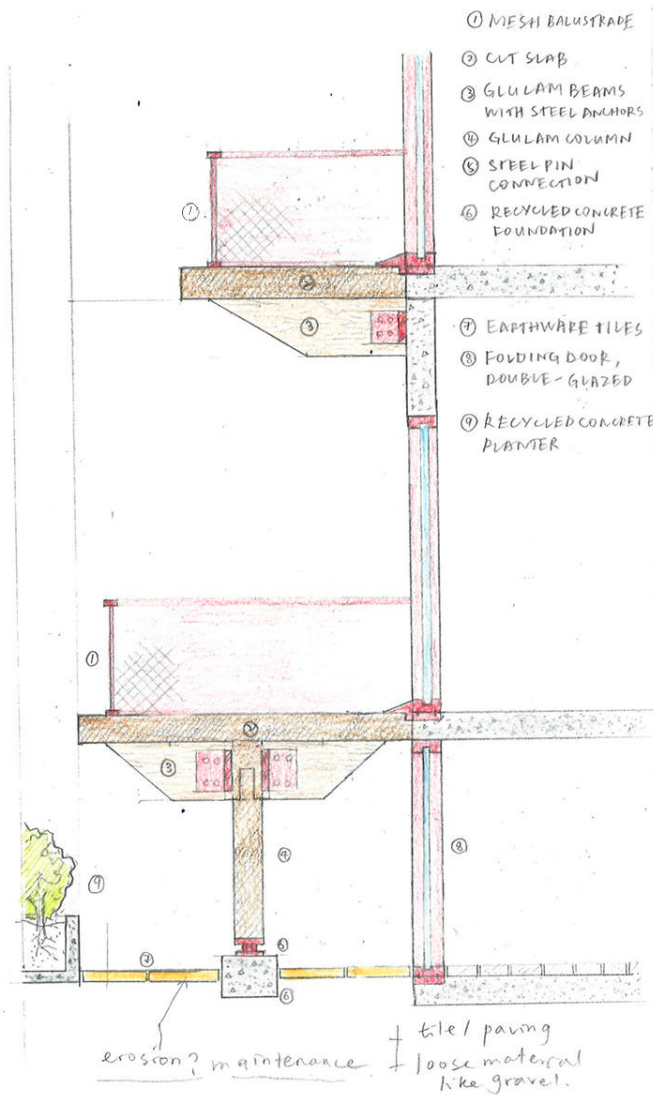
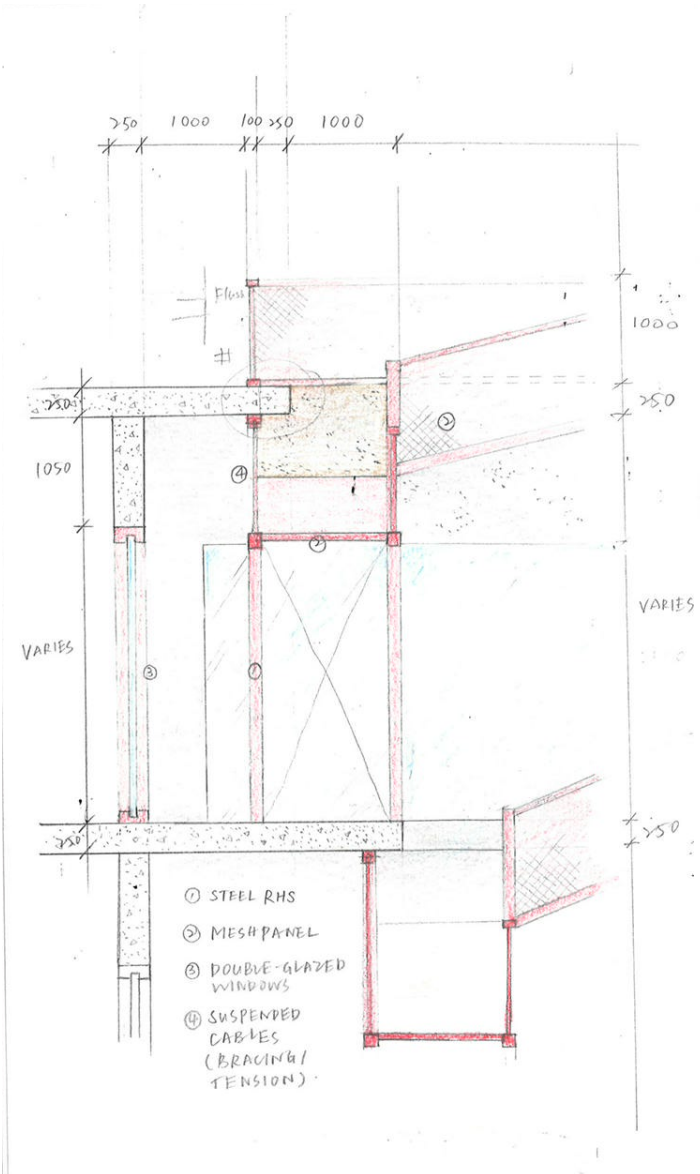
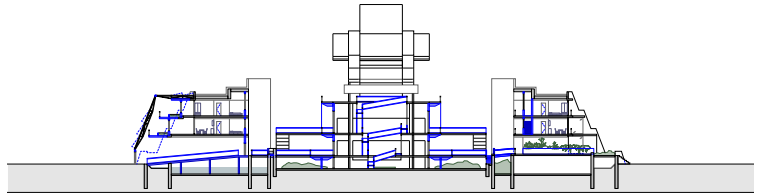


Sketch diagram - on re-reading project and cohere fragments into a complete project

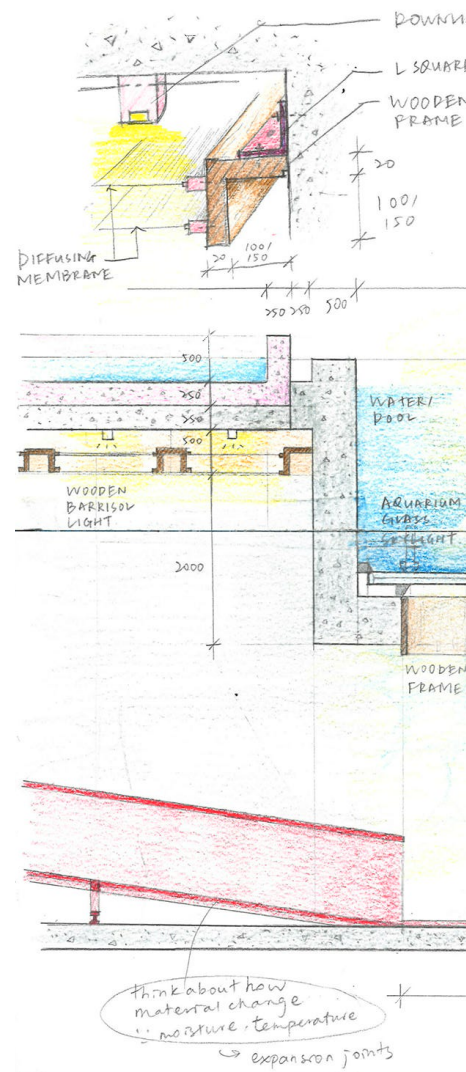
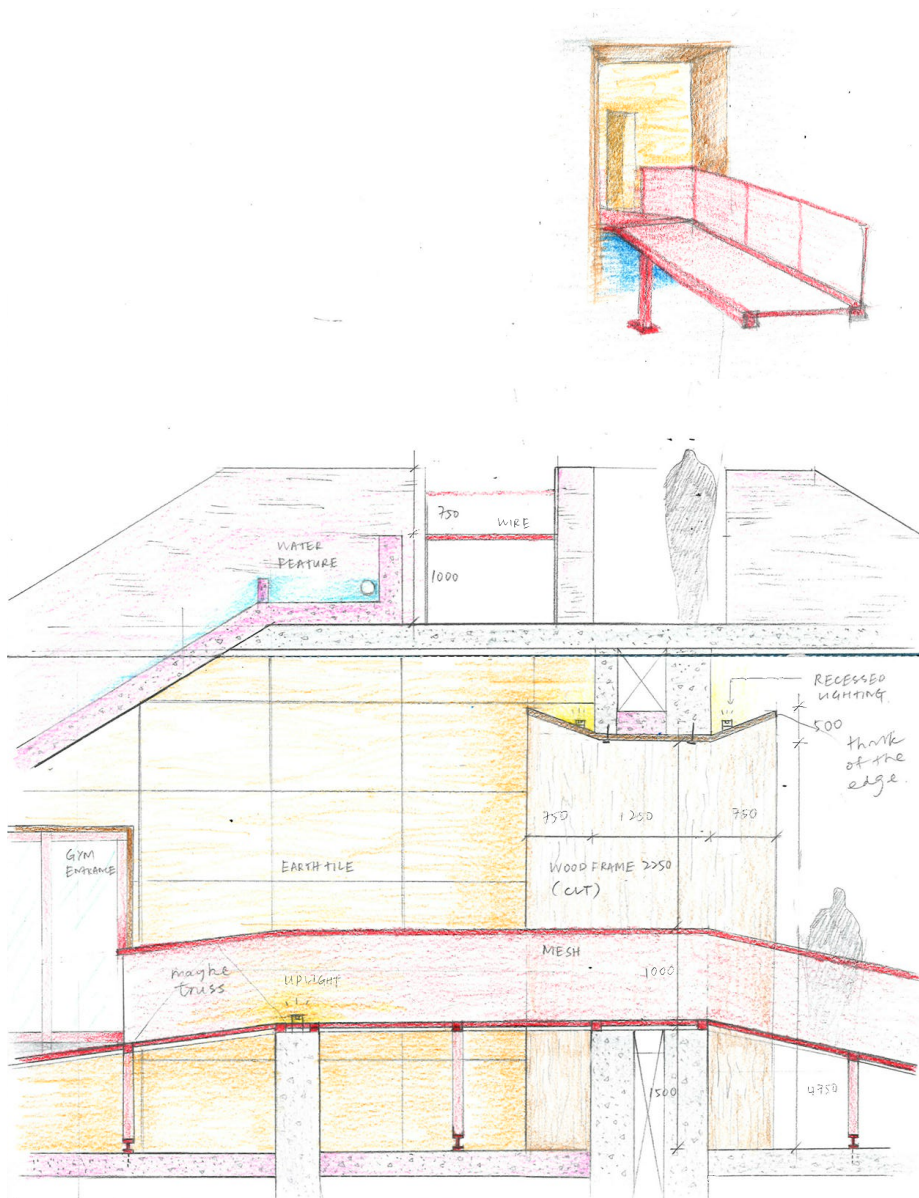


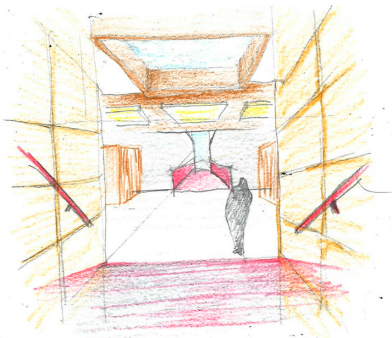
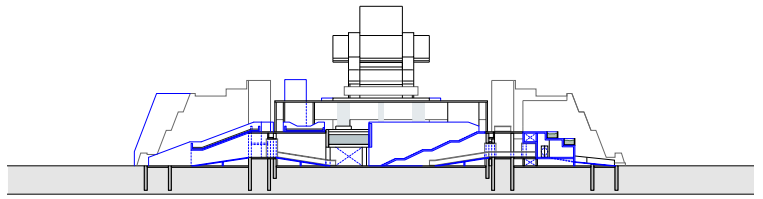
Sectional sketches - Sauna Block  
1:25





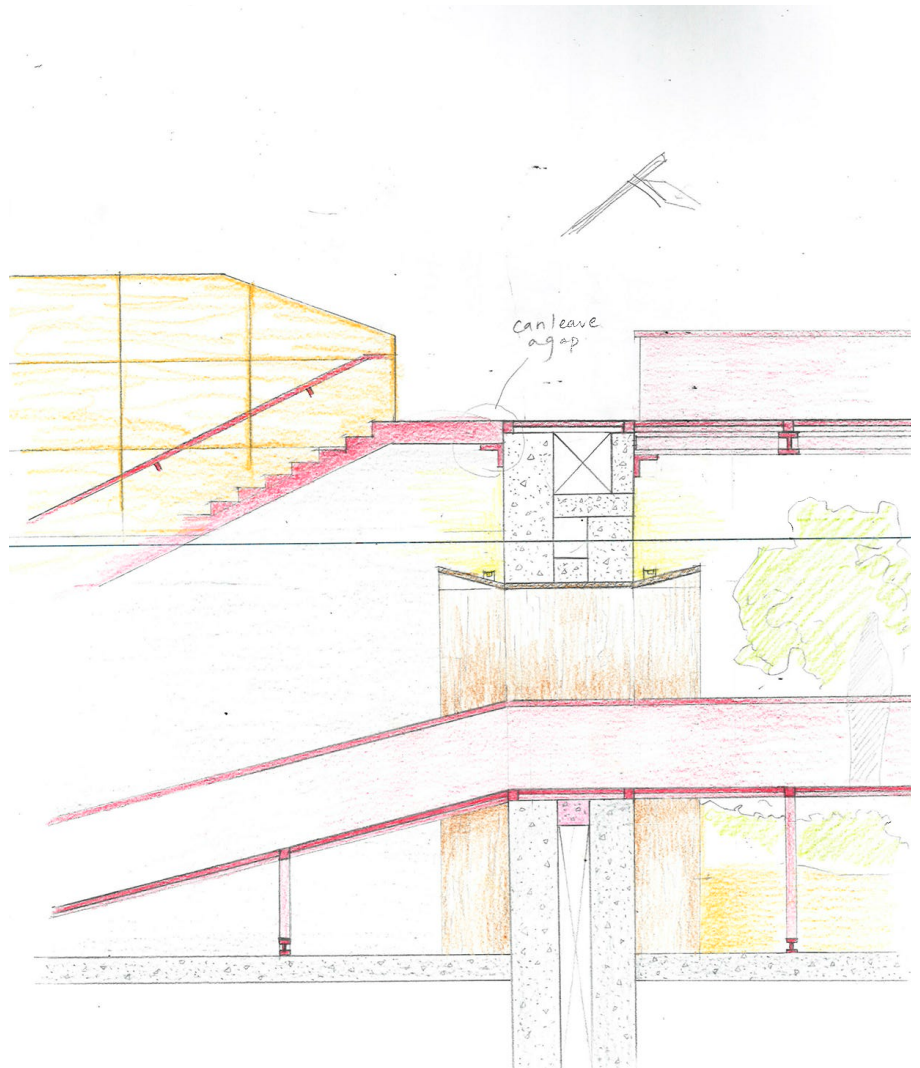
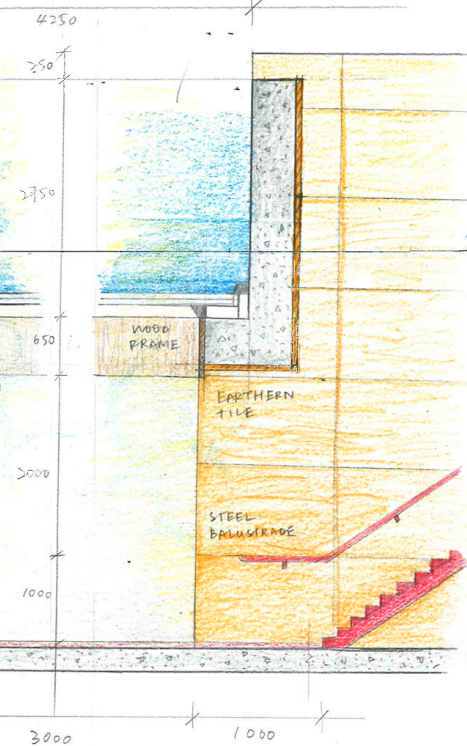
WEEK 4.1-4.6  
TECHNICAL REFINEMENT





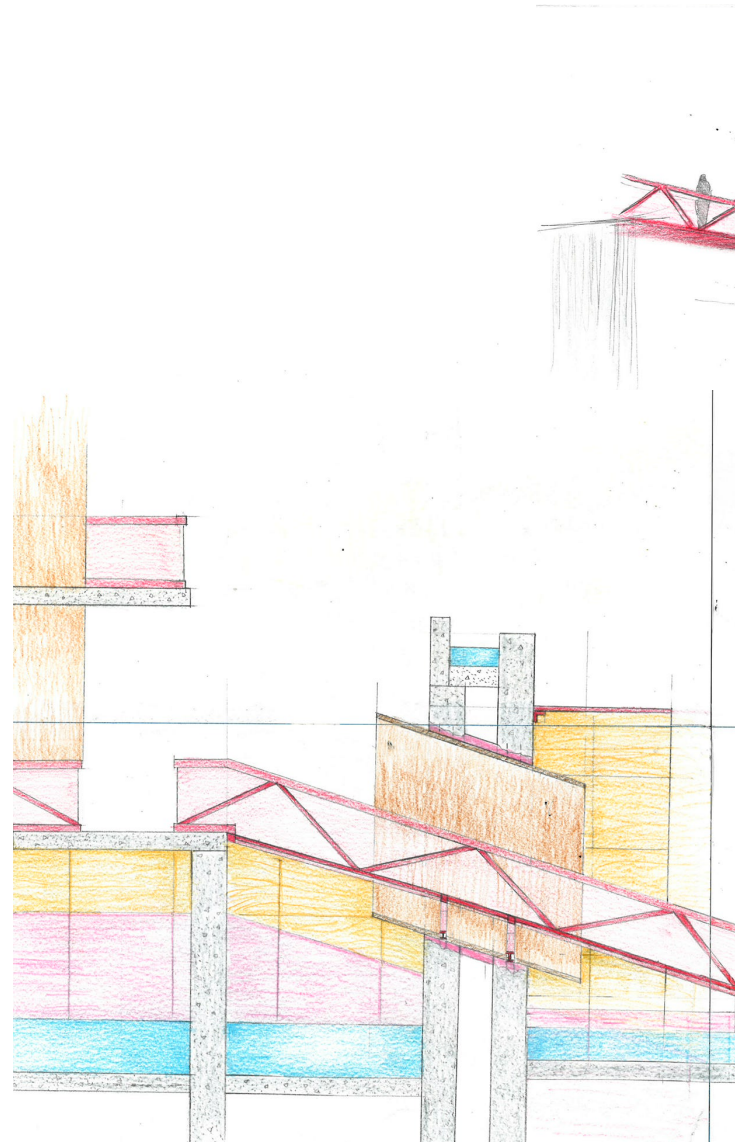
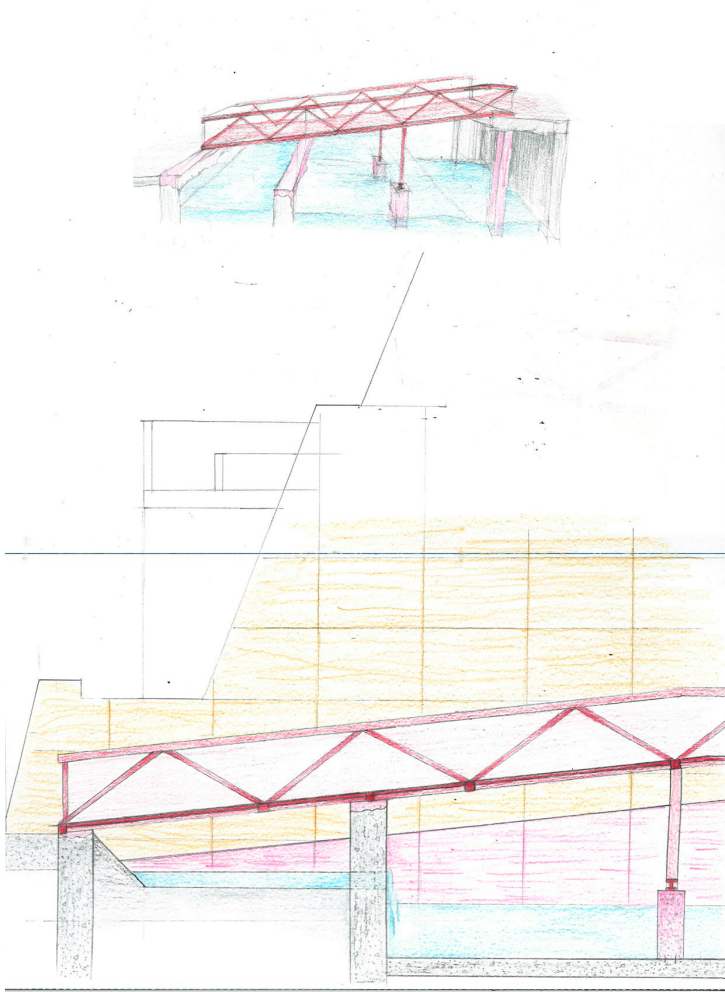
SUPPORT

CONSIDER THE  
SIZE FOR  
STRUCTURE

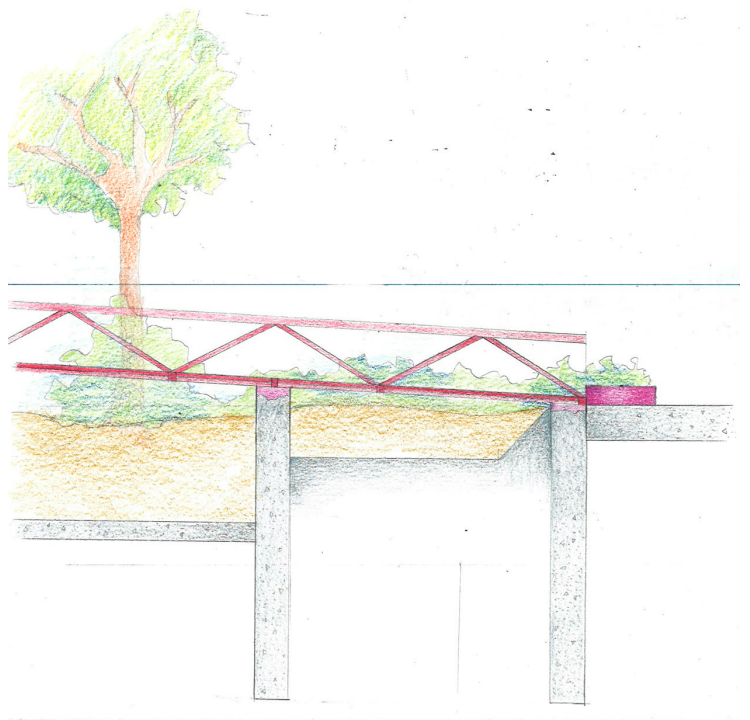
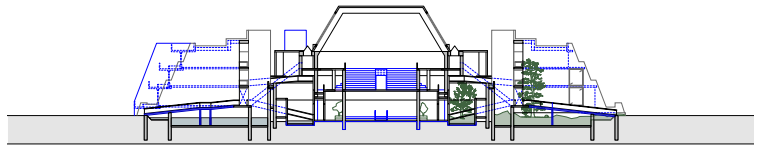
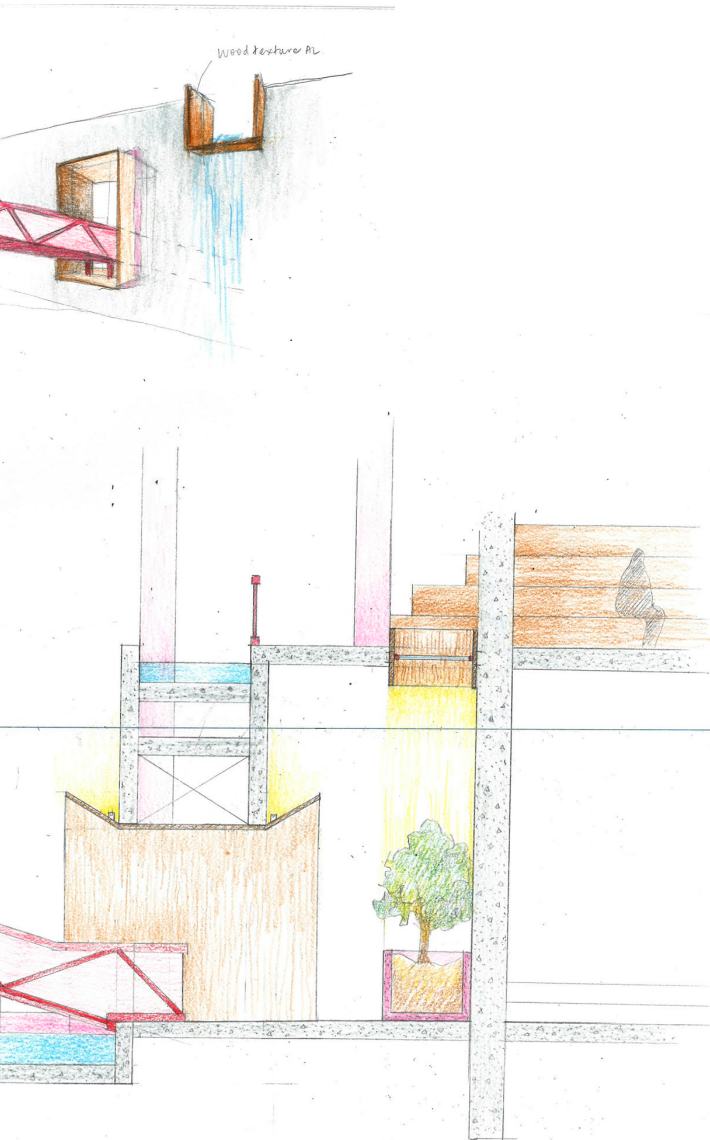




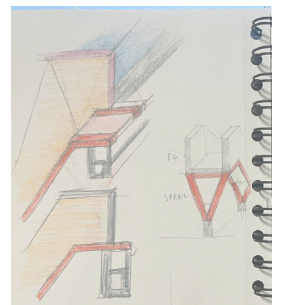
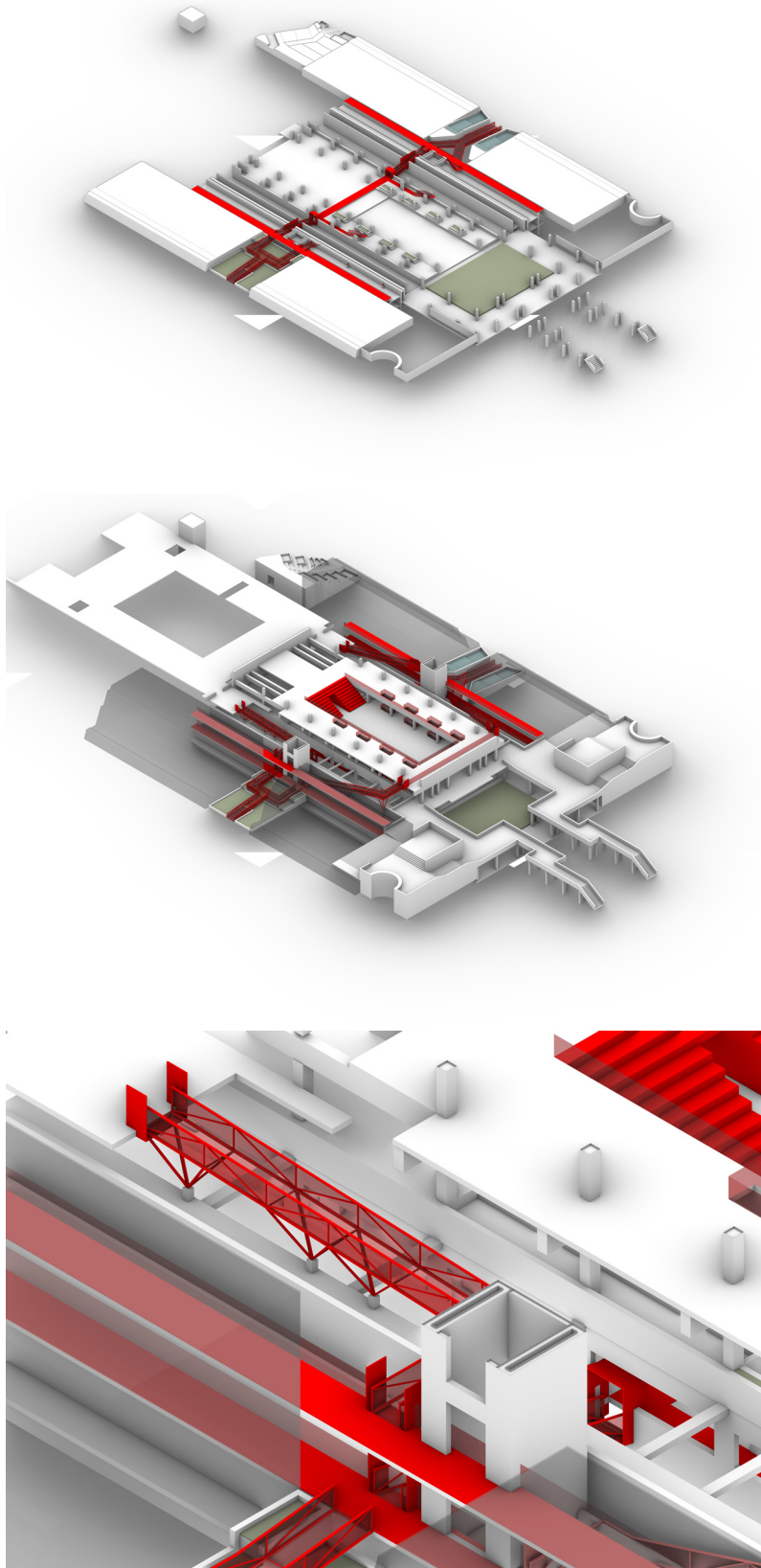
WEEK 4.1-4.6  
TECHNICAL REFINEMENT



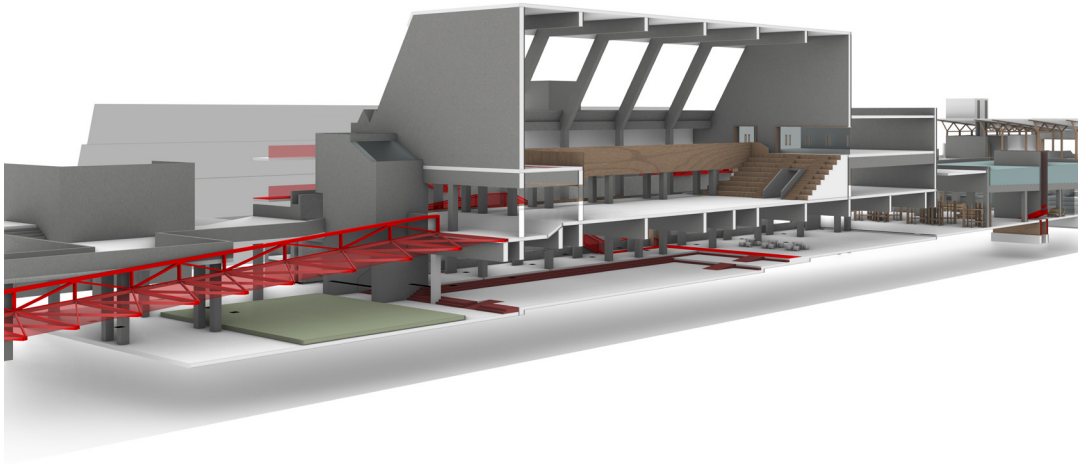




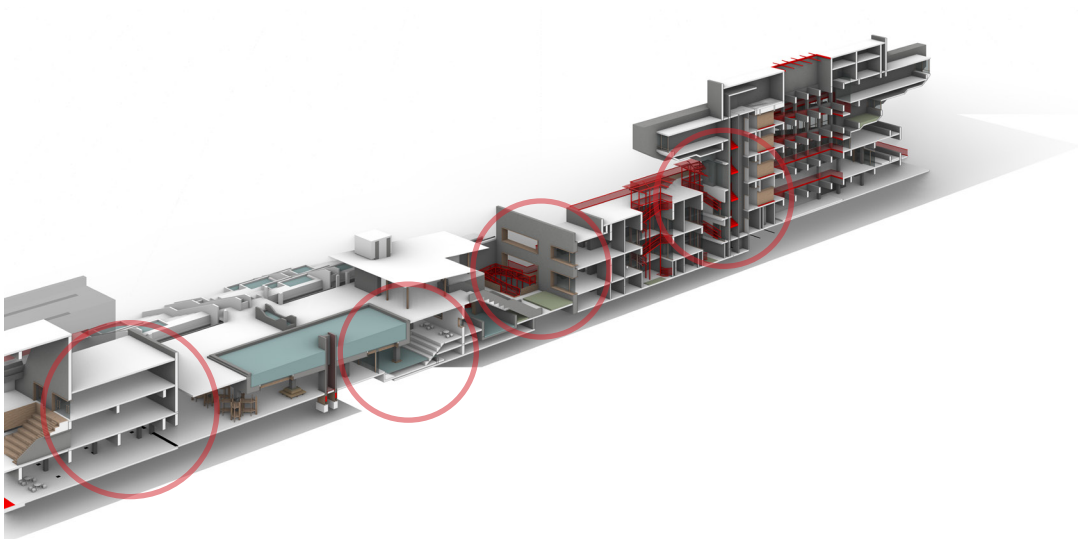
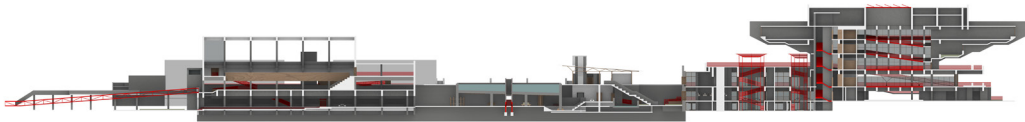
WEEK 4.1-4.6  
TECHNICAL REFINEMENT



Implementation circulation pathway in 3D modelling - L, M, S  
1:25

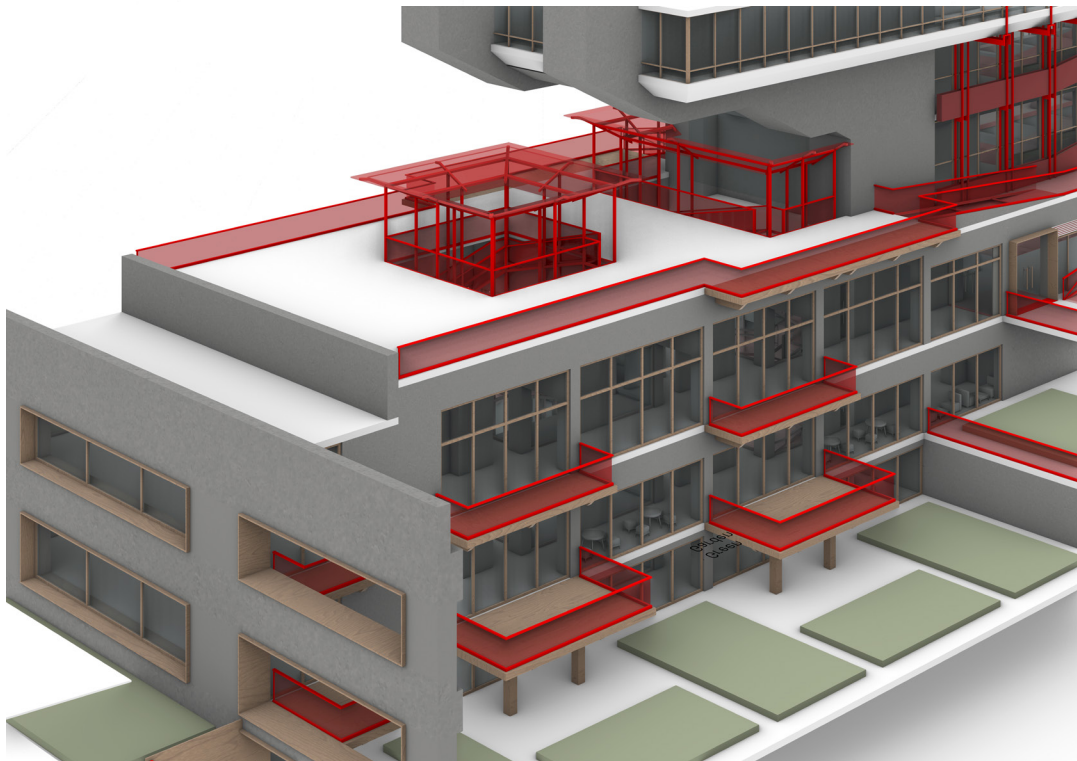


Entrance walkway to stitch ground to sports hall;  
stepped seating to connect sports hall to mezzanine



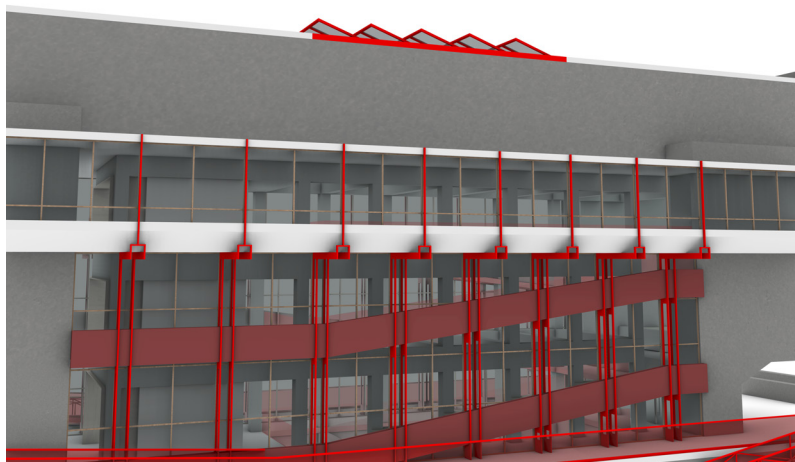
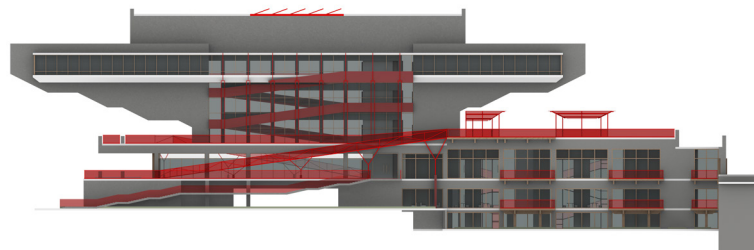
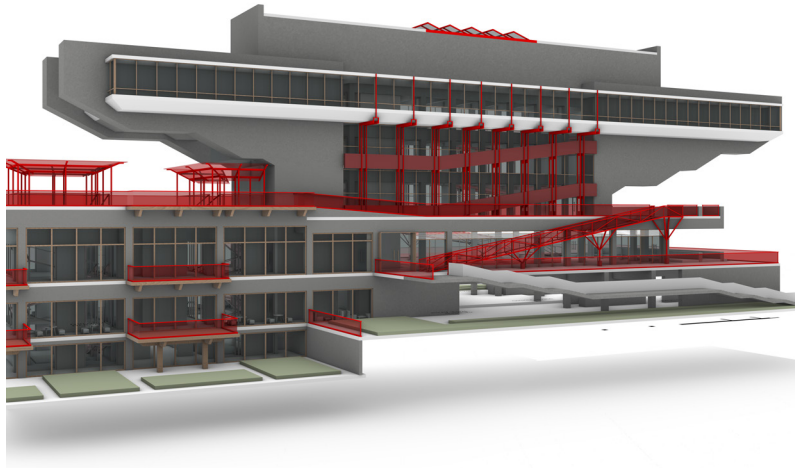
Reviewing stitching between different blocks and programme in-between spaces

WEEK 4.1-4.6  
TECHNICAL REFINEMENT



Structuring courtyard plugin ramp in same spatial language of steel frames  
1:25

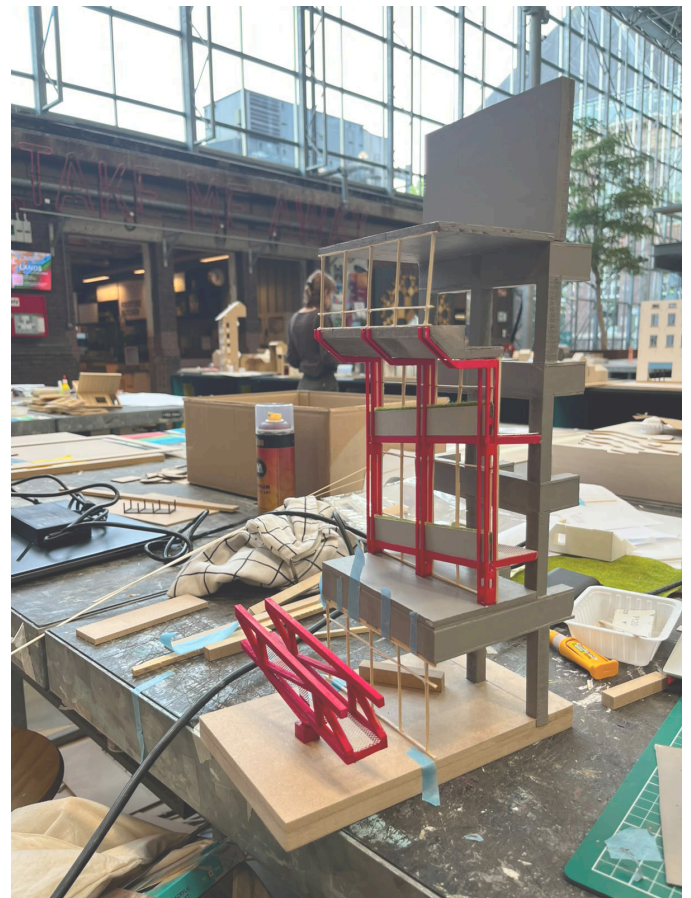
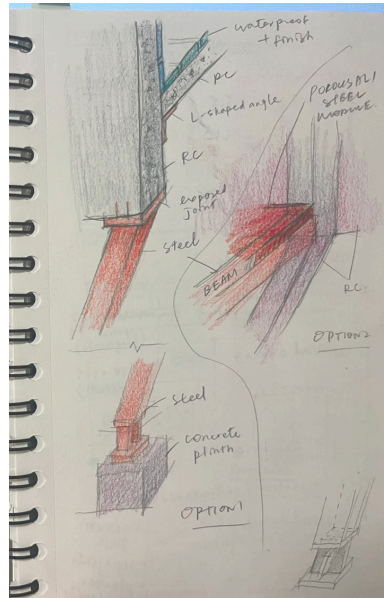
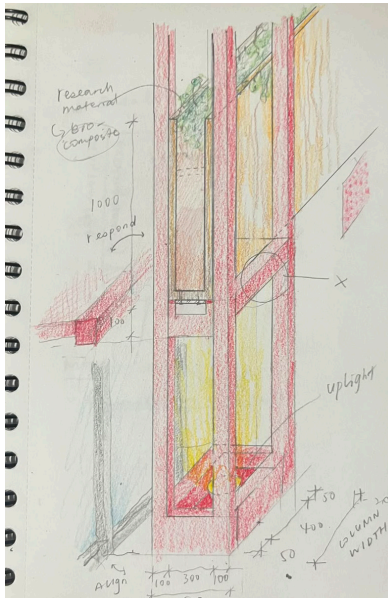




Facade development to articulate the circulatory element in greenhouse block  
1:100/1:50

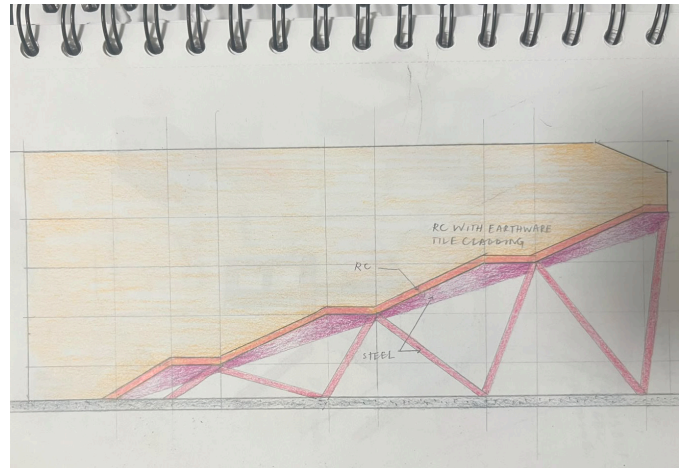
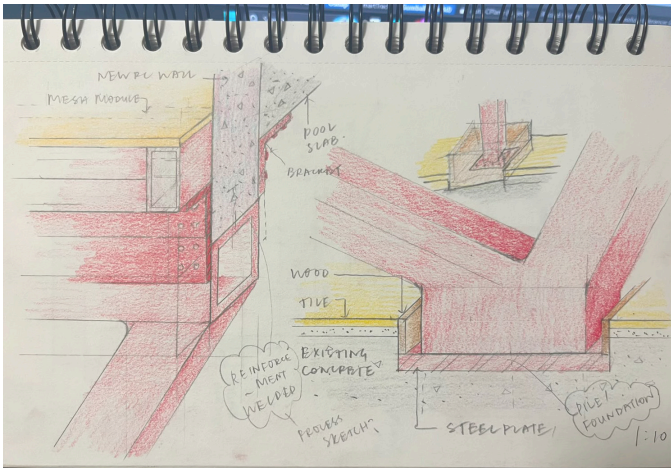
## WEEK 4.1-4.6

### TECHNICAL REFINEMENT



Model 1:50 - test of structure on facade planter frames



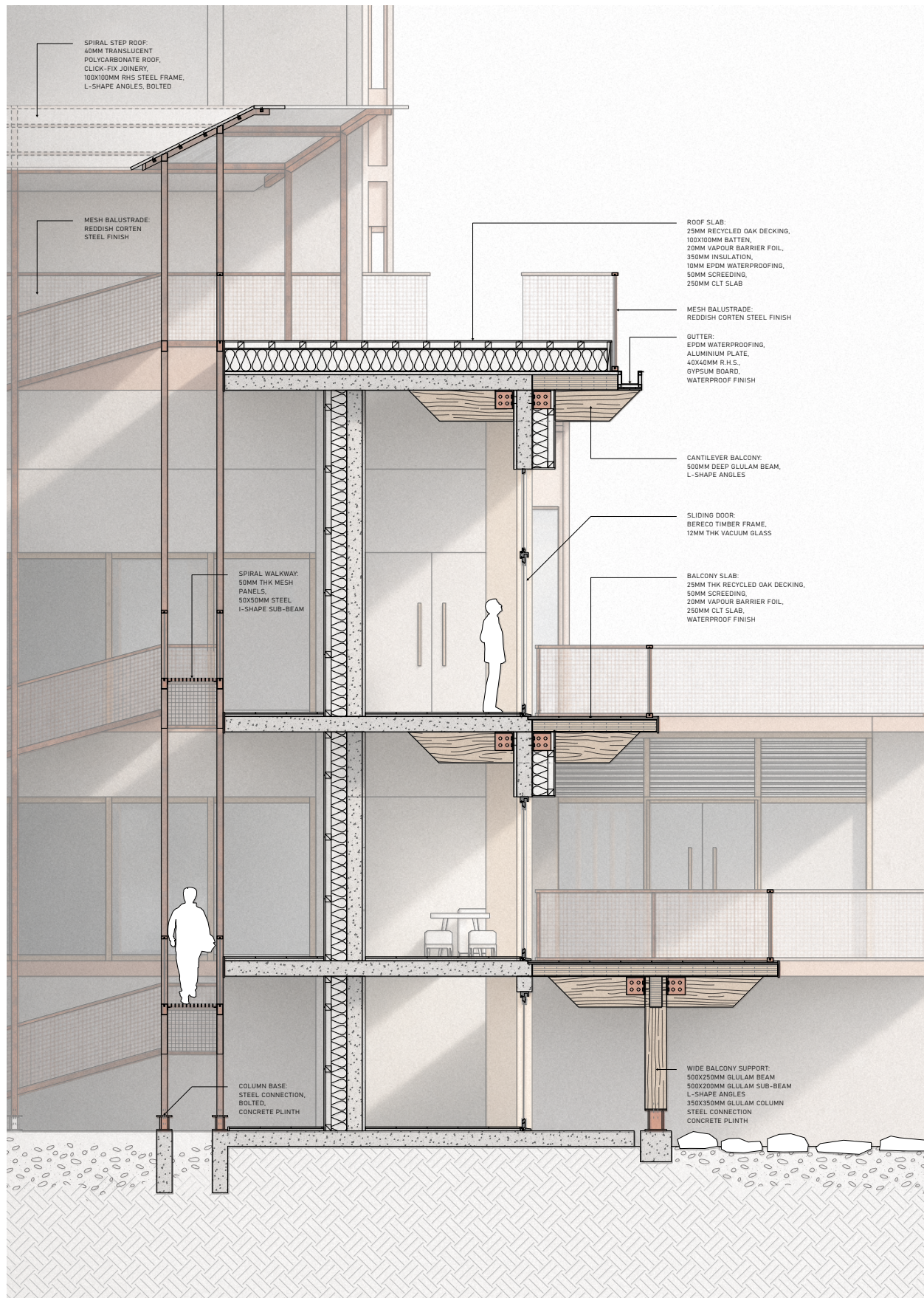


Model 1:150 - test of clarity of circulation markers and sequence



# WEEK 4.1-4.6

## TECHNICAL REFINEMENT

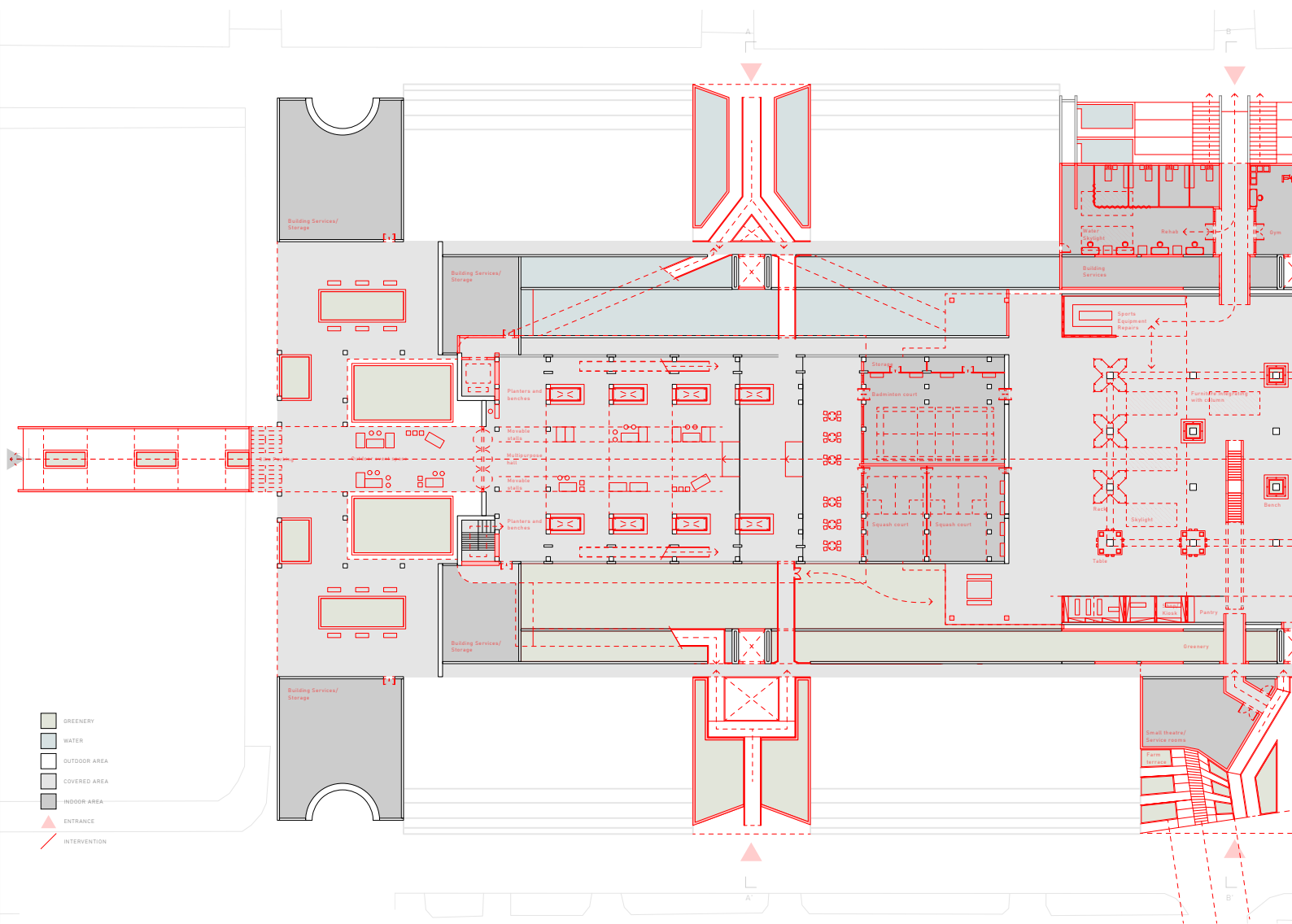




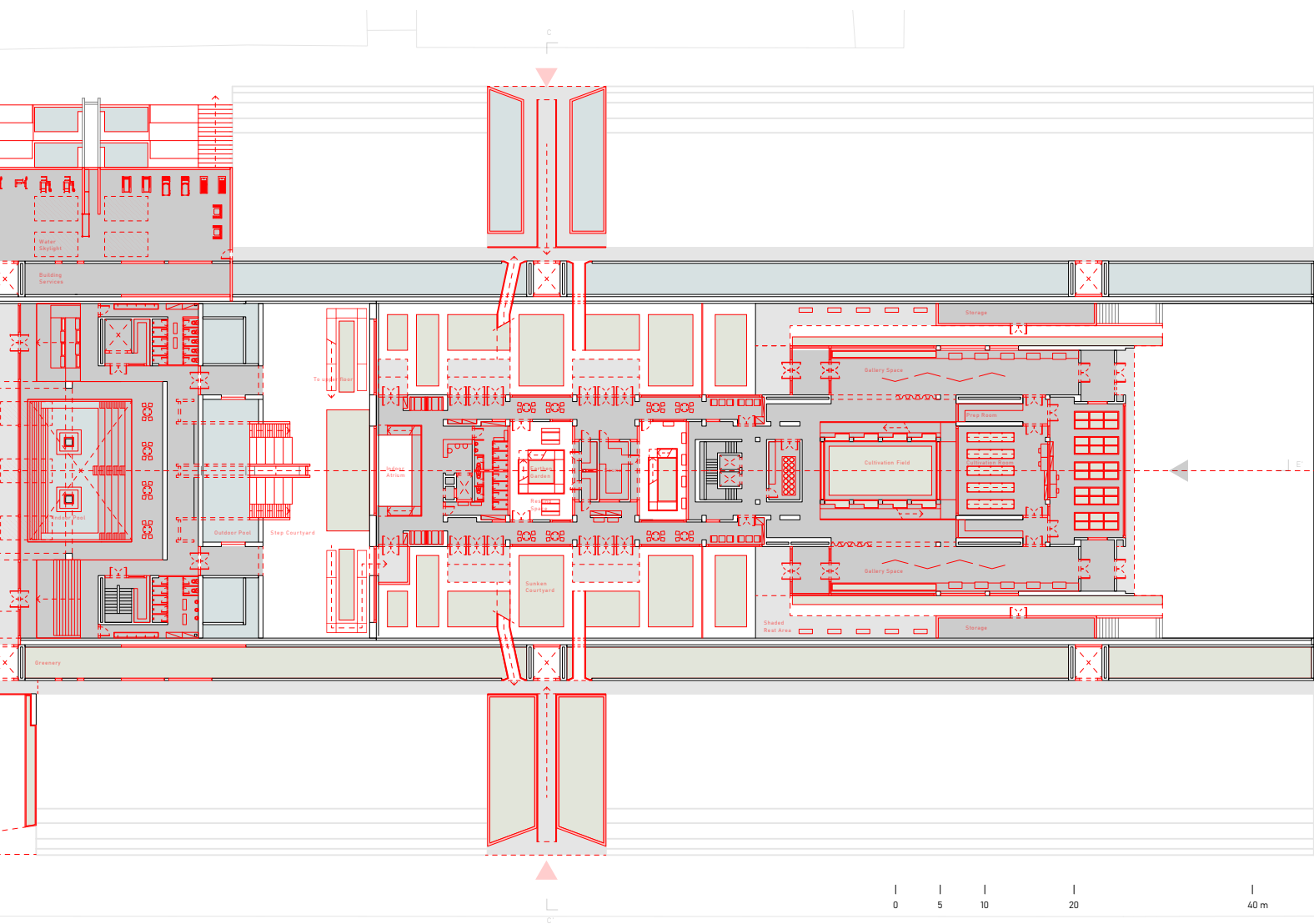


Sports Block - Technical Section - Draft  
1:50

WEEK 4.1-4.6  
TECHNICAL REFINEMENT

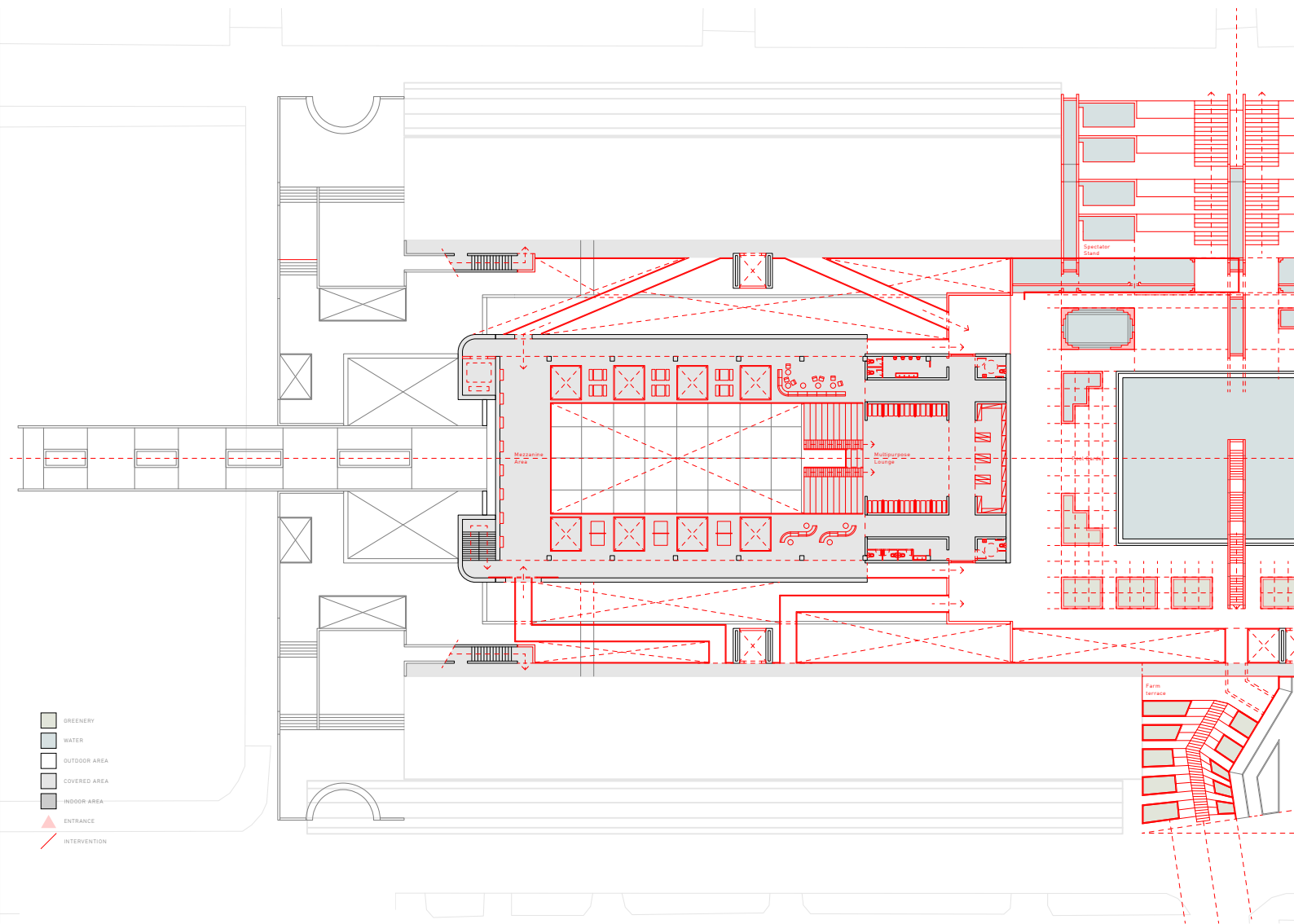


PLAN - GROUND  
1:200

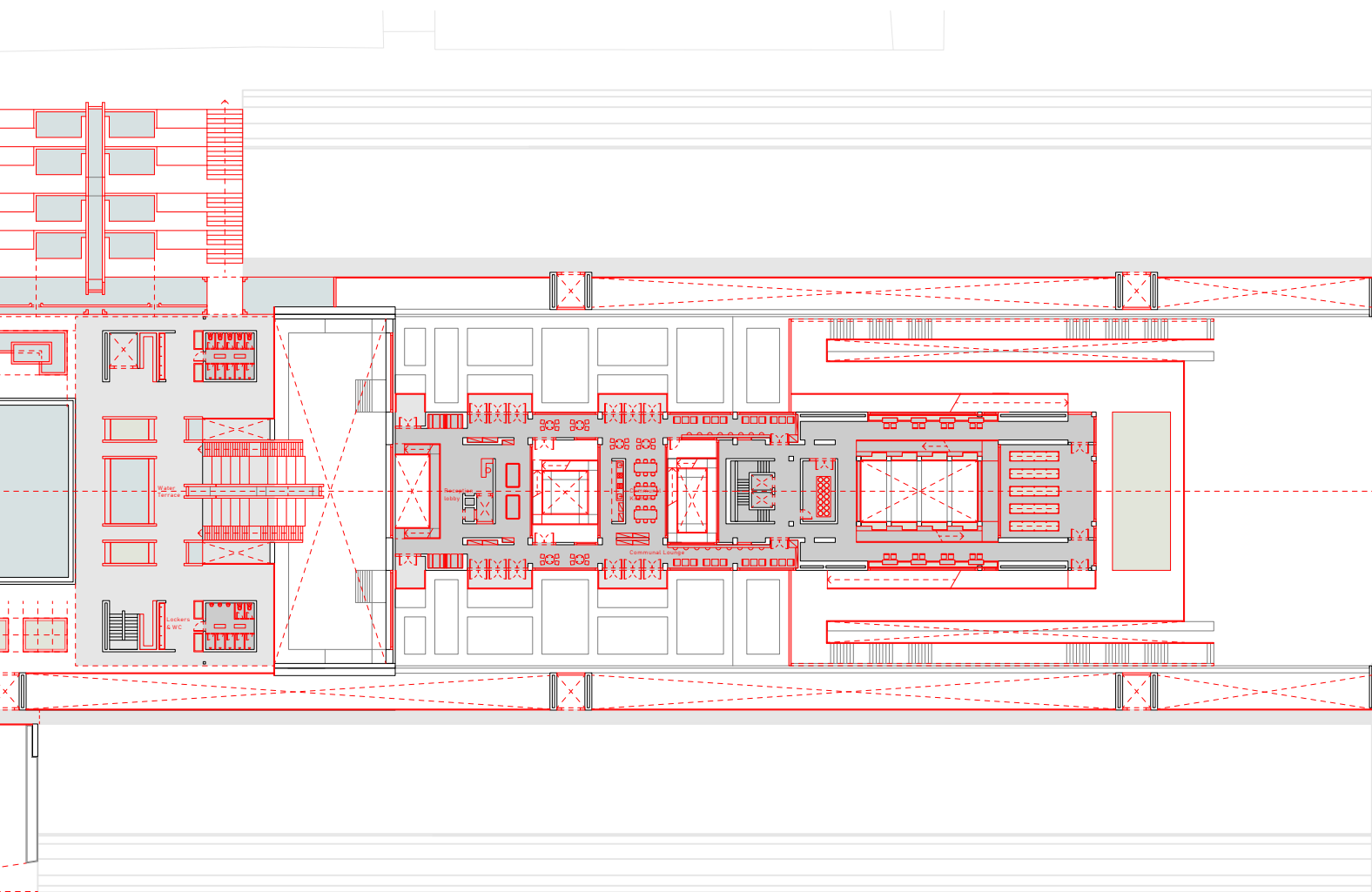




WEEK 4.1-4.6  
TECHNICAL REFINEMENT

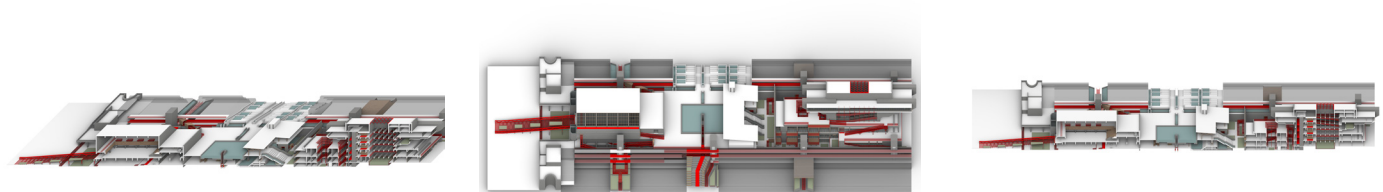


PLAN - PODIUM  
1:200



0 5 10 20 40 m

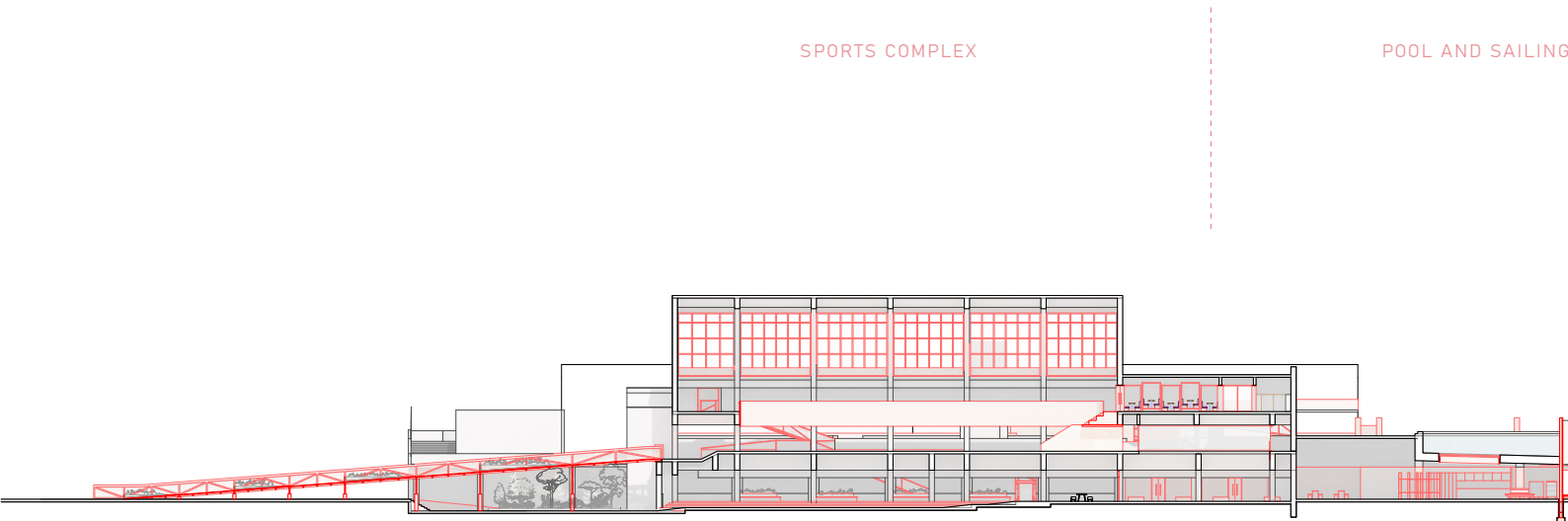
WEEK 4.1-4.6  
TECHNICAL REFINEMENT



TESTS OF SECTIONAL REPRESENTATIONS  
1:200

SPORTS COMPLEX

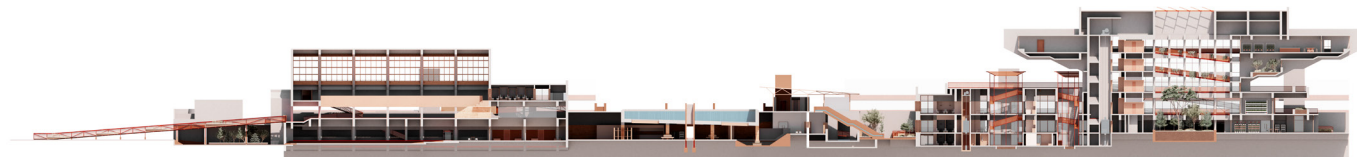
POOL AND SAILING



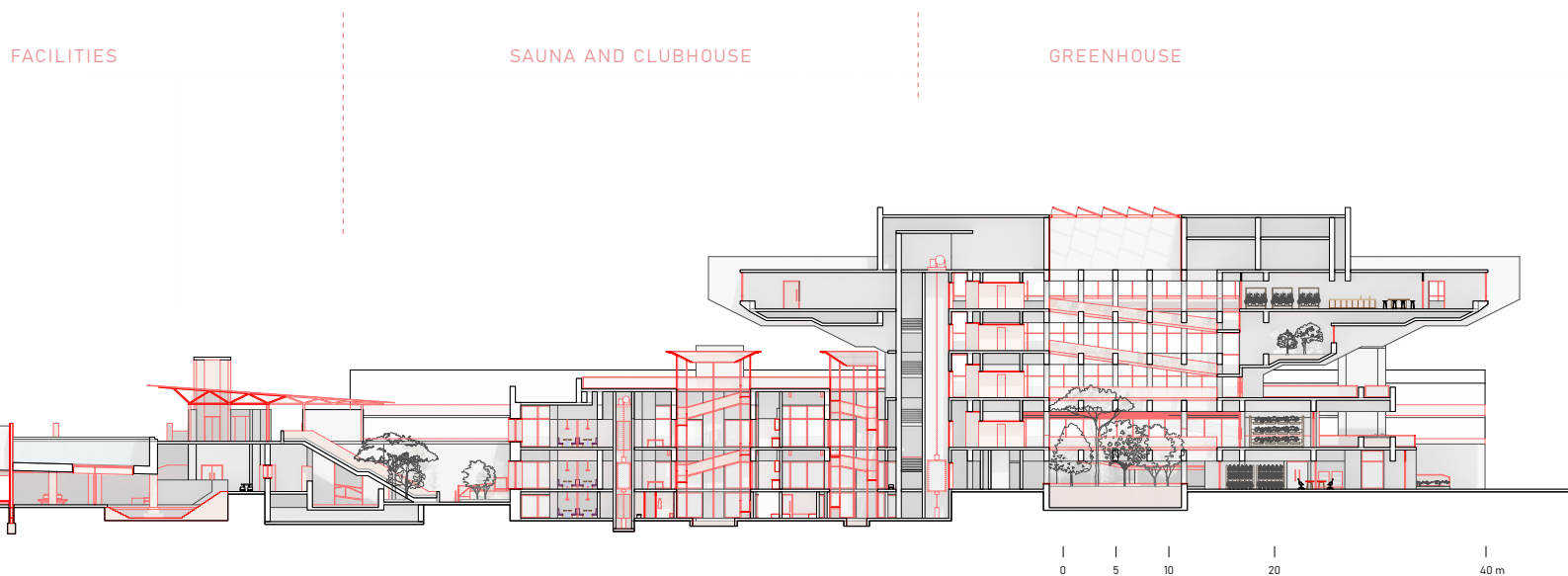
SECTION EE''

LONG SECTION  
1:200

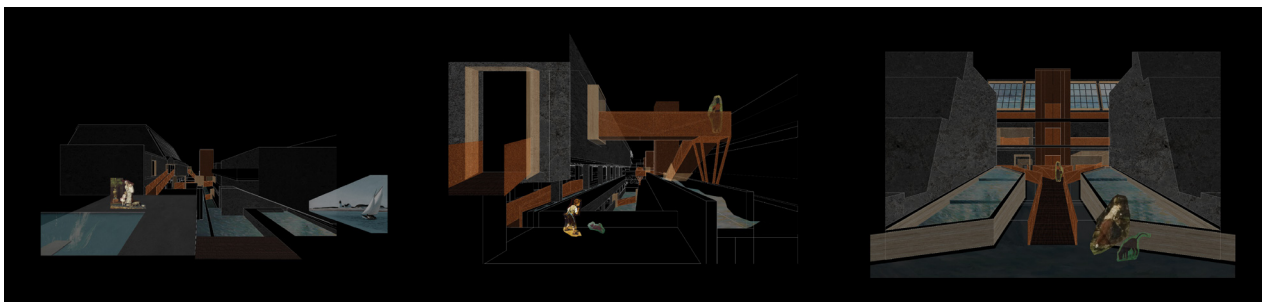
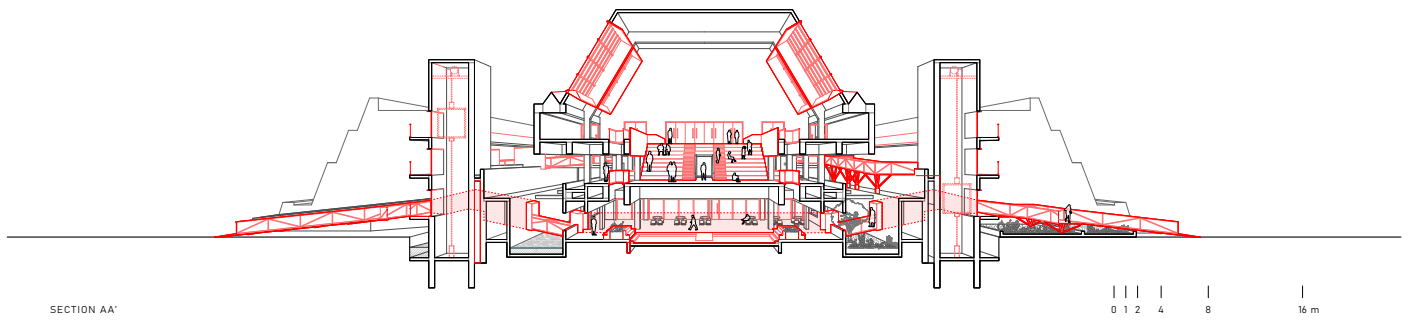




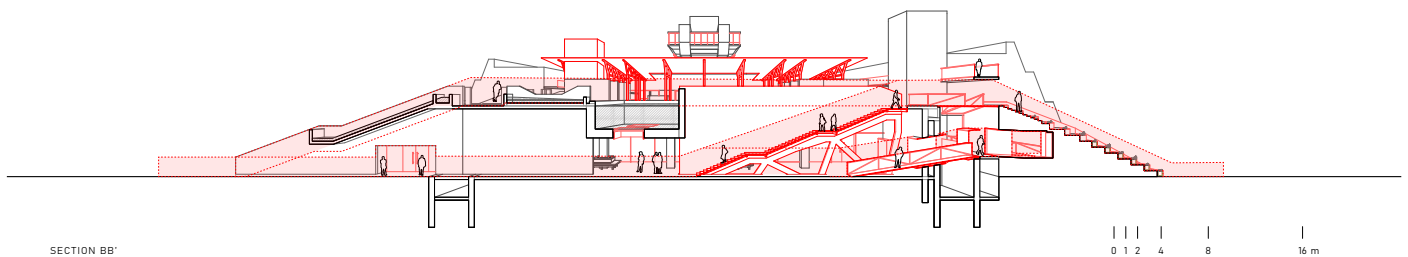
RENDERED SECTION - MATERIALITY  
1:200



WEEK 4.1-4.6  
TECHNICAL REFINEMENT

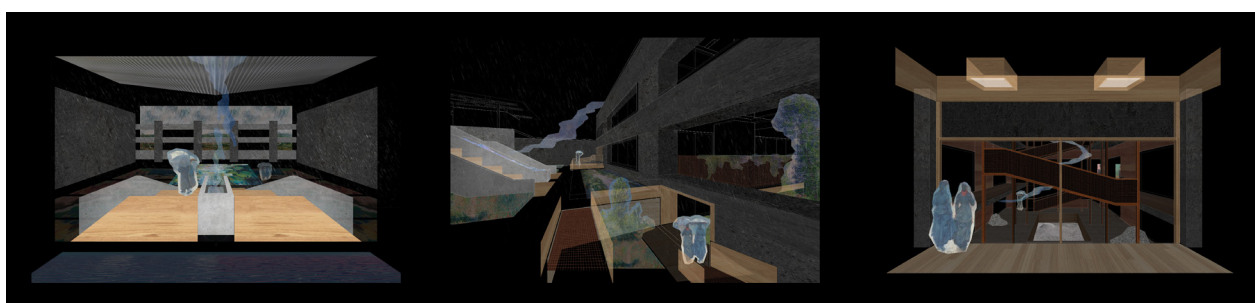
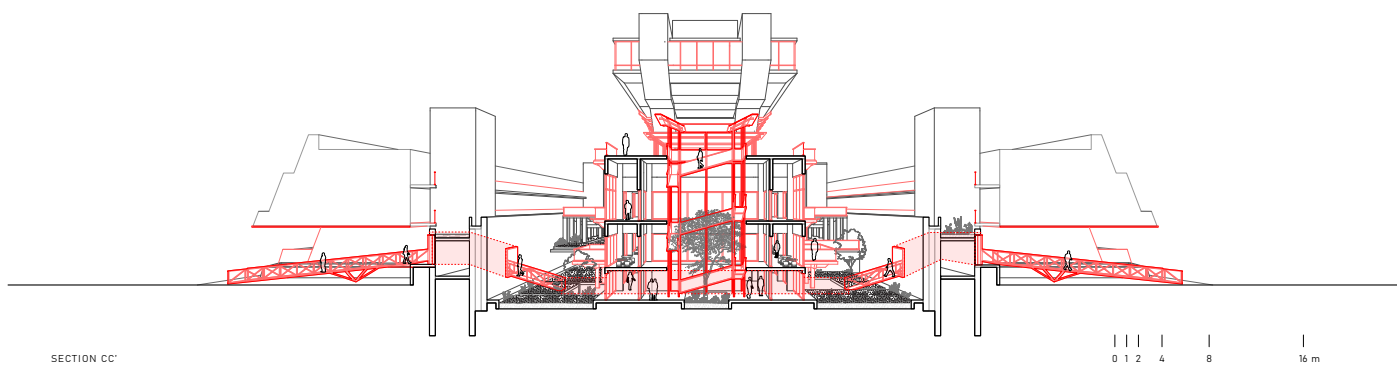


SPORTS BLOCK SEQUENCE

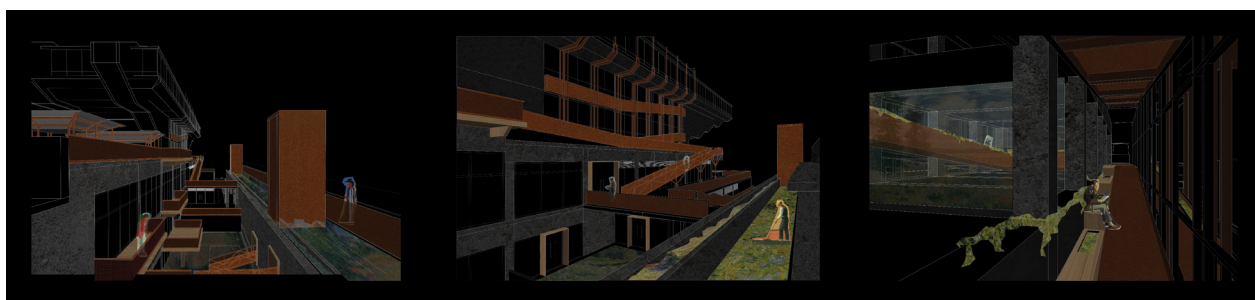
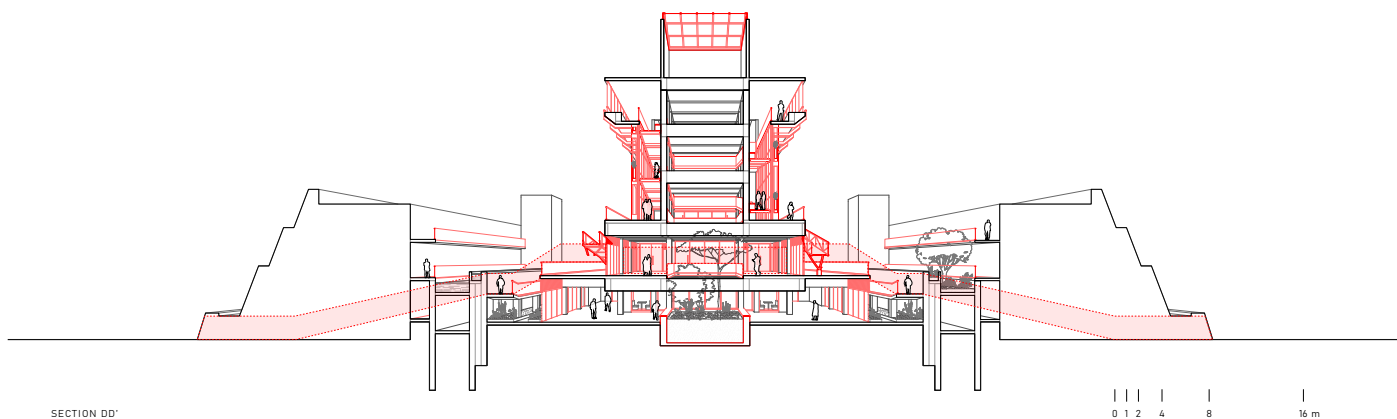


POOL BLOCK SEQUENCE

PERSPECTIVAL SECTIONS 1:200  
SEQUENCE COLLAGES N.T.S



SAUNA BLOCK SEQUENCE



GREENHOUSE BLOCK SEQUENCE