



THE TALLINN QUARRY THEME PARK

Architecture of deception

Research and Design Report

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5861586

To my parents and Noni

TU Delft Faculty of Architecture
Methods of Analysis & Imagination
A Matter of Scale
[2023-2024]

P5 21st June 2024

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Dr. Eric Crevels
Freek Speksnijder



MAHARAJA
INDIA RESTORAN

Vasilina & Restoran

SUVE

ARCHITECTURE OF DECEPTION | DECEPTION IN ARCHITECTURE

In the immersive environments of theme parks nothing is what it appears to be. The architecture of such places relies on architectural manipulation, new technologies and vibrant scenes to create a pleasescape that would prolong the visitor's stay and consumption. Reflecting on the touristification and disneyfication of Tallinn's Medieval city centre, 'The Quarry Theme Park' is a theoretical and design exploration of deceit in architecture, questioning normative understandings of value, beauty and honesty. The project argues for the preservation of a depleted quarry in the avoided and rather unattractive residential area of Lasnamae and its transformation into a theme park. Taking limestone as its central theme, the project aims to bring awareness of the value, beauty and temporality of limestone through the architecture and the landscape of the quarry by transforming it into an imaginative landscape celebrating the properties and uses of limestone. It argues for the value of deceit in architecture by re-considers the importance of deceitful spaces by bringing out the qualities of these to immerse, instill imagination and make us suspend our habits and beliefs. In the context of honesty and dishonesty in the architecture debate, the project shows the value of dishonesty, allowing architecture to surprise and make us wonder.

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REFLECTION

01

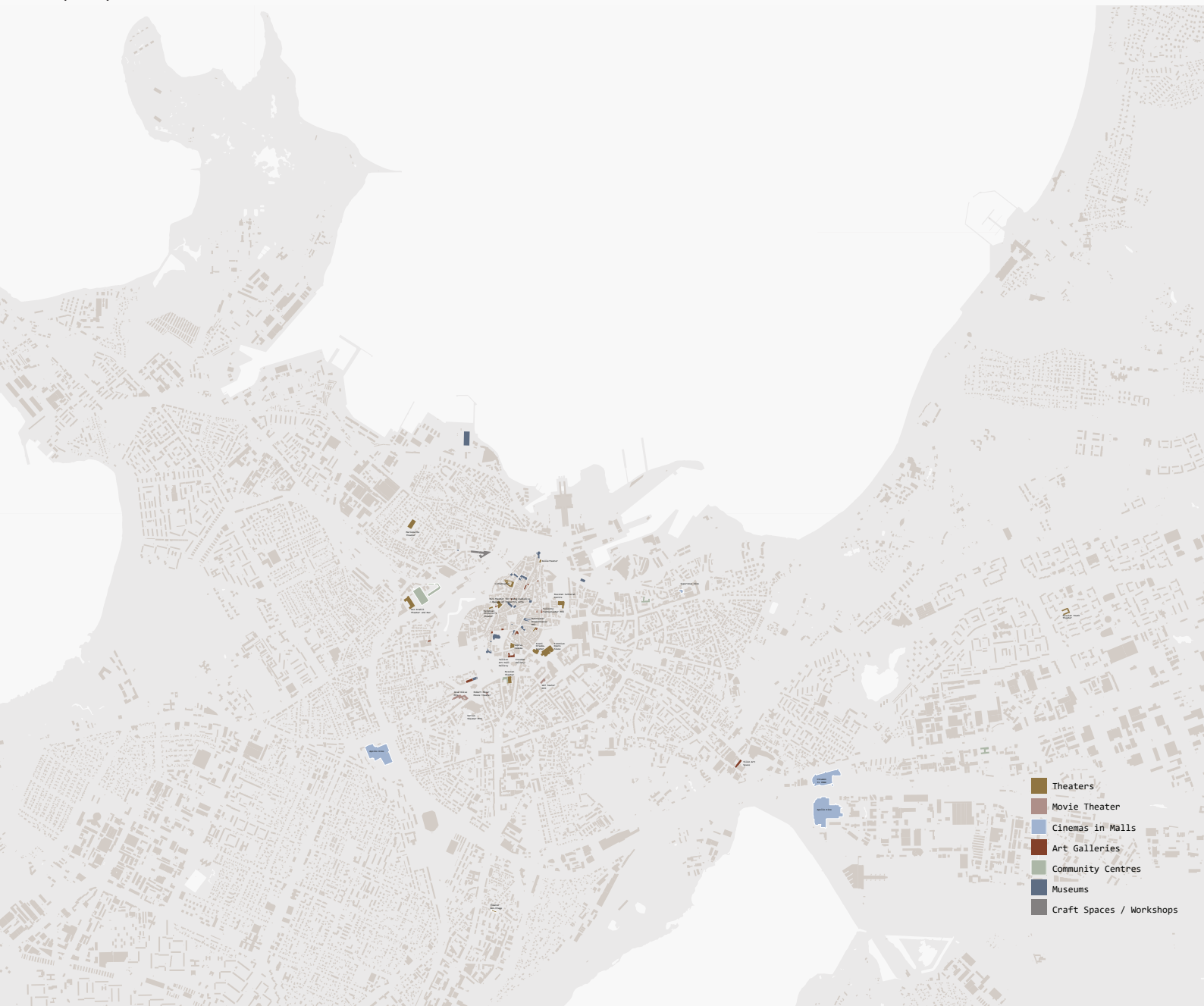
TALLINN AS A THEME PARK ANALYSIS

Located on the Tompea Hill, Tallinn, the capital of Estonia emerged as a typical Haseatic medieval city, protected by fortification walls. Today, it is a city of contrasts in scale, materiality and influences. As we walked through the city, we observed that the changing of expressions is most noticeable on the facades, when looking at the materiality and specific architectural elements and details used.





Tallinn felt like a medieval theme park with carefully preserved colourful facades and a high concentration of as shops, bars, shopping malls, theatres and restaurants, whereas other parts of Tallinn lack quality leisure architecture for the locals.

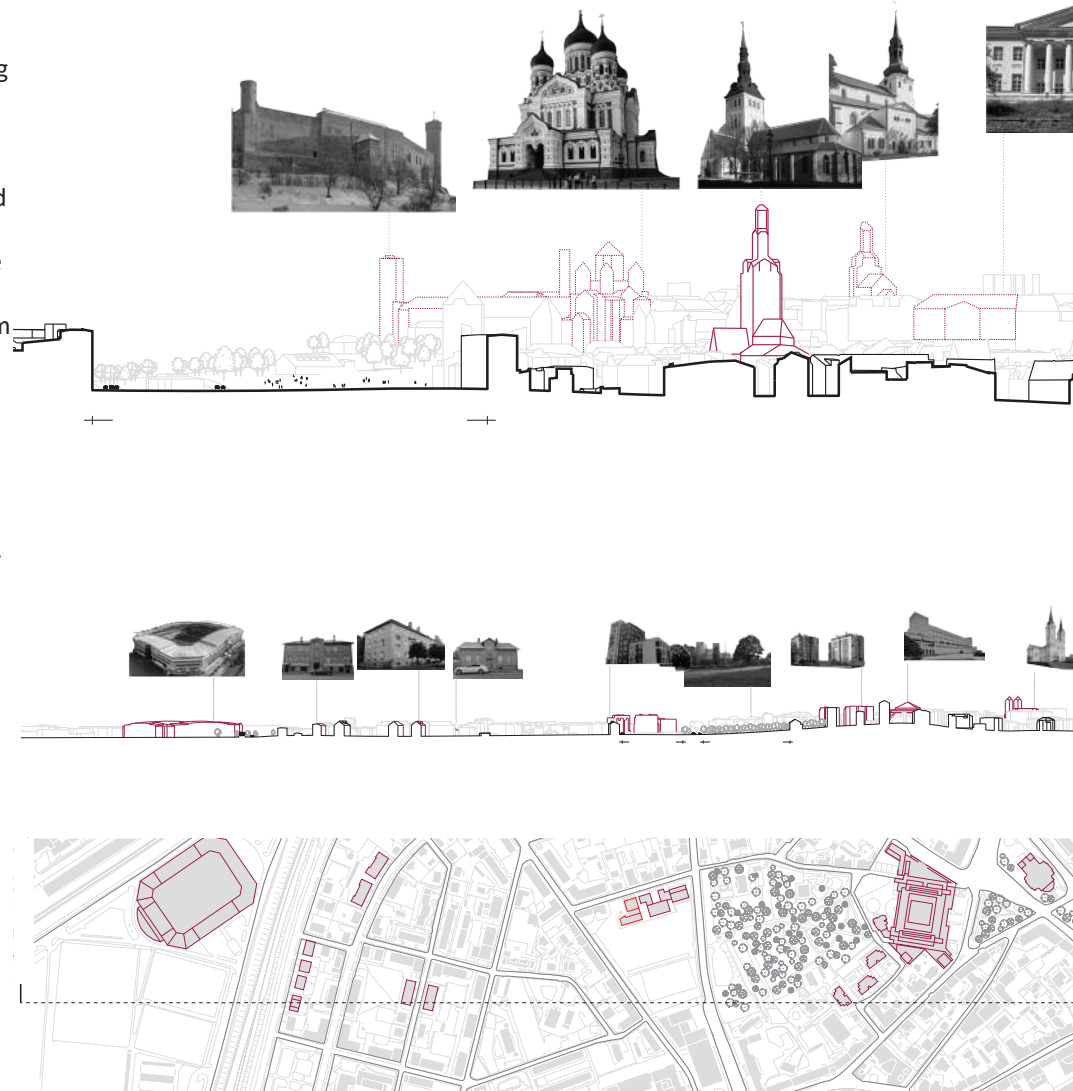


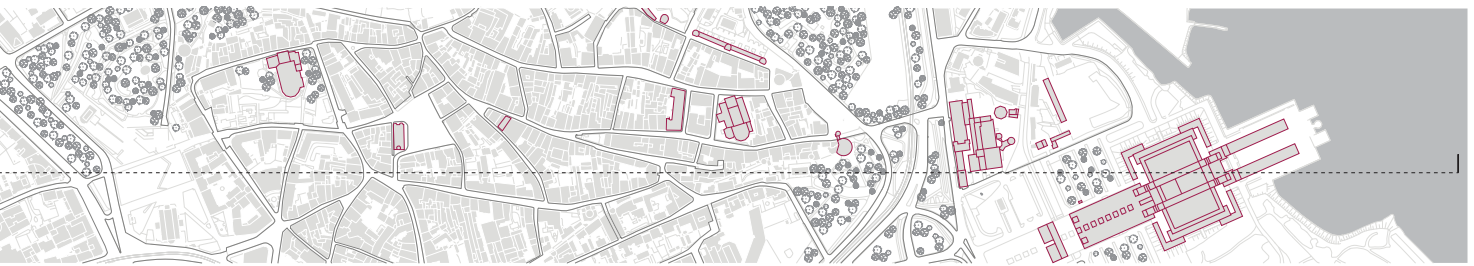
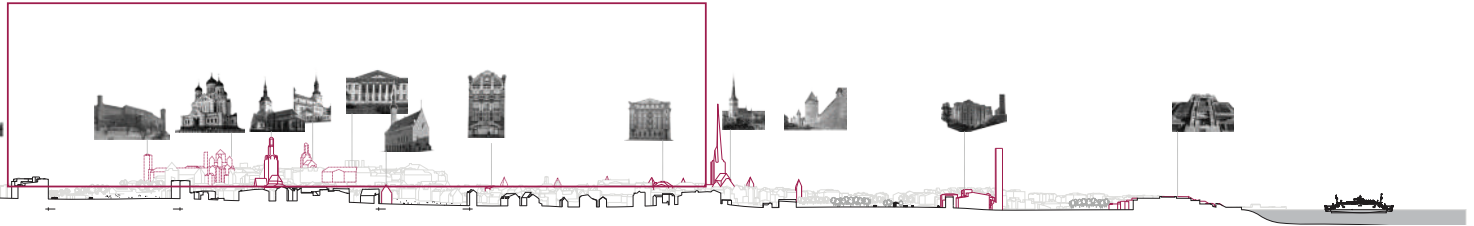
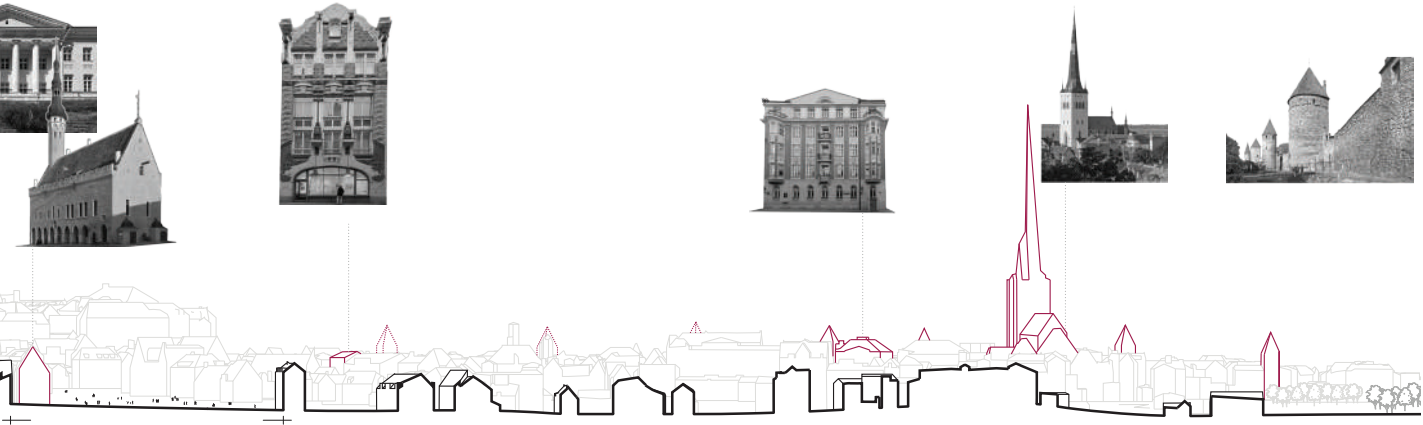
- Theaters
- Movie Theater
- Cinemas in Malls
- Art Galleries
- Community Centres
- Museums
- Craft Spaces / Workshops



As part of the group analysis of the Old Town, we observed how Tallinn felt like a medieval theme park with carefully preserved colourful facades and a high concentration of shops, bars, shopping malls, theatres and restaurants, whereas other parts of Tallinn lack quality leisure architecture for the locals.

The city centre silhouette is distinguished by the spires of the many churches, whose height dominates the skyline. The largest public buildings in Tallinn - Linna-hall, the National Library and the Stadium also stand out due to their enormous forms in comparison to the small-scale residential area composed of wooden and Tallinn houses. Boundaries such as the railway, and outdoor public spaces such as the Green Belt, Freedom Square and Tuvi Park are also clearly discernible, each having a unique character or expressing its public function in a different way for different people.





we also observed how the approach to architecture in the old town results in disneyfication and theatricality and while some buildings are renovated, many others are left to decay



13: Slowly we got to the Old Town, which presented itself in different faces. Here we see a side street, which was in huge contrast to the very touristic core of the Old Town: the plaster is falling off exposing the stones composing the buildings and graffiti layers



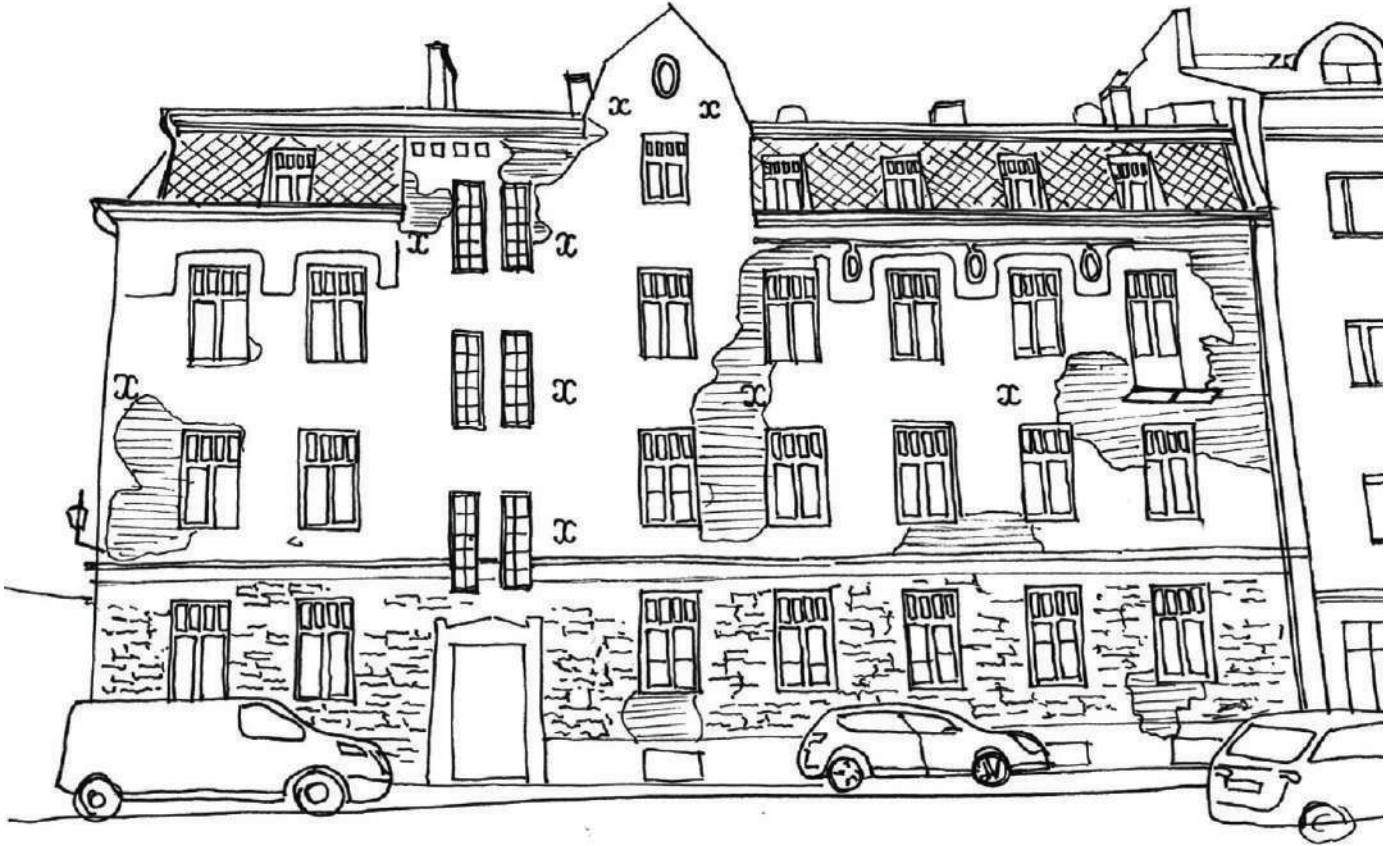
14 A strikingly ornamented brick facade appears between the plastered series as we walk along the street.



15 Here we encountered a building which was undergoing a facade reconstruction.



16 Another building in the Old Town displayed patches in its plaster, revealing the original stonework beneath.



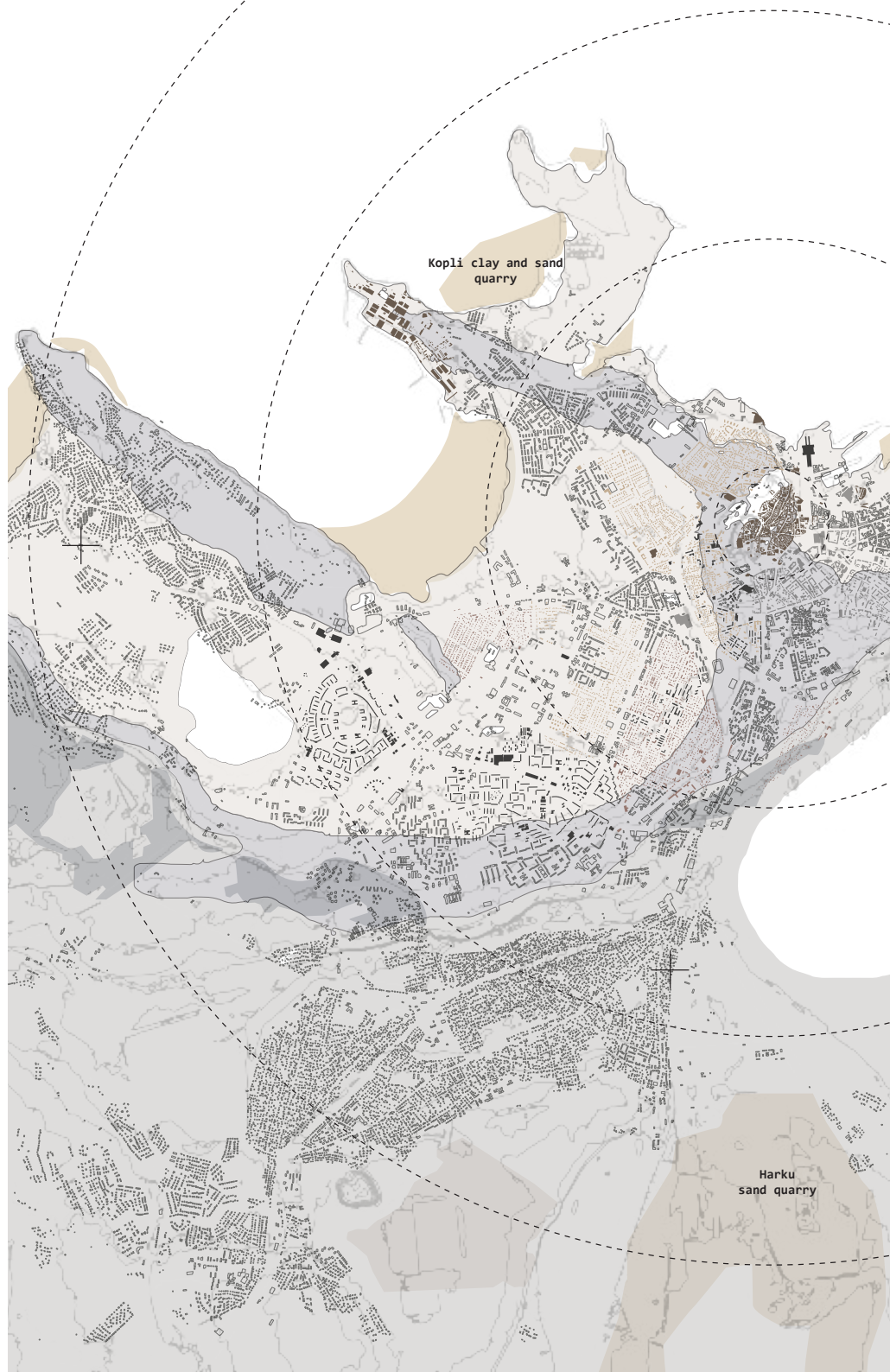


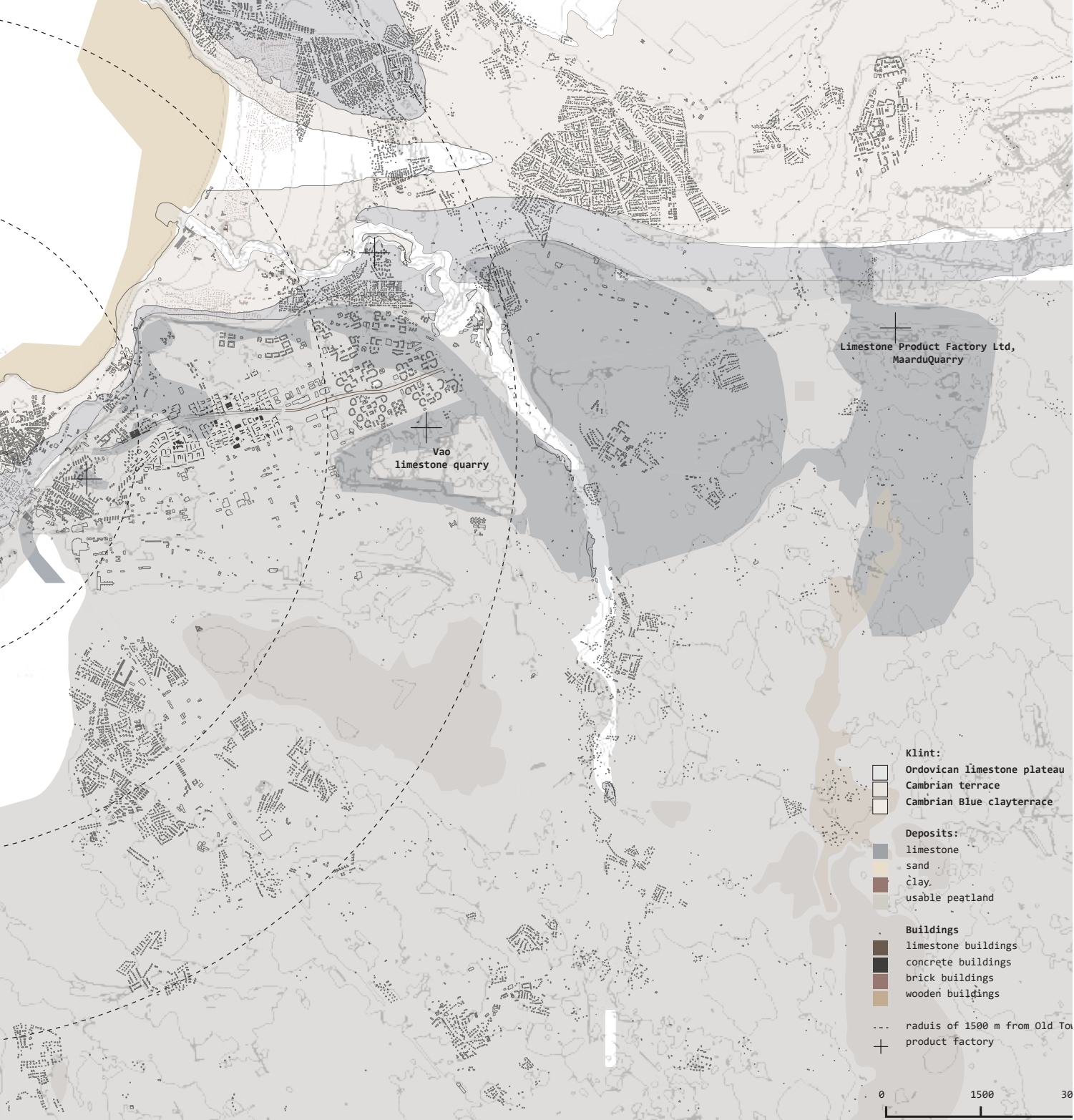
02

A MATERIAL STORY RESEARCH

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Upon the field trip to Tallinn, I got fascinated by its limestone materiality which is fundamental to the atmosphere of the city. Geologically Tallinn is a city of limestone, sitting on a limestone klint and through the ages and this condition used to be taken as an expression of local context in the past. Following the approach by Jane Hutton, I wanted to consider the other side of the story, the place where limestone comes from. I wanted to explore the gap between the city's architecture and histories, processes and labour behind the development of this highly spectacular limestone architecture, that is far from the tourist eye.





Limestone Product Factory Ltd,
Maardu Quarry

Vao
limestone quarry

Klint:
 Ordovician limestone plateau
 Cambrian terrace
 Cambrian Blue clayterrace

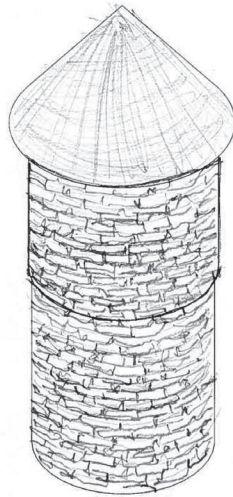
Deposits:
 limestone
 sand
 clay,
 usable peatland

Buildings
 limestone buildings
 concrete buildings
 brick buildings
 wooden buildings

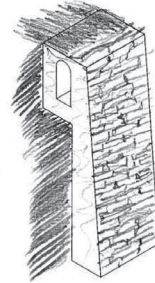
--- radus of 1500 m from Old To
 + product factory



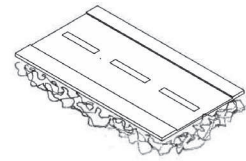
I looked into fragments on building scale, which were found as , walls, materials, ornaments, signs of decay, ground, greenery. These fragments are patches of limestone, hiding beneath a plastered surface, ruins from a limestone building. While the old town is built from limestone, it is rarely visible, which made me wonder if this it an ethical approach to the preservation of the town? At the same time from the catalogue we made, we made more visible, how present limestone is in the city in different fragments, buildings across the neighbourhoods.



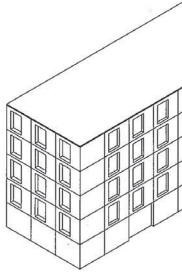
fortification towers



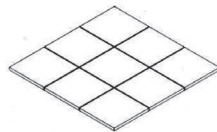
bastion walls



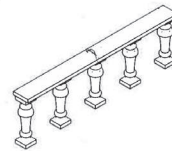
roads



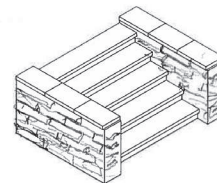
ceme



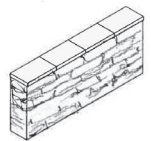
flooring



balustrade

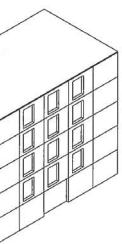


stairs

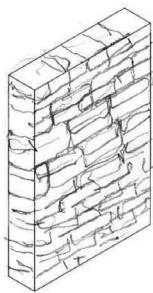


garden walls

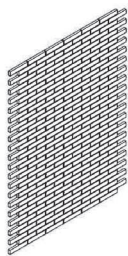
wind
lin



nt



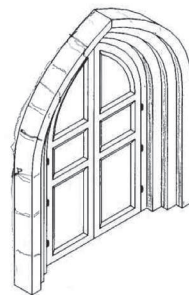
load-bearing wall



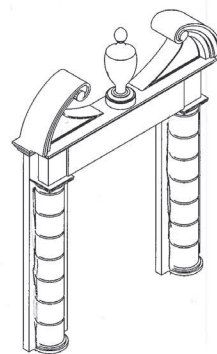
facade cladding



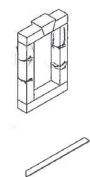
pillars



arched doors



portals



low details,
ls



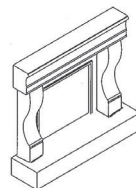
tombstones



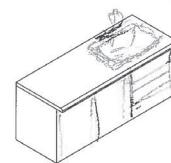
sundials and
decorations



sculptures



fireplaces



table/kitchen tops

Catalogues of limestone uses

The Lost Tradition Of Limestone Carving

Fragments signify for the lost tradition of stonecarving, whose cultural importance has been now undermined by the shifting ideological, economic, architectural and technological values, as seen in Tallinn's contemporary architecture projects. Stone-carving has played an important role for Tallinn in the past and there used to be a very influential stonemason guild that also worked on projects abroad. Today, the art of working with limestone is almost forgotten, as the material is mainly used as aggregate due to its susceptibility to decay in outside conditions. Examples of local master-pieces of stone-carving art are preserved in the carved stone museum.



Preservation Practices And Disneyfication

However, while Tallinn is a popular tourist destination precisely because of its heterogeneous architecture, this factor has led to the Disneyfication of the Old Town, which feels like a 'medieval theme park' with carefully preserved colourful facades

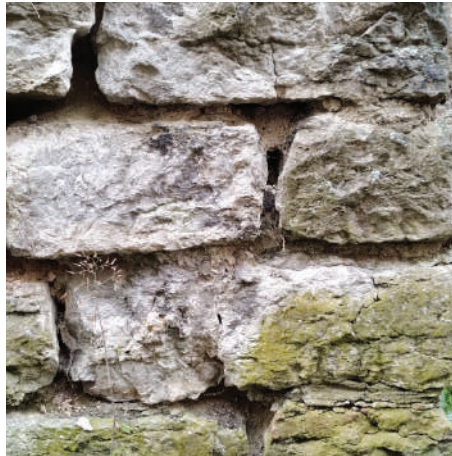


Limestone decay

Then I moved to explore the properties of the material.. the art of working with limestone is almost forgotten, as the material is mainly used as aggregate due to its susceptibility to decay in outside conditions under local climate. As cracks cillest water, they gradually expand and fragment the stone. Algae grown as result of water. And black crust occurs from the air pollution. Once extracted the stone is melting.



extracted block of carbonate rock
/ limestone



black crust of Cu, Pb, Sb, Sn and
Zn as result of air pollution



effect of wind direction

leaching due to water deposition
and drainage

Limestone decay processes and causes

Problem statement



The lost traditon of limestone carving



Preservation practices leading to the disneyfication effect in the centre



The fetishisation of decay in the old town



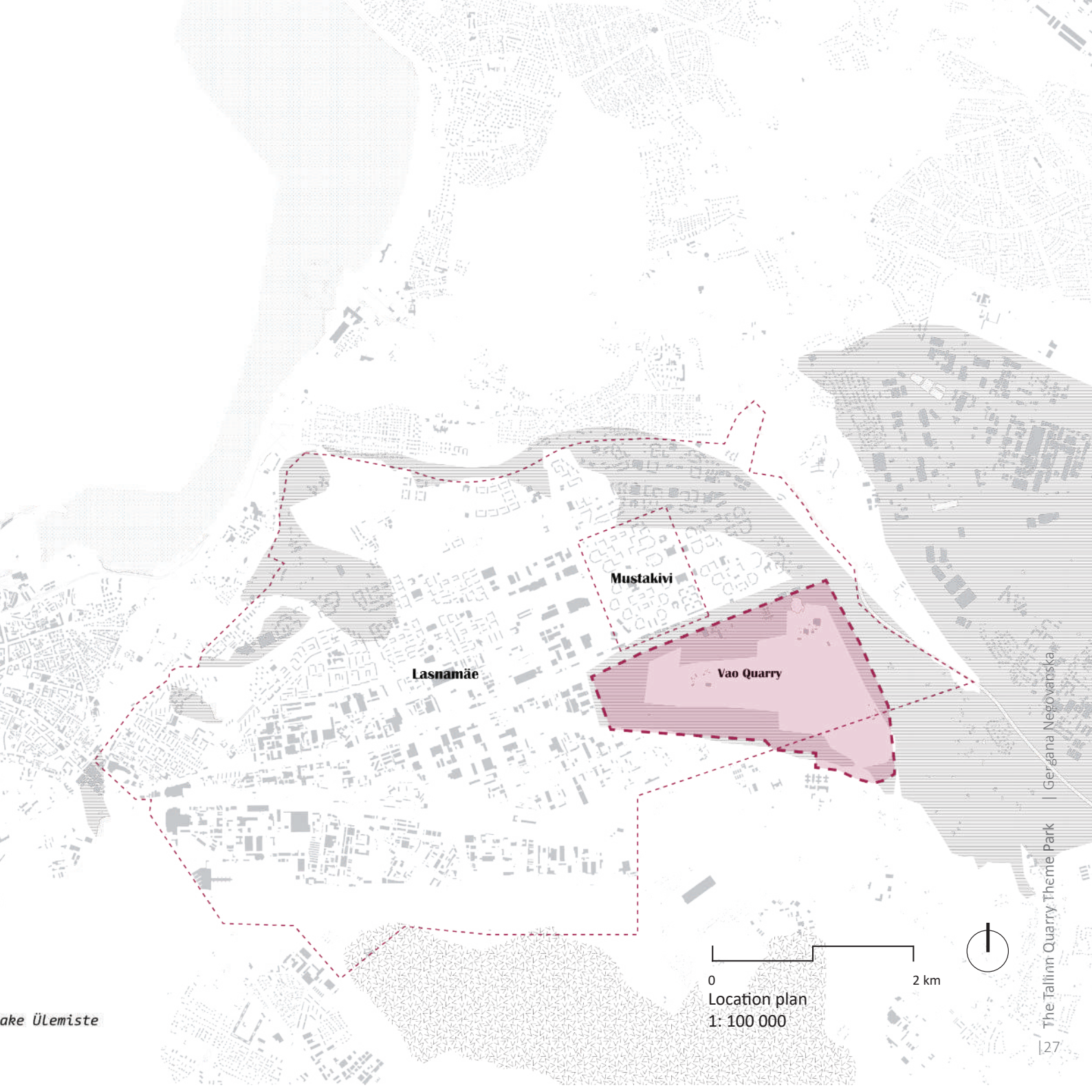
The softness of limestone - decay due to local climate and pollution

The other side of the problem

The biggest active quarry in Tallinn, the Vão quarry, is unique because of its location within the city. For 80 years, the ground has undergone intense carving, exploding, blasting filtering, crushing, moving, and cleaning, by machines fragmenting the landscape into aggregates.

In 2 years, the deposits will be depleted. The city administration has developed alternative plan for its 'return to the city' - by filling it to the original elevation, erasing it from the landscape and the memories of the people, making space for a new technological park. With my project, I explore the problem of how could be done otherwise to make the quarry a place that responds to the diverse local needs and tourist motivations. How could the quarry be returned and re-integrated into the city in a more creative, ethical, and sensitive way that celebrates the history and value of limestone and the spaces associated with its formation, extraction and decay.





Lasnamäe

Mustakivi

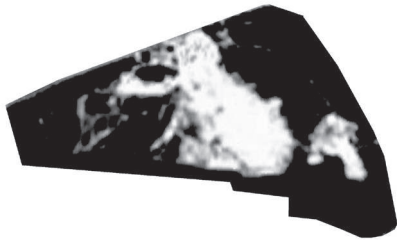
Vao Quarry



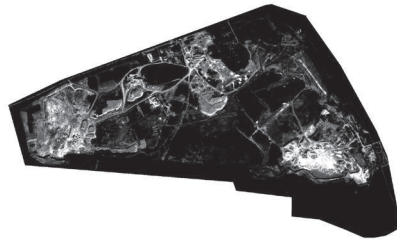
0
Location plan
1: 100 000



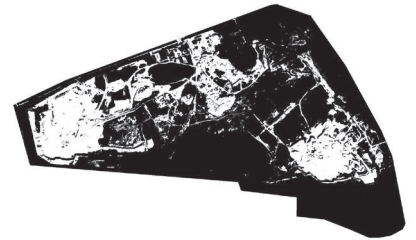
*Excavations of the Vao Quarry
in the period 1985-2022*



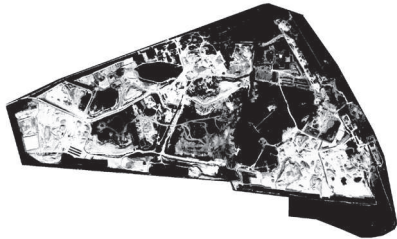
1985



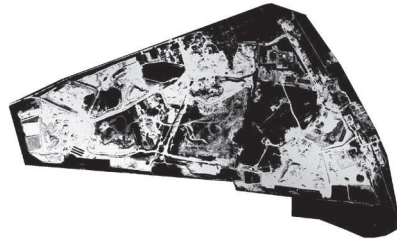
2002



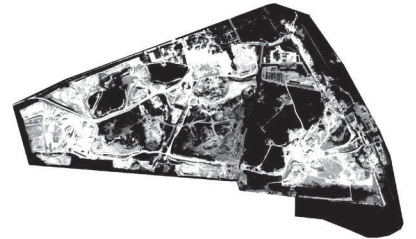
2004



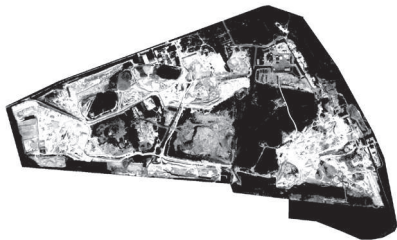
2010



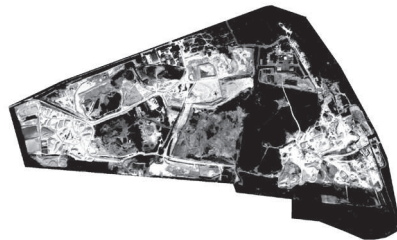
2011



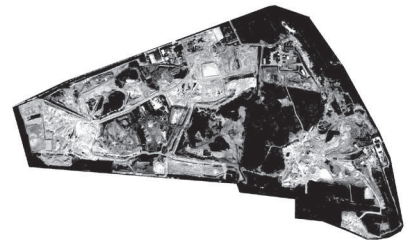
2013



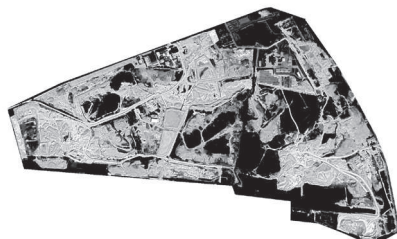
2015



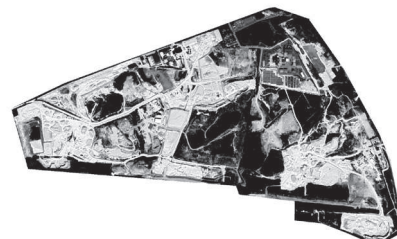
2016



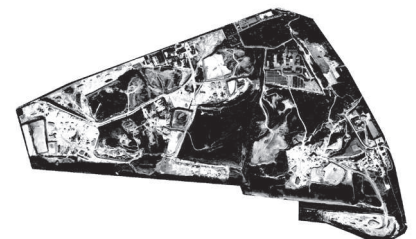
2017



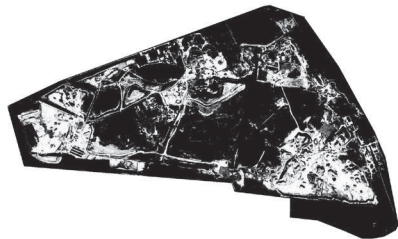
2019



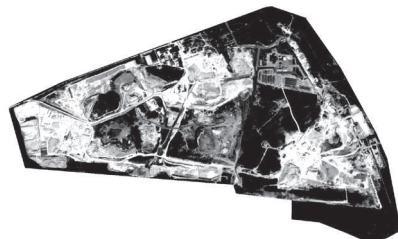
2020



2021



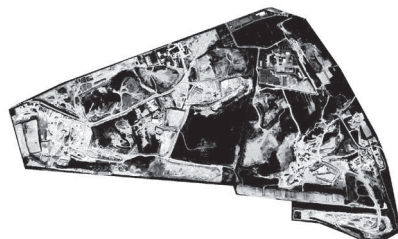
2008



2014



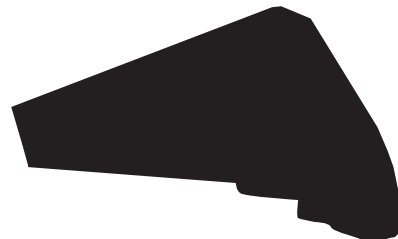
2018



2022

' By 2039 at the latest, the entire area should be tidied up, backfilled and ready to be handed over to technology parks and also to the intermediate corridor.'

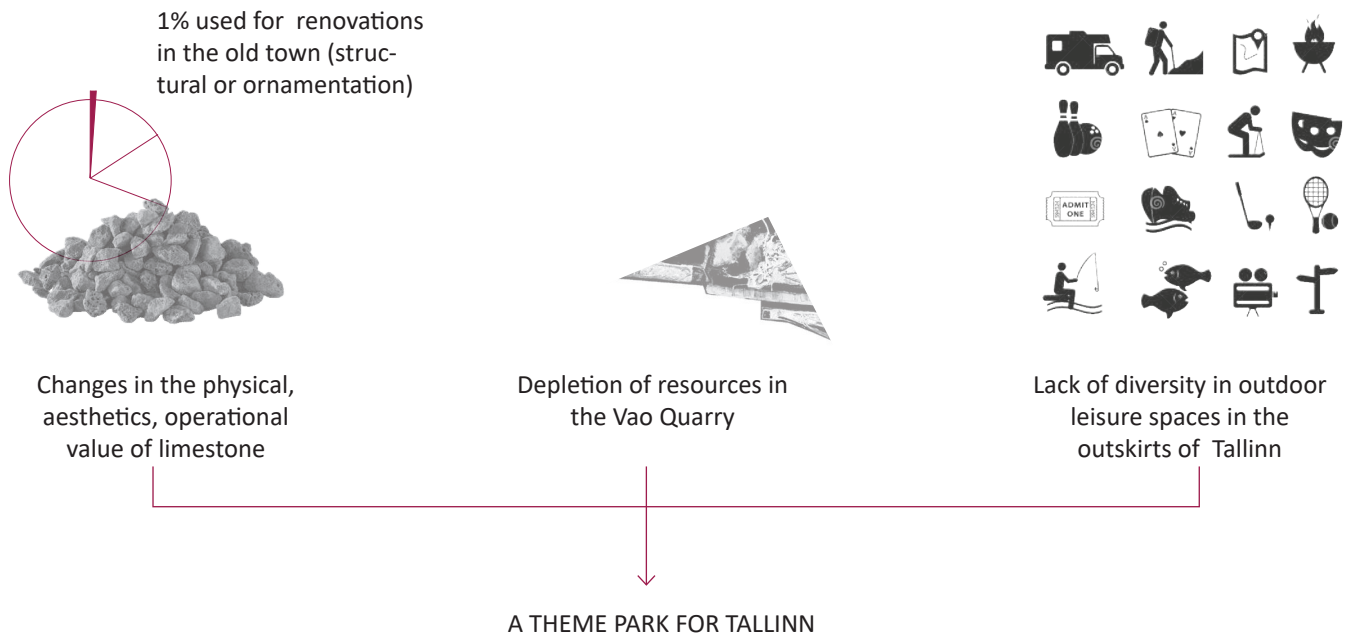
Kuldar Õunapuu,
managing director of OÜ
Paekivipörtiõur for Pealinn.ee



2039 ?

Problem statement

How could a post-industrial landscape of a quarry be re-integrated into the city in a creative and sensitive way that celebrates the history and value of its materiality?



03

THE PROBLEM OF DECEIT IN ARCHITECTURE

Theme parks have been a hot topic for debate in architecture, but also sociology, psychology, landscape design, management and geography. On the negative side, they are seen as 'antigeographical spaces' that rely on 'architecture of deception', control, surveillance, and simulations that ignores the real need and traditions and relies purely on achieving spectacle. The opposing views of Rem Koolhaas has observed the potential of such spaces for experimentation - architectural and in social behaviour. It is a place that functions 'above the conflict between mechanical and natural surface [...] as a breeding ground for revolutionary architectural prototypes.' Through my design I want to emphasise the importance of theme parks as spaces that bring people together and respond to practical economic, leisure and cultural needs, as educational spaces, but also ones with important social and out-of-home leisure functions, that instil pride and relate to local traditions.

The Theme Park Debate

‘ This is the meaning of the theme park, the place that embodies in all, the ageographia, the **surveillance and control, the simulations without end**. The theme park presents its happy **regulated vision of pleasure** - all those artfully hoodwinking forms - as a substitute for the democratic public realm’

‘**an architecture of deception**, which in its happy-face familiarity, constantly distances itself from the most fundamental realities. The architecture of this city is almost **purely semiotic**, playing the game of grafted signification, theme-park building [...] such design is based in the same calculus as advertising, the idea of **pure imageability**, oblivious to the real needs and traditions of those who inhabit it’ /xv

‘Television and Disneyland operate similarly, by means of extraction, reduction, and recombination, to create and entirely new, antigeographical space.’

‘an architectue of spectacle’ / 208

‘Oblivious to the contest for the middle, literally rising above the conflict between mechanical and natural surface, is the circular silhouette of a phantom structure that proves - if nothing else - Coney’s continuing **fertility as a breeding ground for revolutionary architectural prototypes.**’ /71

‘The isolation of luna Park within Coney makes it an ideal architectural testing ground, but also **Insulates the results of any tests from direct confrontation with reality.**’ /43

Michael Sorkin, ed., Variations on a Theme Park. The New American City and the Death of Public Space (New York: Hill and Wang, 1992).

Rem Koolhaas, Delirious New York. A Retroactive Manifesto for Manhattan (New York: The Monacelli Press, 1994).

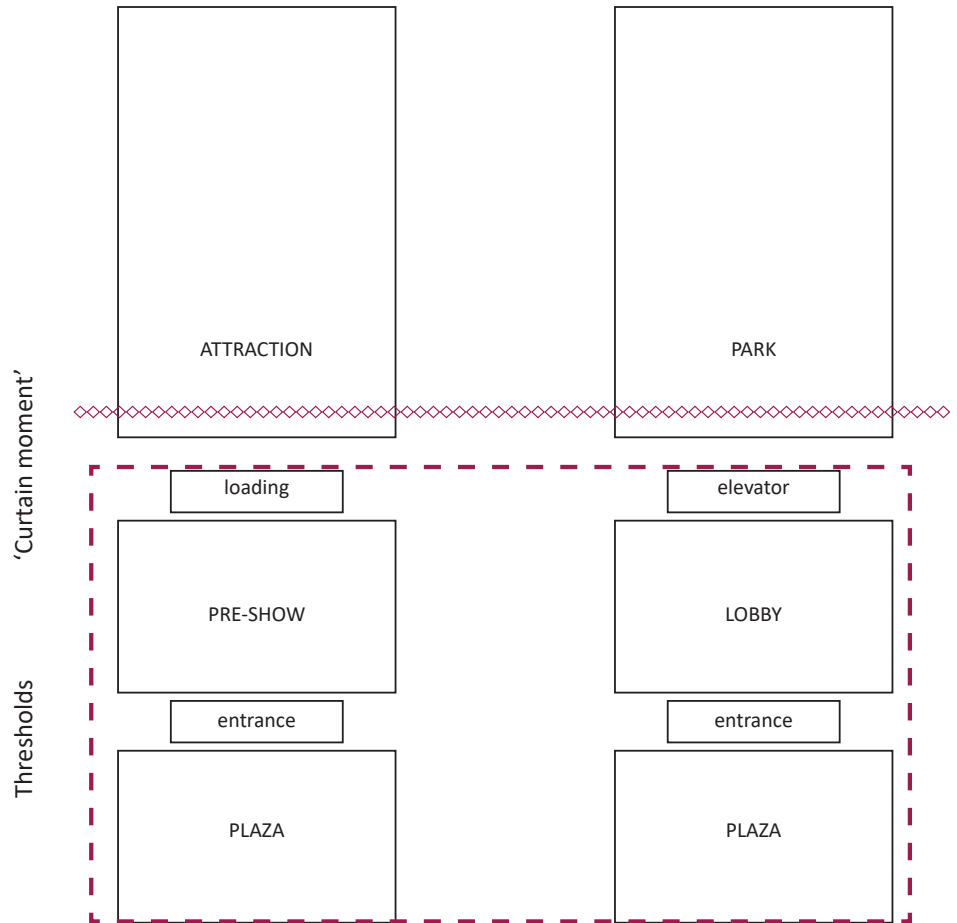
03

TOWARDS A THEORY OF DECEPTION

The main discoveries that I have made through the process of working on this project helped me derive a theory of deceitful and theme park architecture.

The theme park as a series of thresholds

Based on my experience of theme park and study of precedents, I came to understand theme parks and their individual components to be organised as a series of threshold spaces that the visitors go through before the actual 'attraction'. This creates anticipation and a moment of revelation and wonder once they see the attraction.



The theme park formula

queue → pre-show → ride → post-show → gift shop

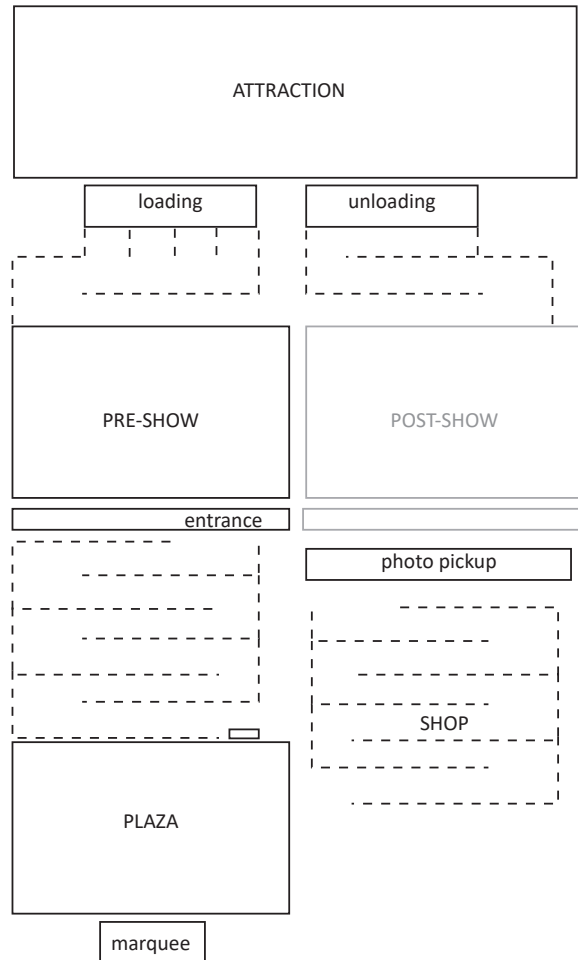
‘Theme parks have become cliché of themselves ... but this is not how a theme park should be. It could provide more organic experiences by varying structure, appropriate to the experience ahead.’

‘the best land designs - feel like attractions and the best attractions - feel like extensions of the land’

David Young

‘decision space’
information about the
ride, incl. safety

themed land
demarcation



Architectural Principles

‘What the guest sees within the theme park, even when they see buildings, is often not real architecture: the vast majority of buildings being soundstages and warehouses clad with themed facades.’

‘if it wasn’t unique to take a photo of, we shouldn’t be building it.’

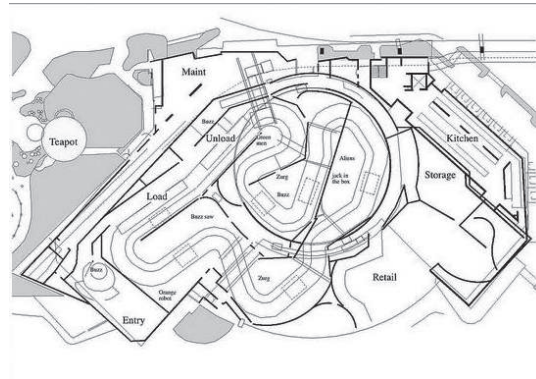
Theme park designer Eddy de Soto



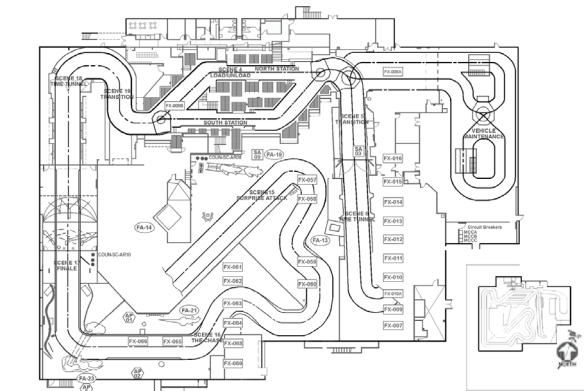
Symbolica attraction in Efteling- view from above and themed facade



Disney Snow White



Disney Tomorrowland California

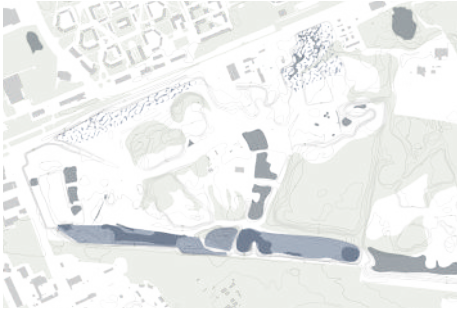


Disney Dinosaur Ride / Ground floor

Techniques

- › Disorientation -> feeling of exploration
- › Stratification
- › False portals, tunnels .. - expanding world
- › Forced Perspective
- › Avoid parallel and perpendicular walls
- › 'Spaghetti layout'
- › regular space overall - cheaper construction

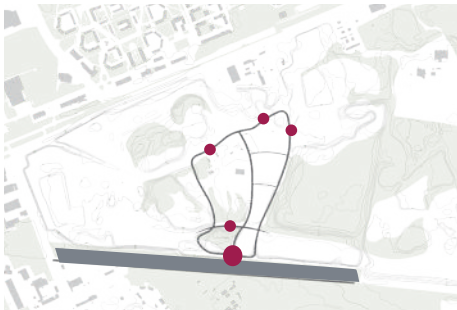
Isolation



Water buffer

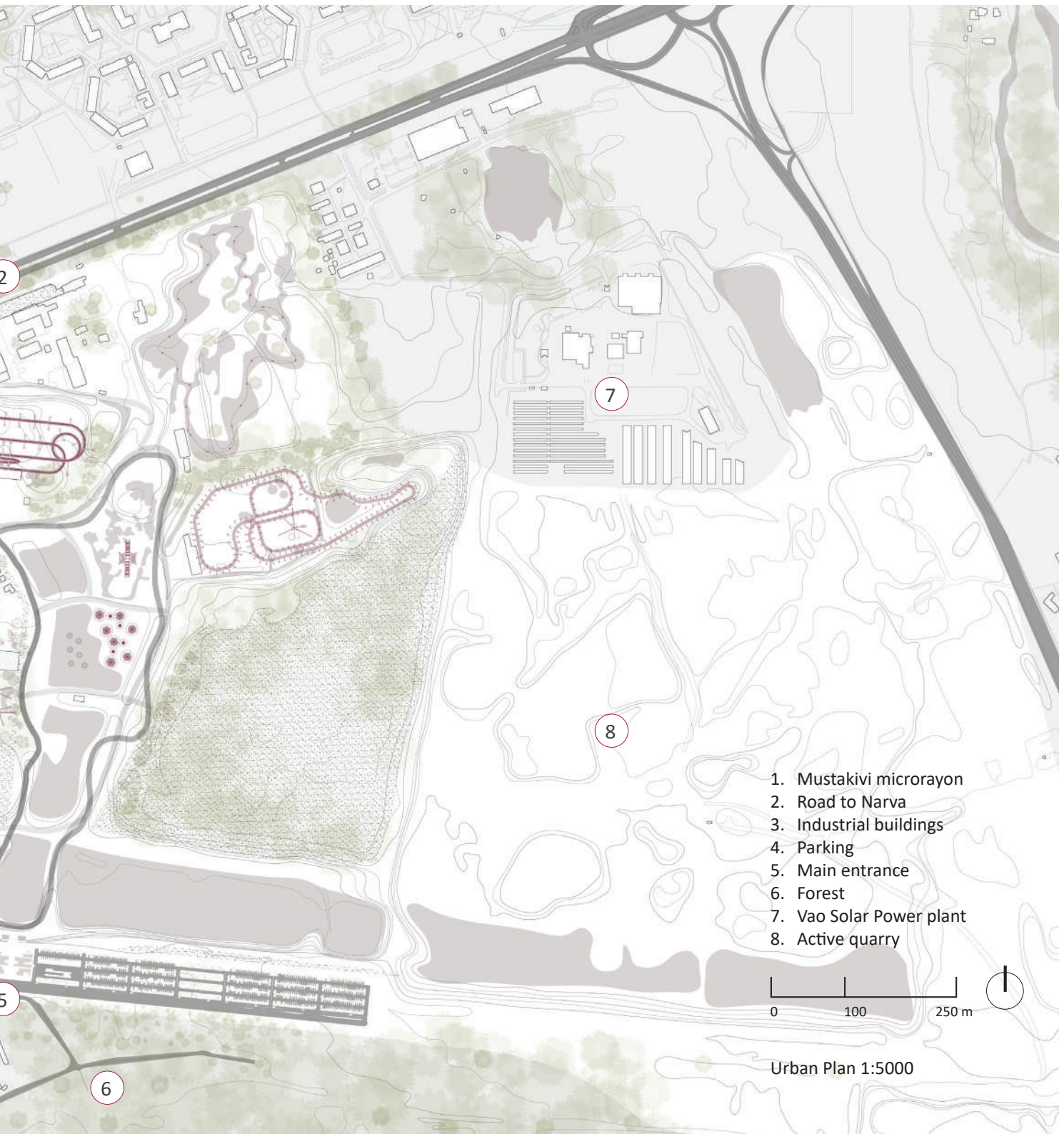


Green buffer



Organisation



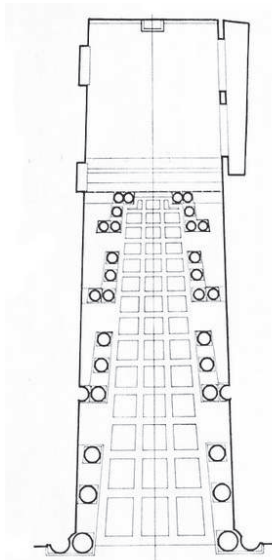


1. Mustakivi microrayon
2. Road to Narva
3. Industrial buildings
4. Parking
5. Main entrance
6. Forest
7. Vao Solar Power plant
8. Active quarry

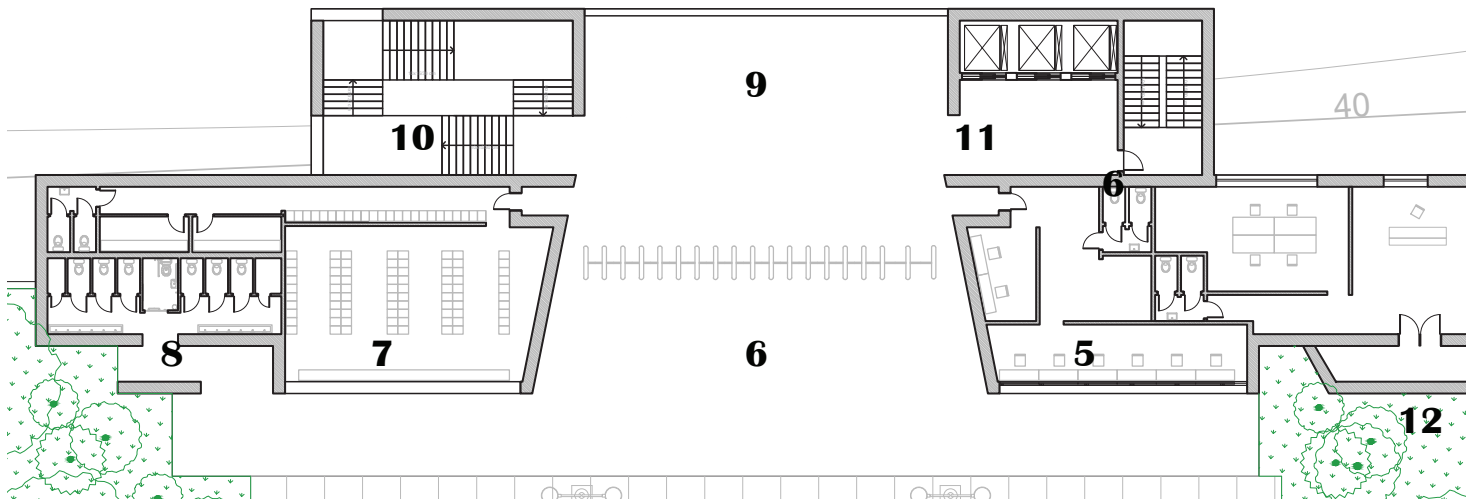


Urban Plan 1:5000

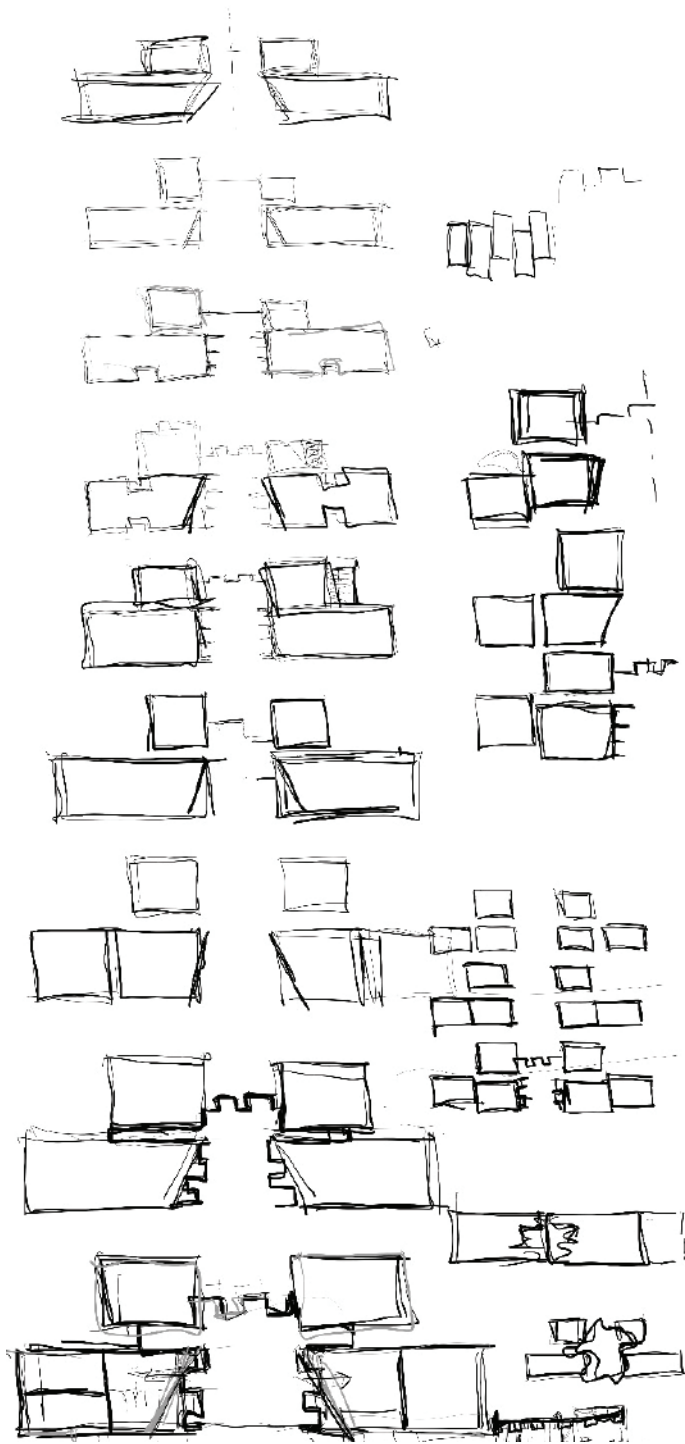
Accelerated perspective



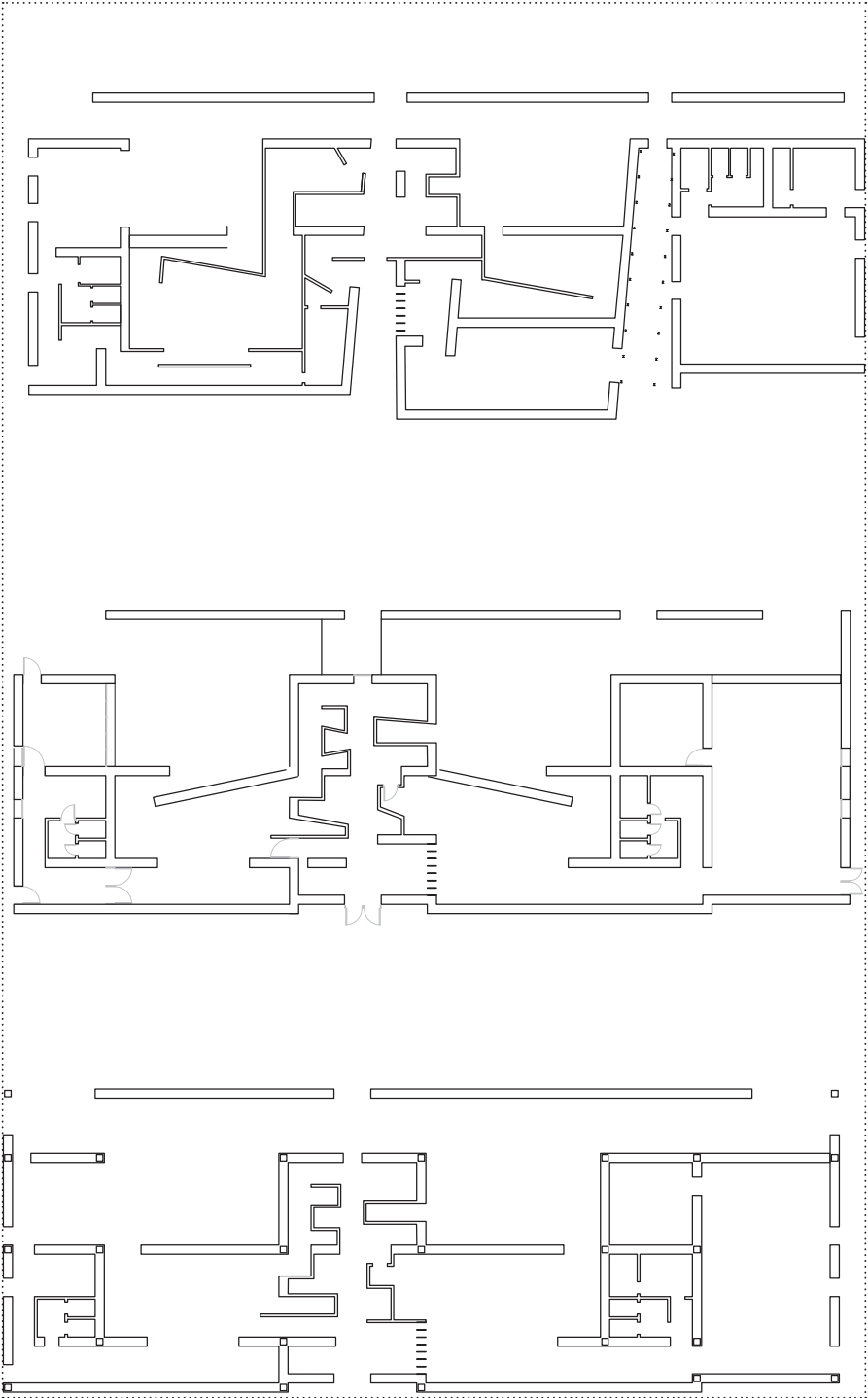
F. Borromini, Palazzo Spada, 1540



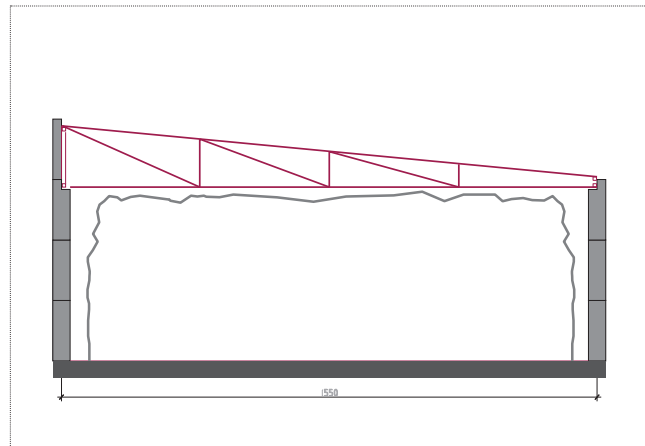
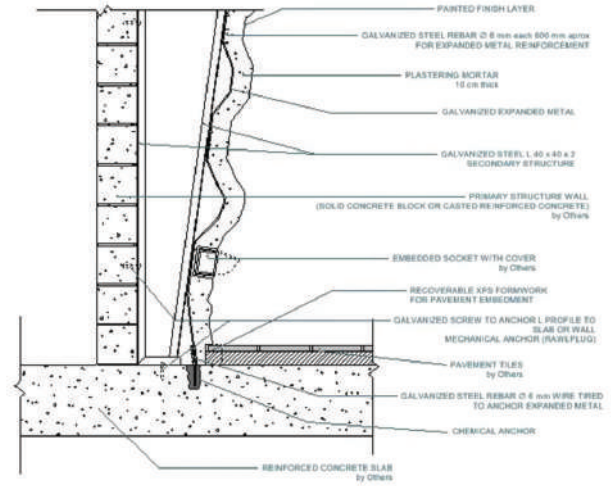
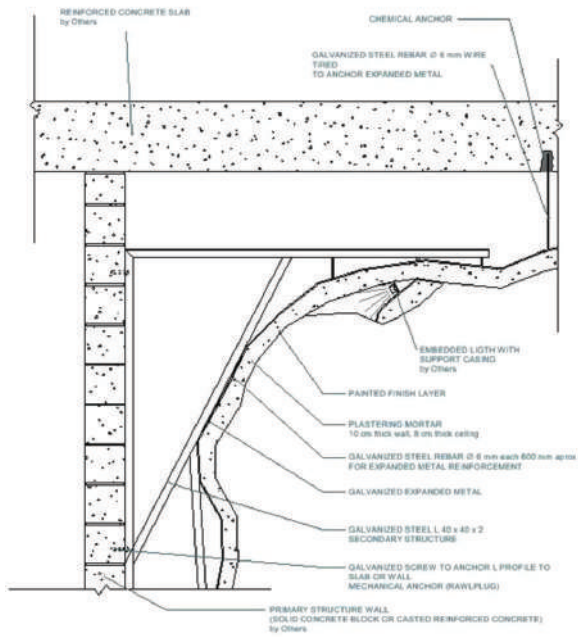
Stratification



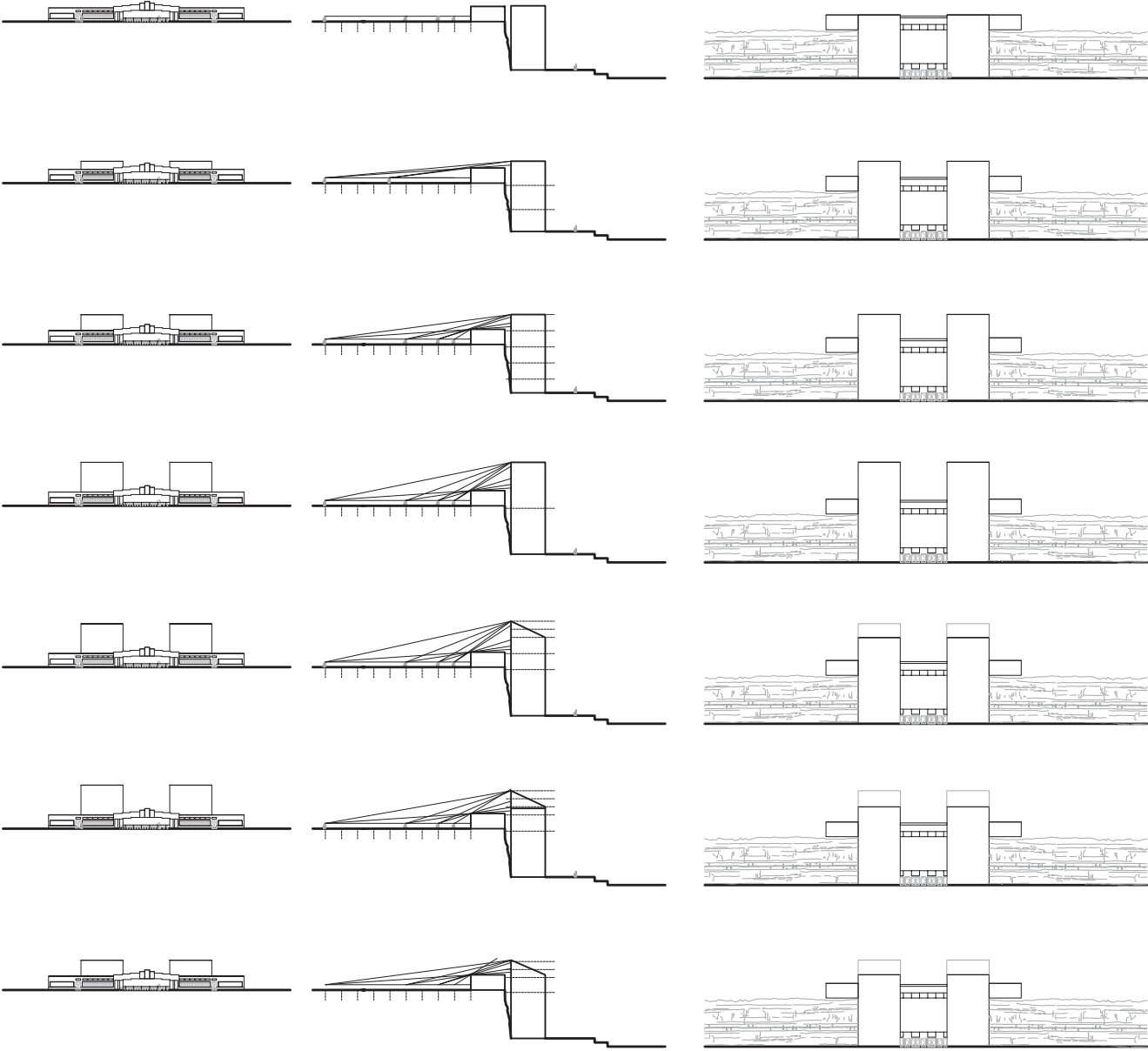
Circulatory deceit



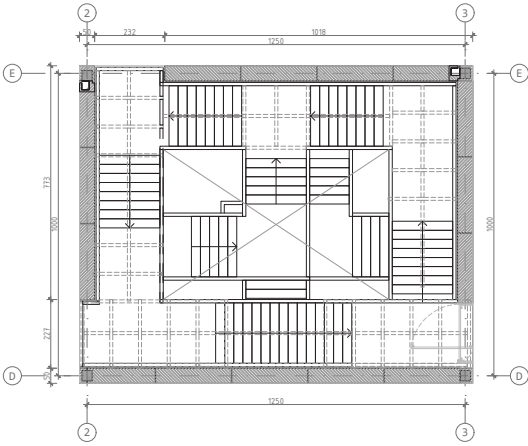
Structural deceit



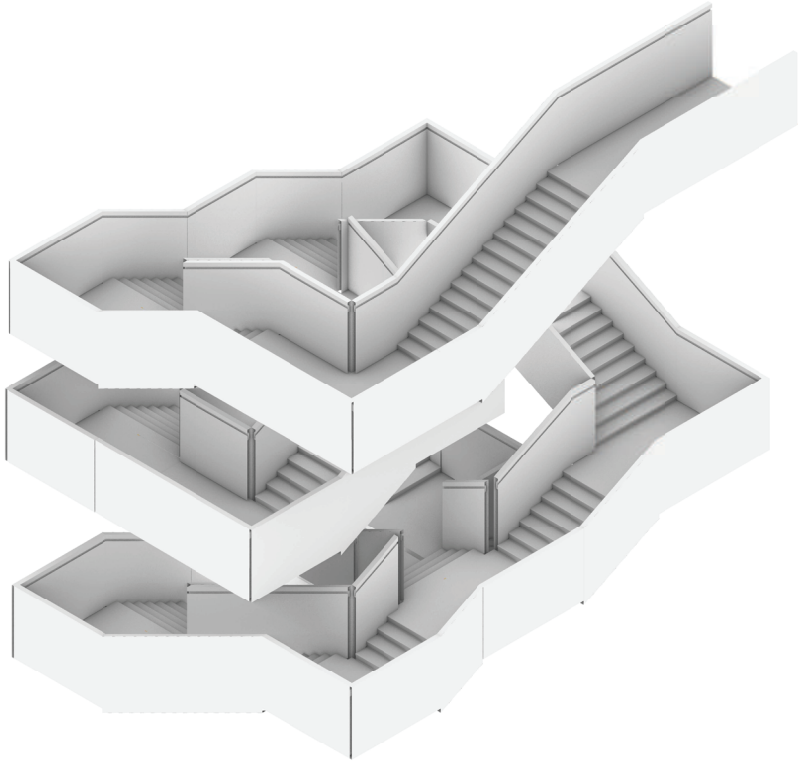
Opposition



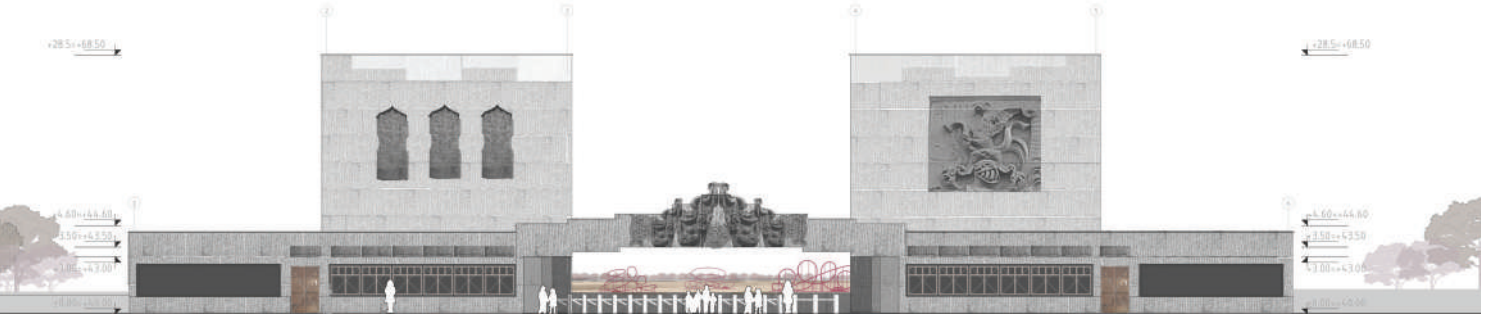
Contradiction



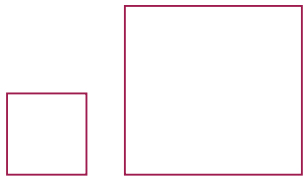
Piranesi, The Staircase with Trophies



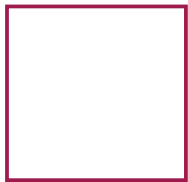
Theming



Summary of techniques



Opposition
manipulating scale



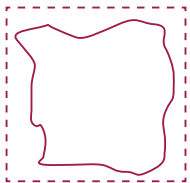
Isolation



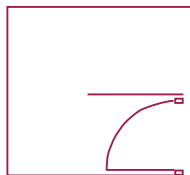
Non-parallel non-per-
pendicular walls



Spaghetti layout



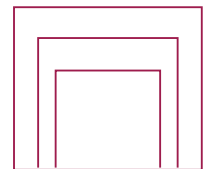
Structural and surface
deceit



Off-set hidden doors
and fake corridors,
portals, etc.



Forced perspective



Stratification

Deceitful Architecture Theory

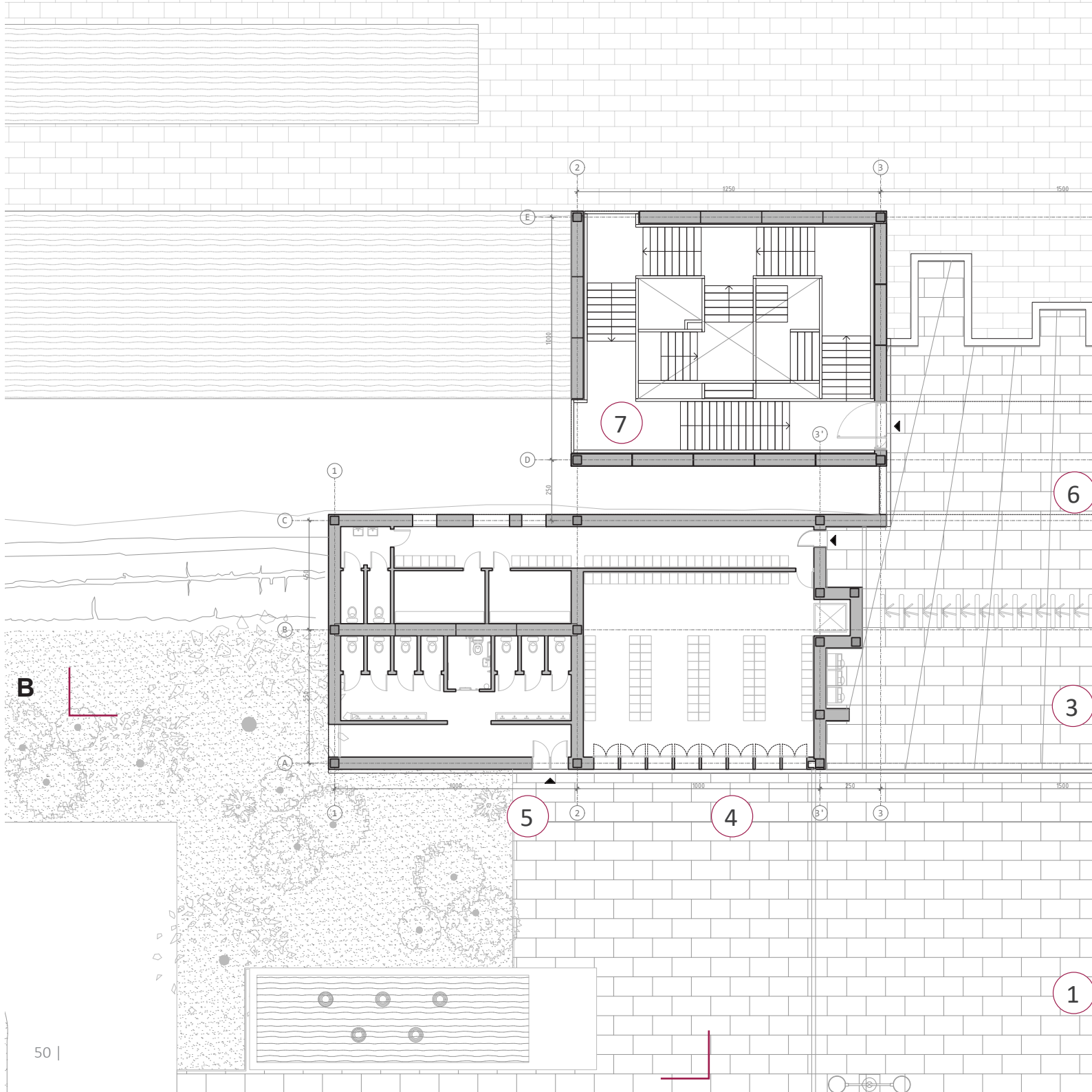
- A theme park is a series of immersive thresholds
- Thresholds are key spaces/devices for immersion and dislocation, serving as a bridge between two worlds
- Theme parks achieve immersion through deception, it is necessary to disorient, confuse and induce wonder
- Theme parks design relies on inefficiency of circulation and regulation of vision
- Theme parks are essentially dishonest and staged architectures
- Theme parks distort architecture to provide a synthesised version of cultural expressions of architecture and provide a new, different understanding of locality, traditions and leisure through fragmentation
- Deceit in architecture has value for it produces wonder and makes one question reality and the architecture that had shaped it
- Deceit is achieved through even small manipulations of architectural elements by exaggerating the way of perception
- Fragmentation can be taken advantage of to produce disorientation and induce curiosity
- Deceit makes one question the scale, limits and dimensions of a space

04

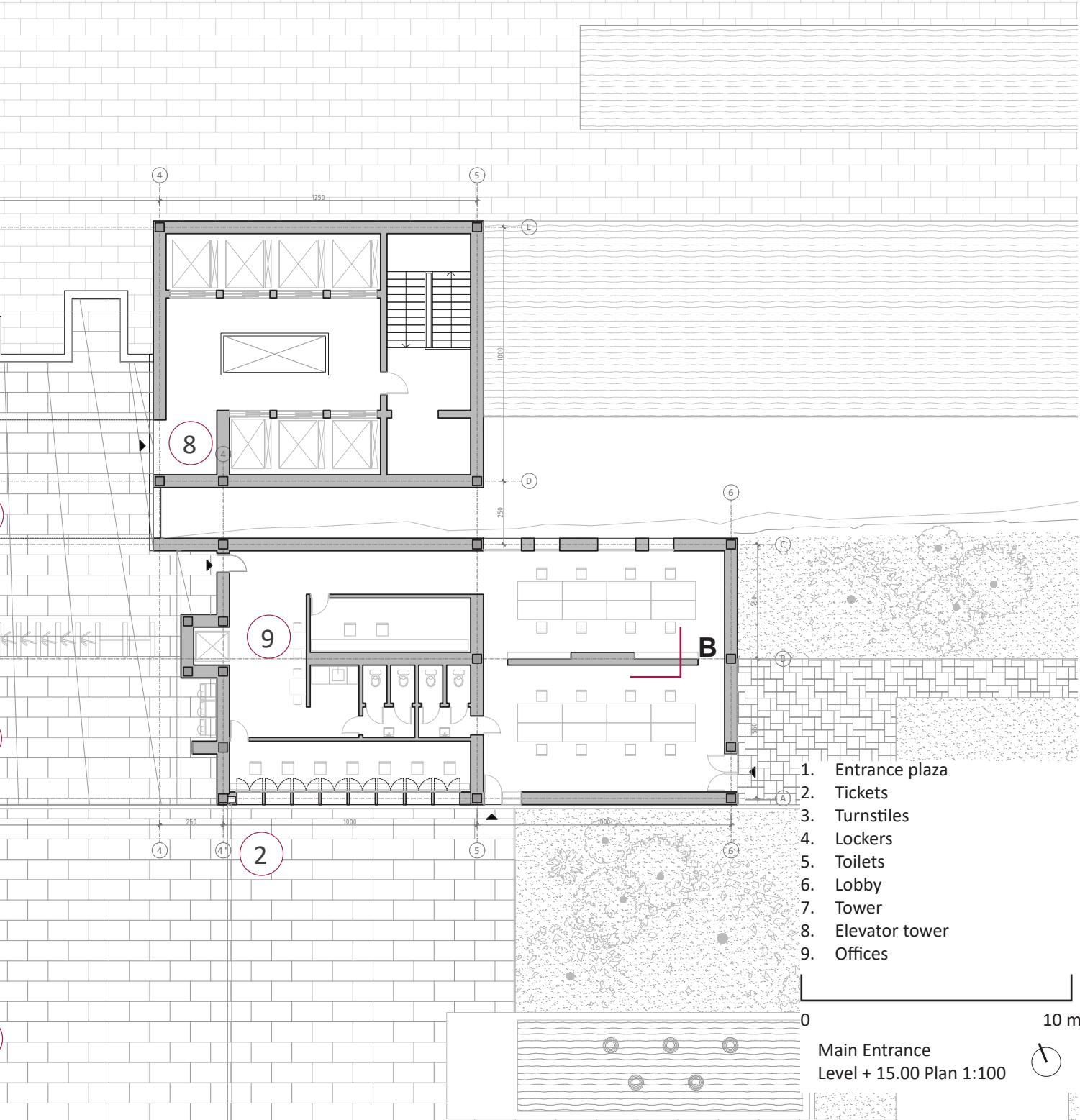
THE TALLINN QUARRY THEME PARK

Taking limestone as its central theme, the project aims to bring awareness of the value, beauty and temporality of limestone through the architecture and the landscape of the quarry by transforming it into an imaginative landscape celebrating the properties and uses of limestone. The park will allow the people of Tallinn and tourists to learn, experience and reconnect to the city's unique materiality and landscape in a fun way. The project's developed area is the central area of the quarry with the idea that it sets a model for the expansion of the theme park to the rest of the quarry.

The theme park is conceived as a sequence of thresholds, whose purpose is to immerse people into the world of the quarry. It has three main parts (thresholds): the parking, the main entrance, and a typical attraction entrance. The latter is devised as a type of threshold that can be replicated and plugged into all the attractions on the site, both outdoor roller coasters and warehouses. Stemming from the contextual, theoretical and disciplinary analysis, the design uses several techniques to achieve structural, organisational, and surface deceit.



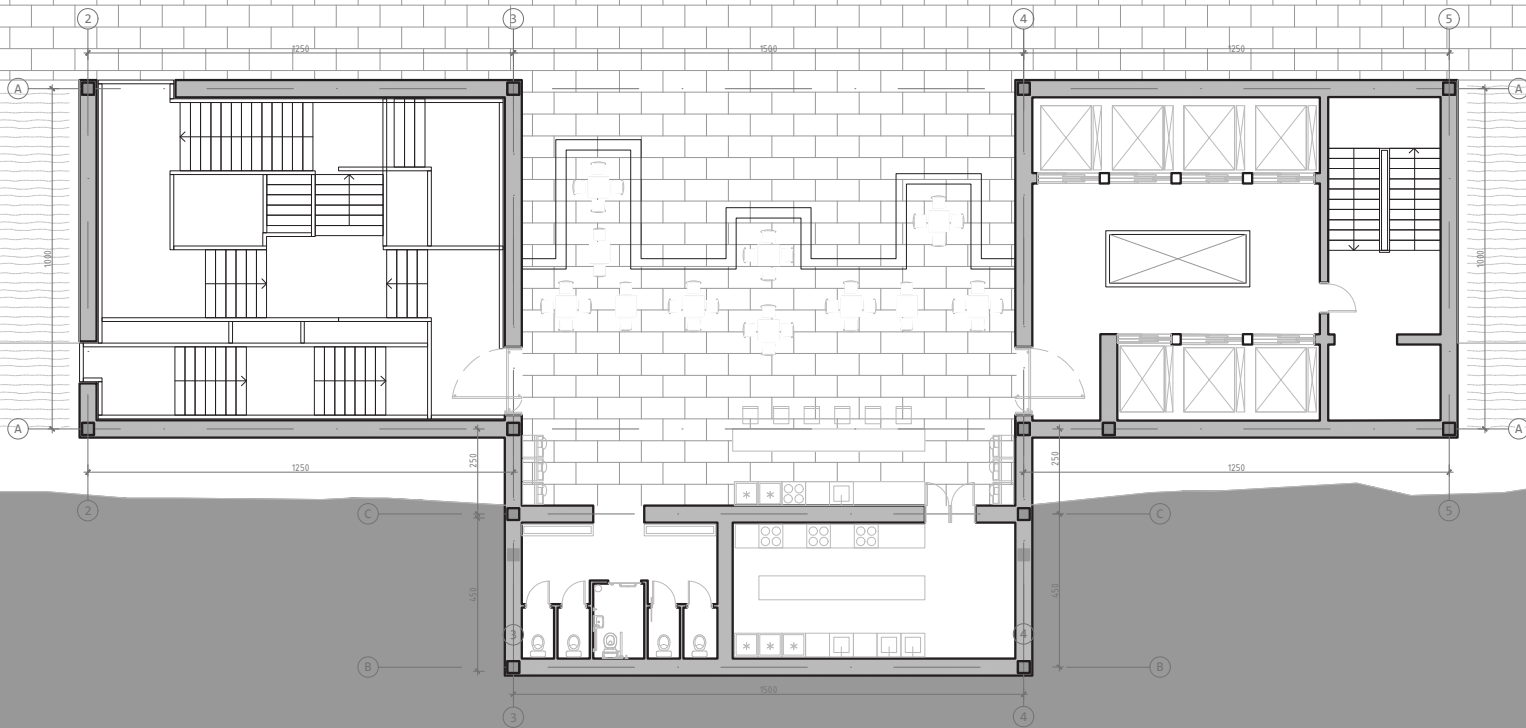
B



- 1. Entrance plaza
- 2. Tickets
- 3. Turnstiles
- 4. Lockers
- 5. Toilets
- 6. Lobby
- 7. Tower
- 8. Elevator tower
- 9. Offices

Main Entrance
Level + 15.00 Plan 1:100

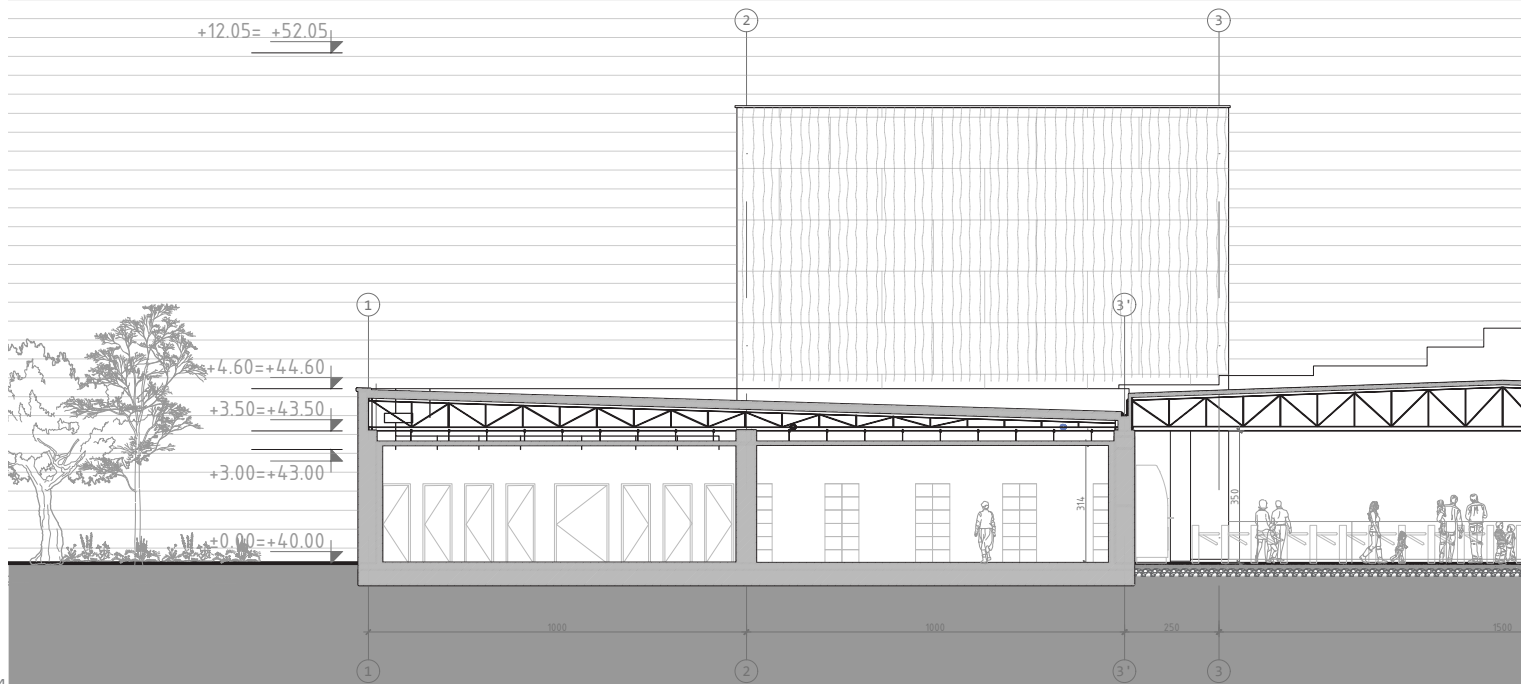
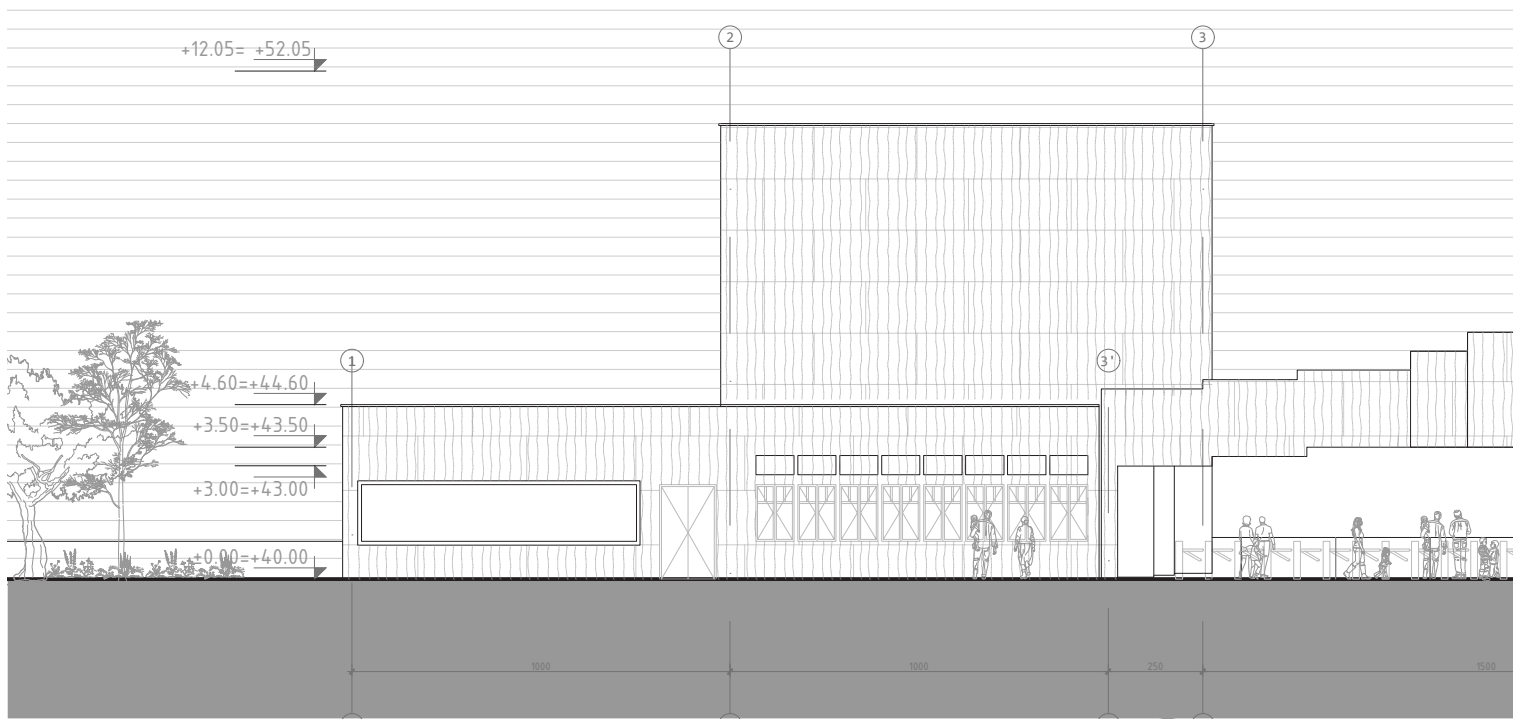


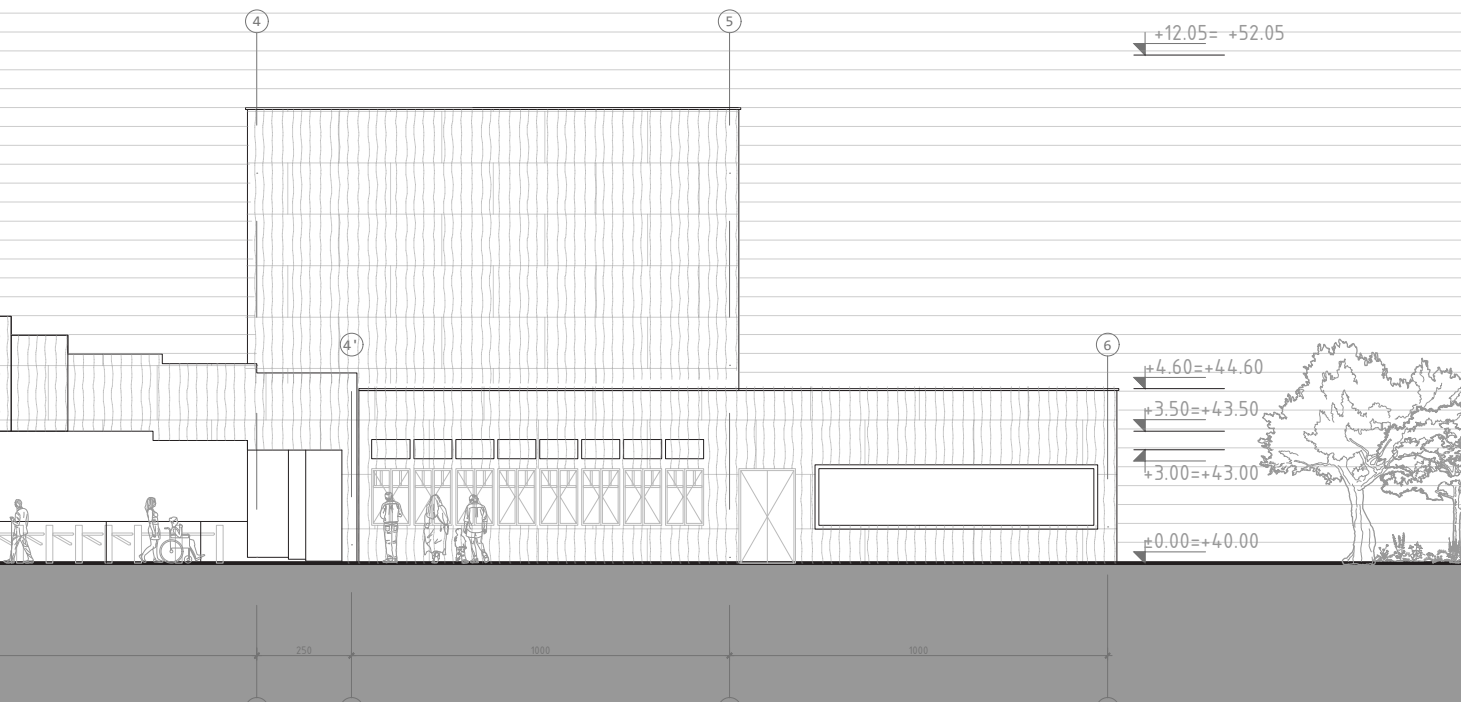


Main Entrance
 Level +25.00 Plan 1:100

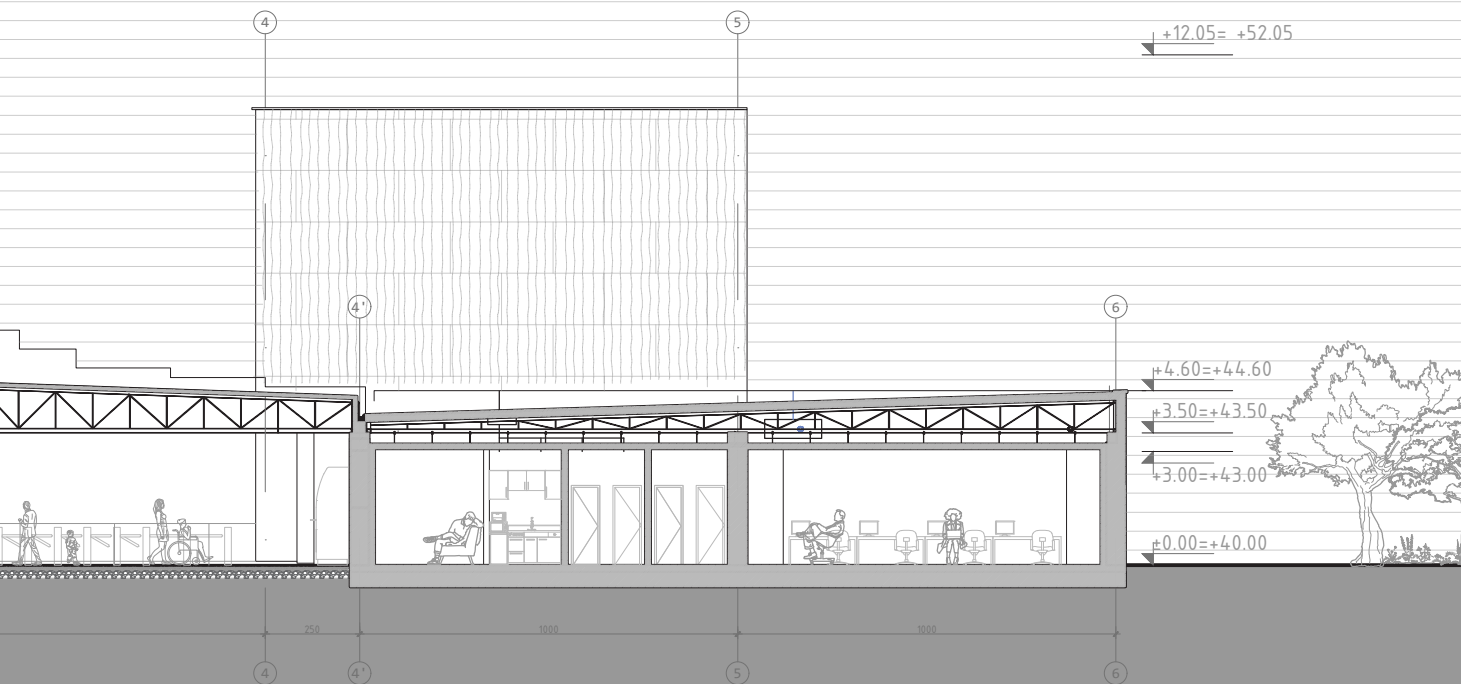


Main Entrance
Level +32.00 Plan 1:100

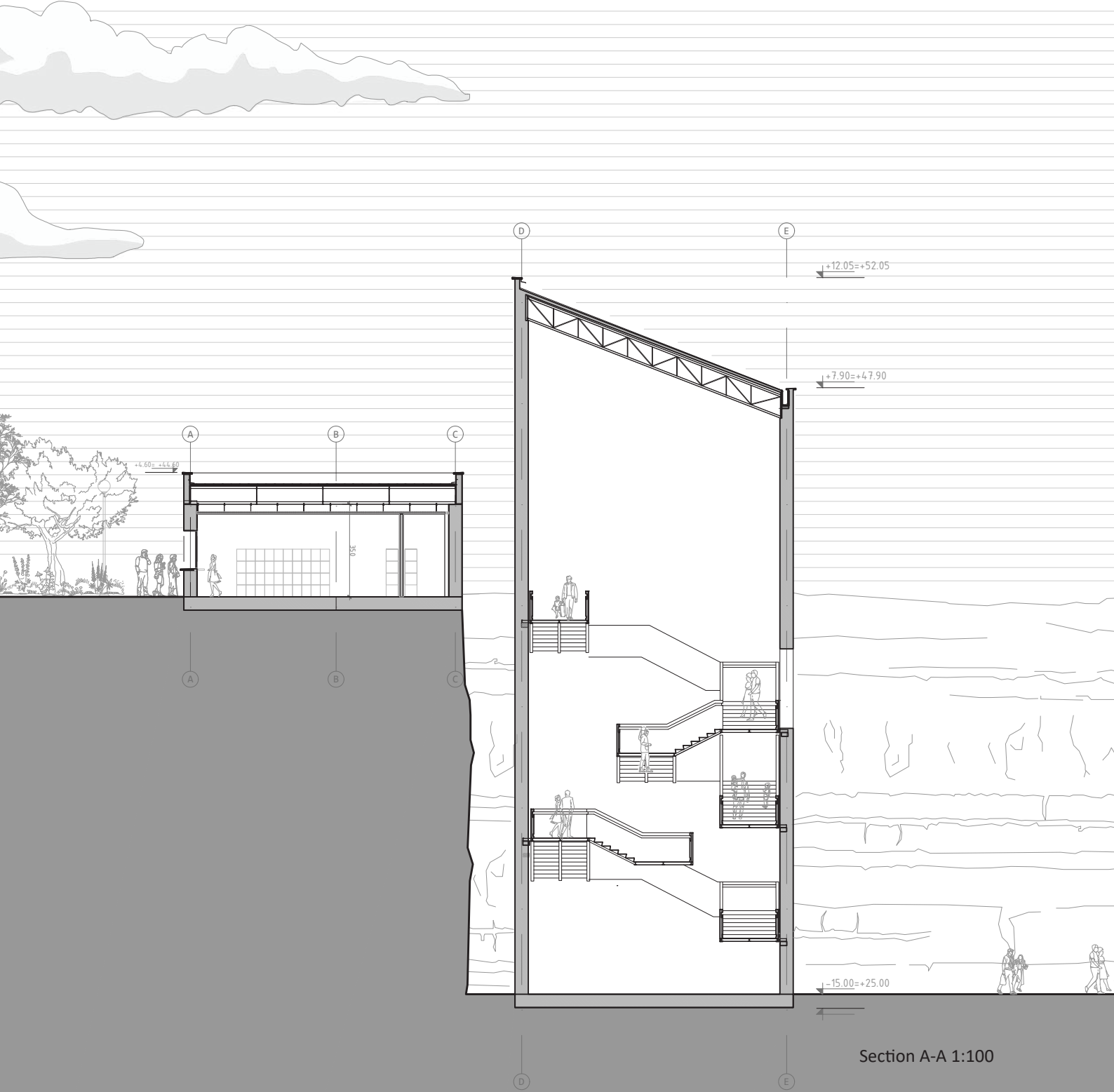




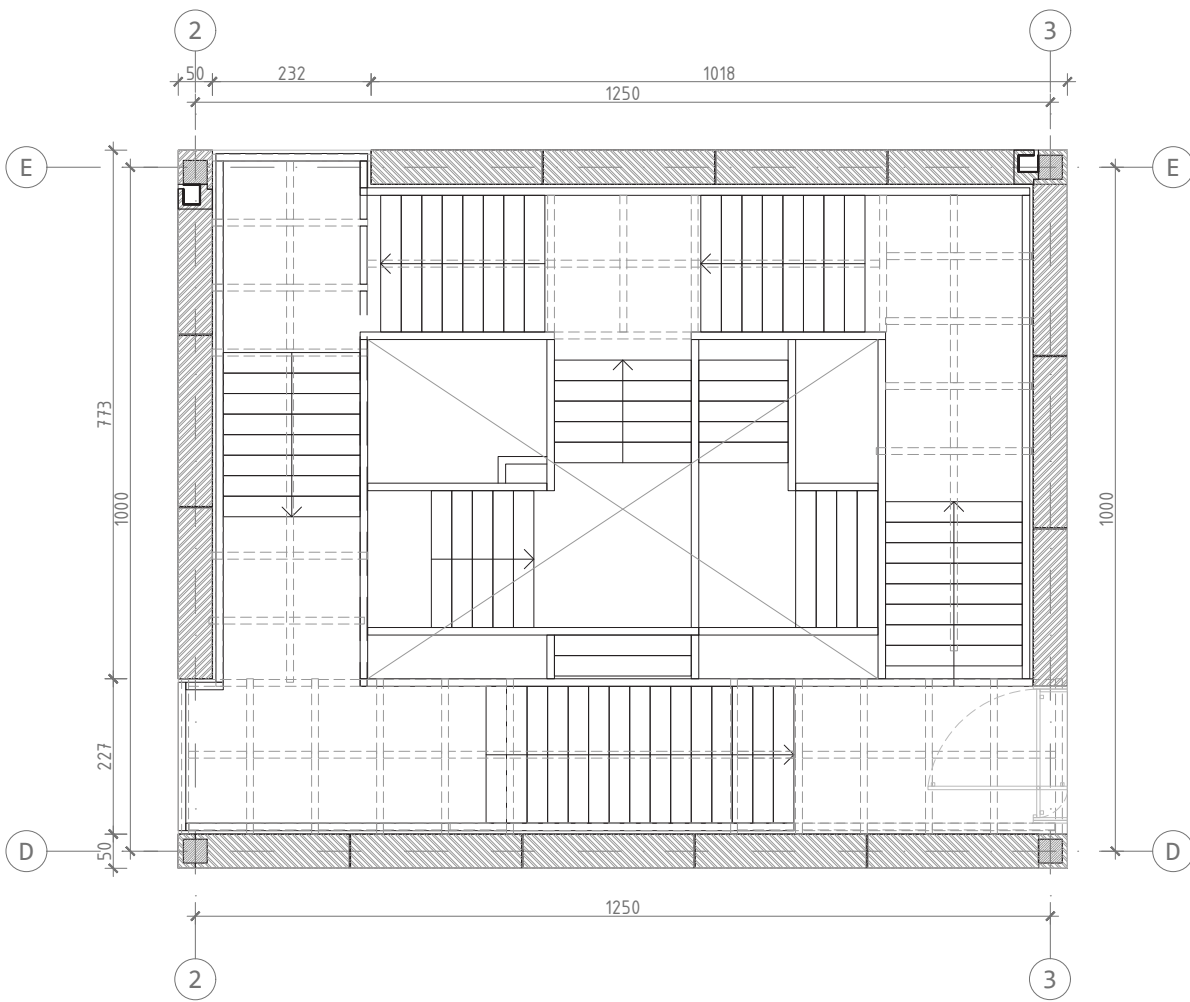
SOUTH ELEVATION, 1:100



Section A-A 1:100



Section A-A 1:100



+12.05 = +52.05

+7.90 = +47.90

+4.60 = +44.60

±0.00 = +40.00

5

4

6

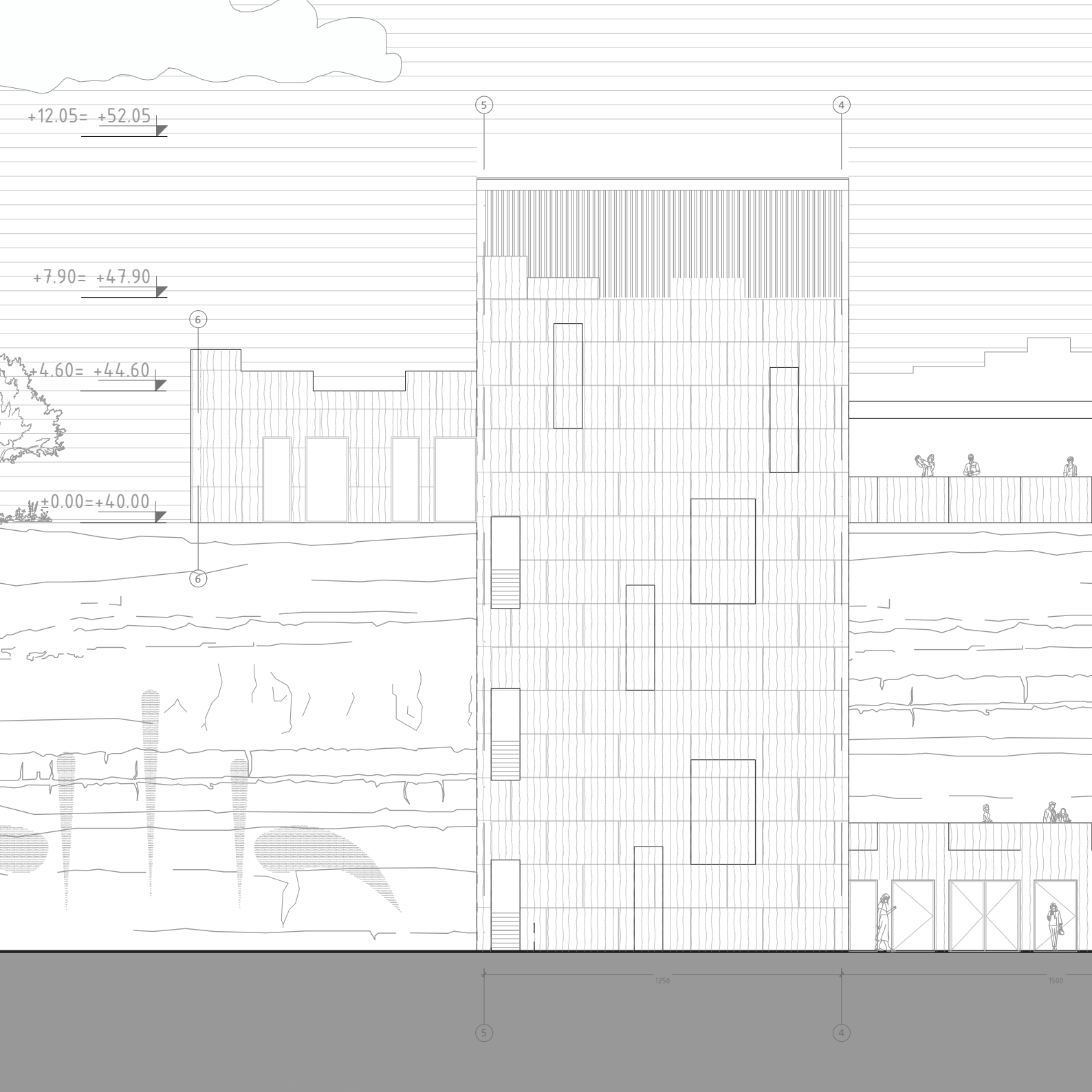
6

5

4

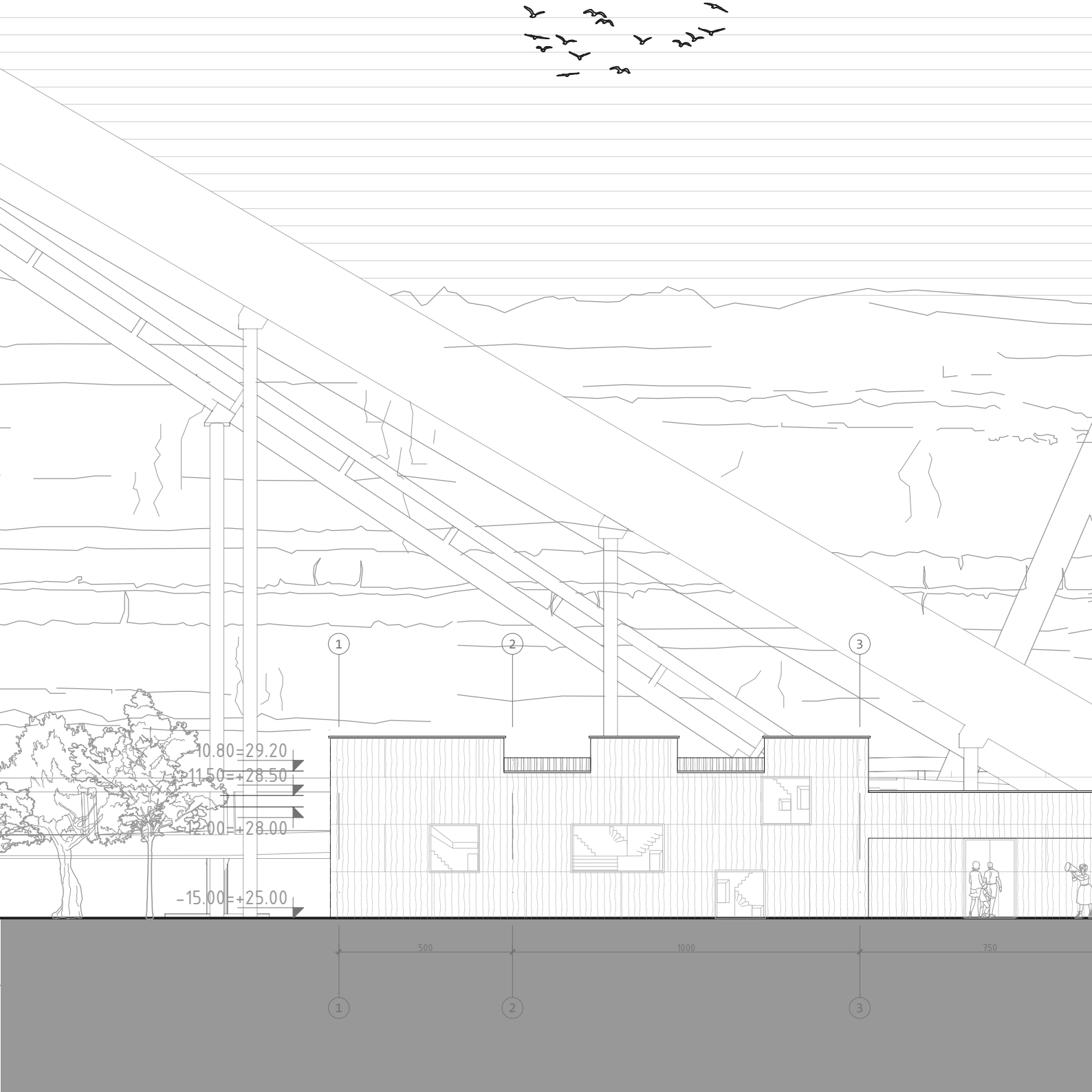
1250

1500





North-East Elevation 1:50



10.80=29.20

11.50=28.50

12.00=28.00

-15.00=+25.00

1

2

3

1

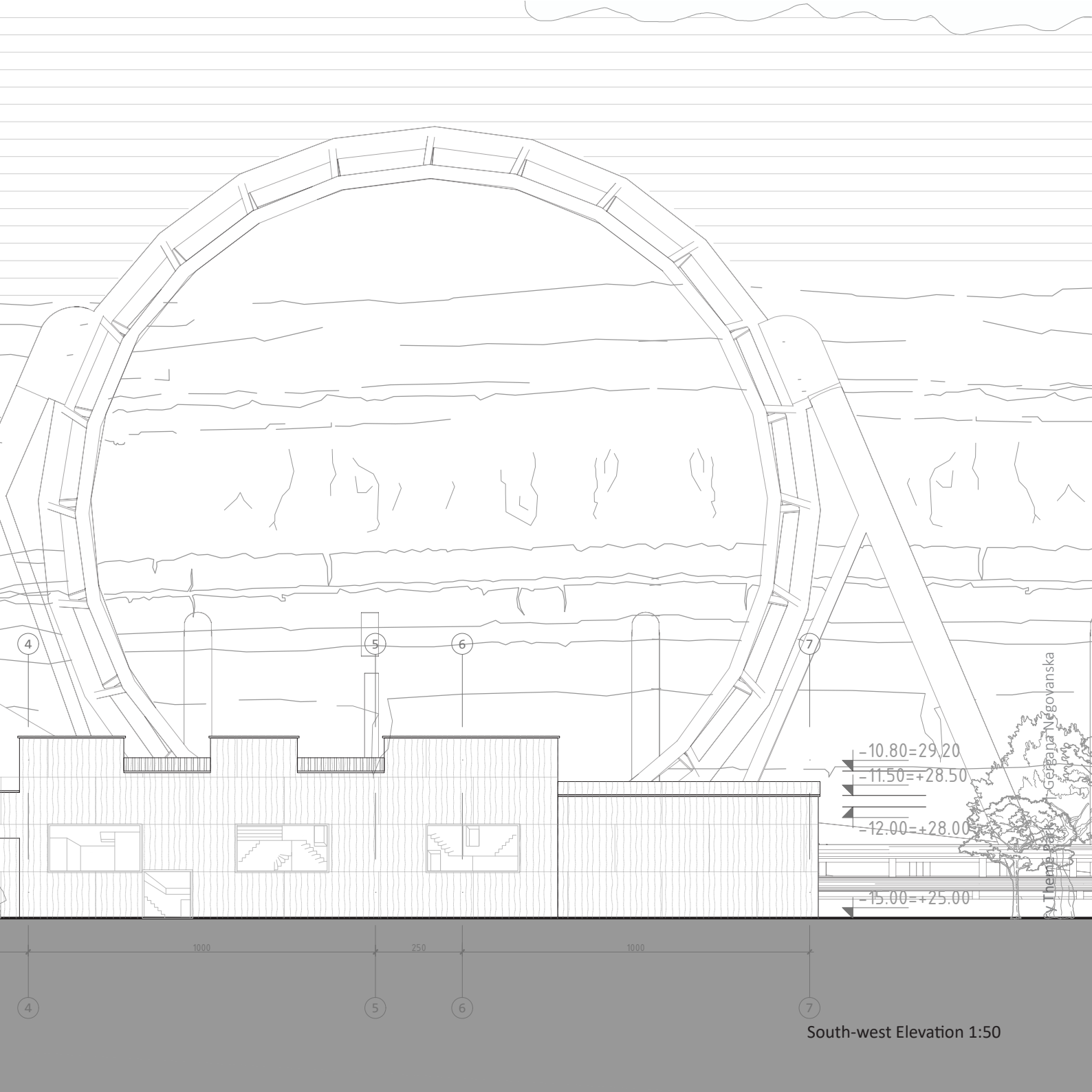
2

3

500

1000

750



4

5

6

7

-10.80=+29.20

-11.50=+28.50

-12.00=+28.00

-15.00=+25.00

1000

250

1000

4

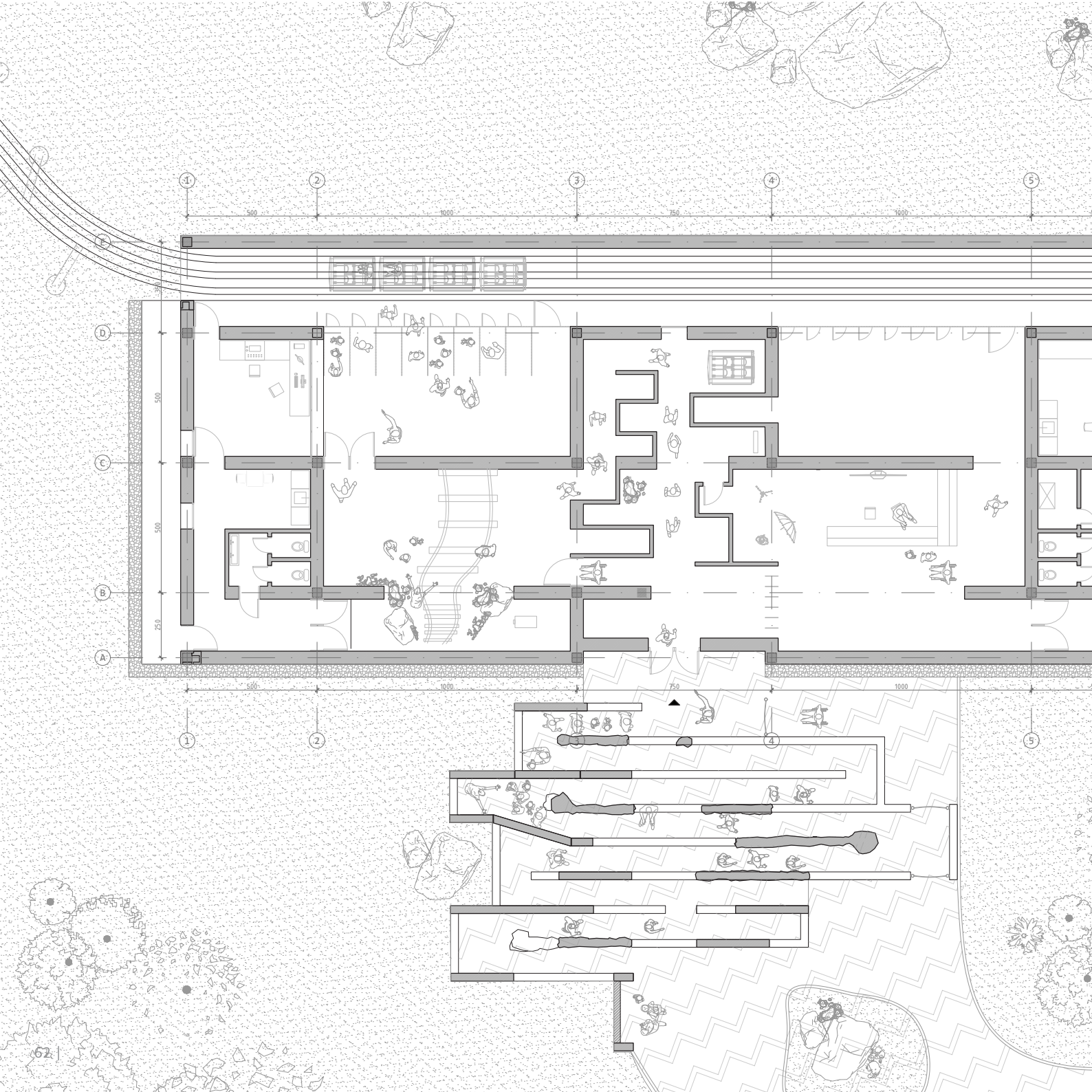
5

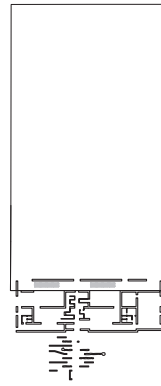
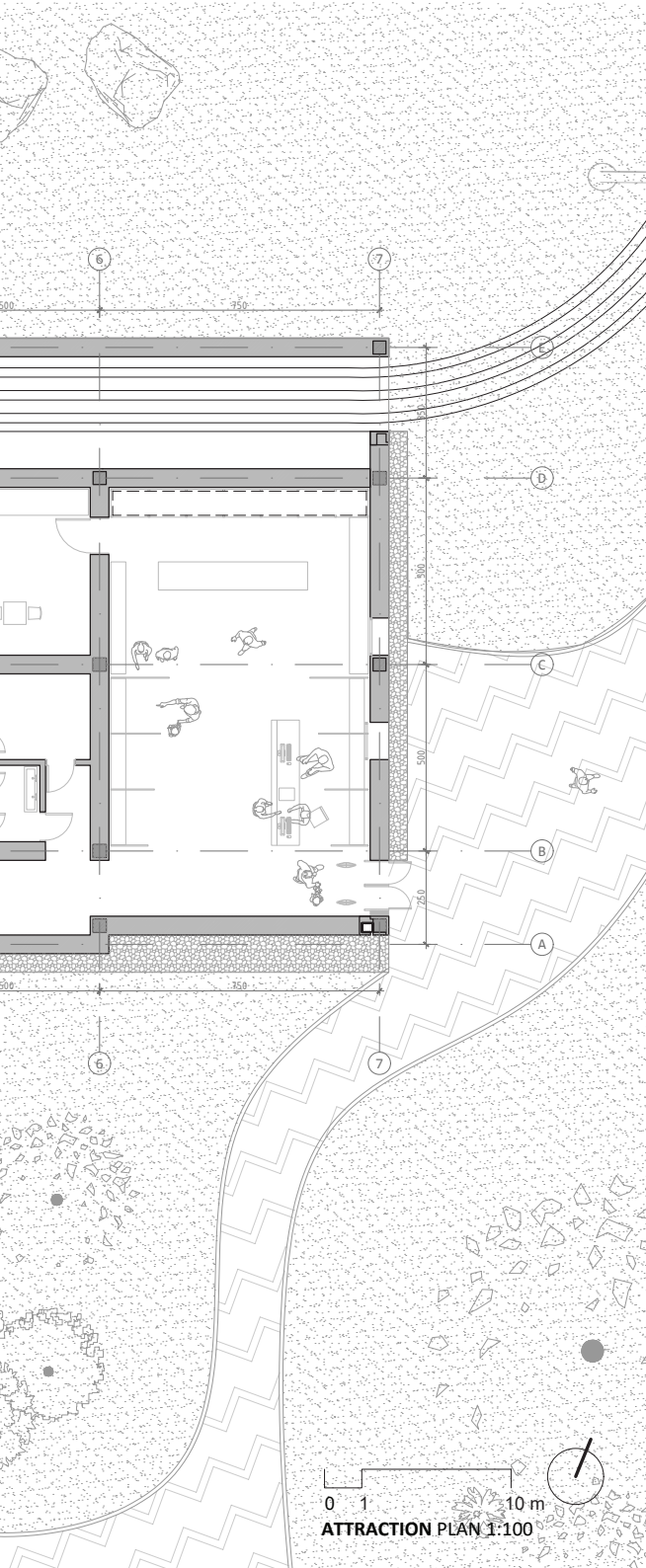
6

7

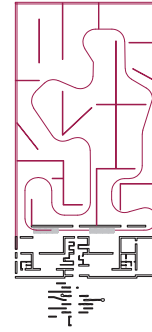
Grbajica Negovanska
V. Theodorović

South-west Elevation 1:50

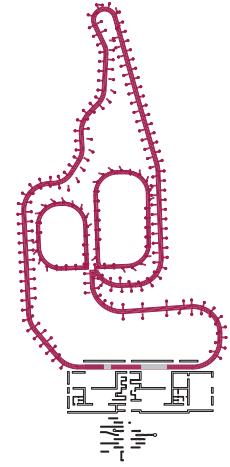




Existing
Warehouse



New
Warehouse



Roller Coaster

Attraction Entrance Plug-In

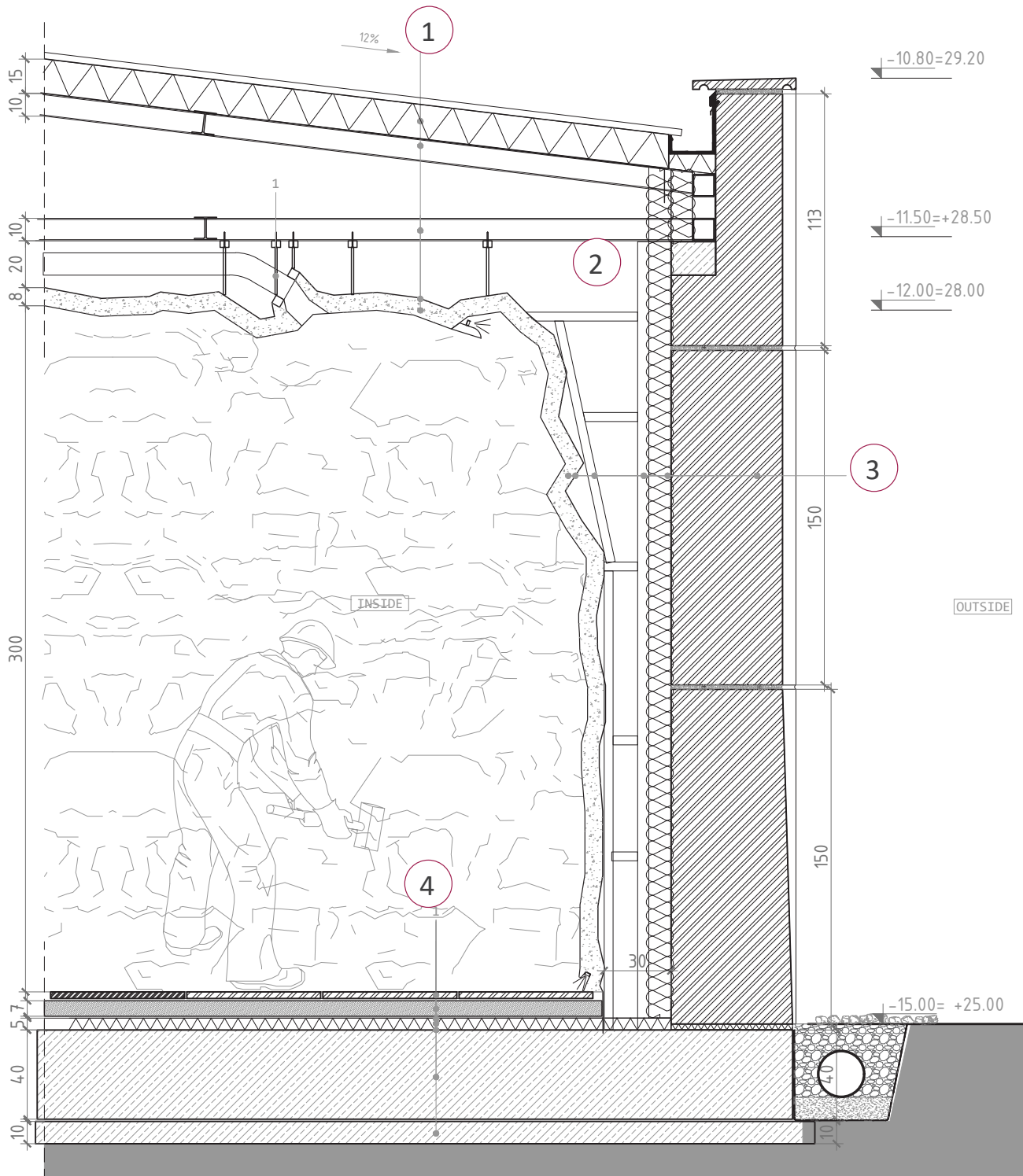
1. Queue
2. Entrance
3. Bags
4. Scene 1 - fake tunnels
5. Scene 2 - pre-show
6. Backstage
7. Loading
8. Control room
9. Attraction
10. Unloading
11. Scene XX - post-show
12. Bag and photo pick-up
13. Souvenir shop
14. Storage

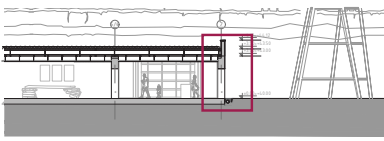
Attraction Threshold Plan 1:50



Attraction Wall Fragment Section 1:20

- 1 **Roof**
 U 0,235 W/m²K | R 4,263 m²K/W
 1000x2500x150 mm SAB sandwich panel
 with
 membrane and 150 mm insulation
 700 mm steel truss roof structure with IPE
 100 beams
 anchors for suspended ceiling
 galvanised steel mesh sheet
 8-10 mm plastering mortar
- 2 **Concrete base**
 150 mm concrete block
- 3 **Wall**
 U 0,228 W/m²K | R 4,377 m²K/W
 structural stone panels 2500x1500x500
 mm
 breather membrane
 100 mm wool insulation in between 150
 mm steel I beams
 vapour control membrane
 40x40x2 mm galvanised steel supporting
 structure screwed to I beam
 galvanised steel mesh sheet
 8-10 mm plastering mortar
- 4 **Floor**
 | U 0,383 W/m²K | R 2,610 m²K/W
 30 mm limestone flooring 60x60 cm on
 mortar bed
 80 mm cement screed
 PE foil
 50 mm sound insulation
 breather membrane
 400 mm concrete slab



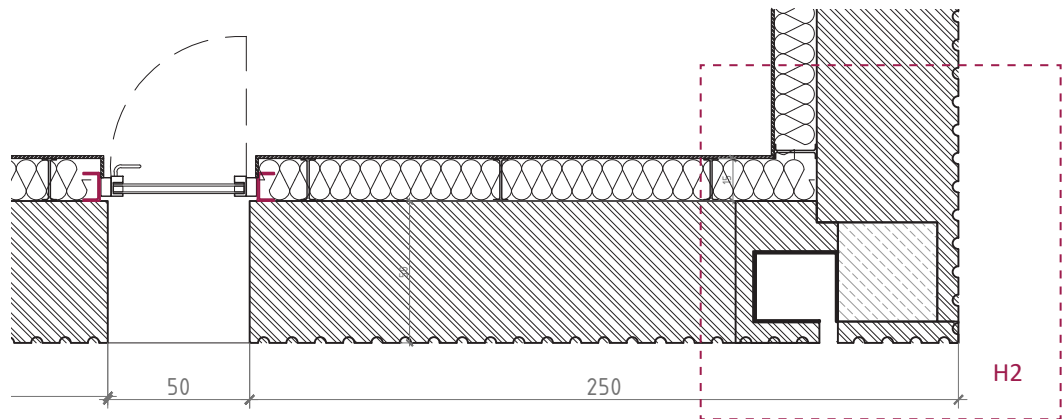


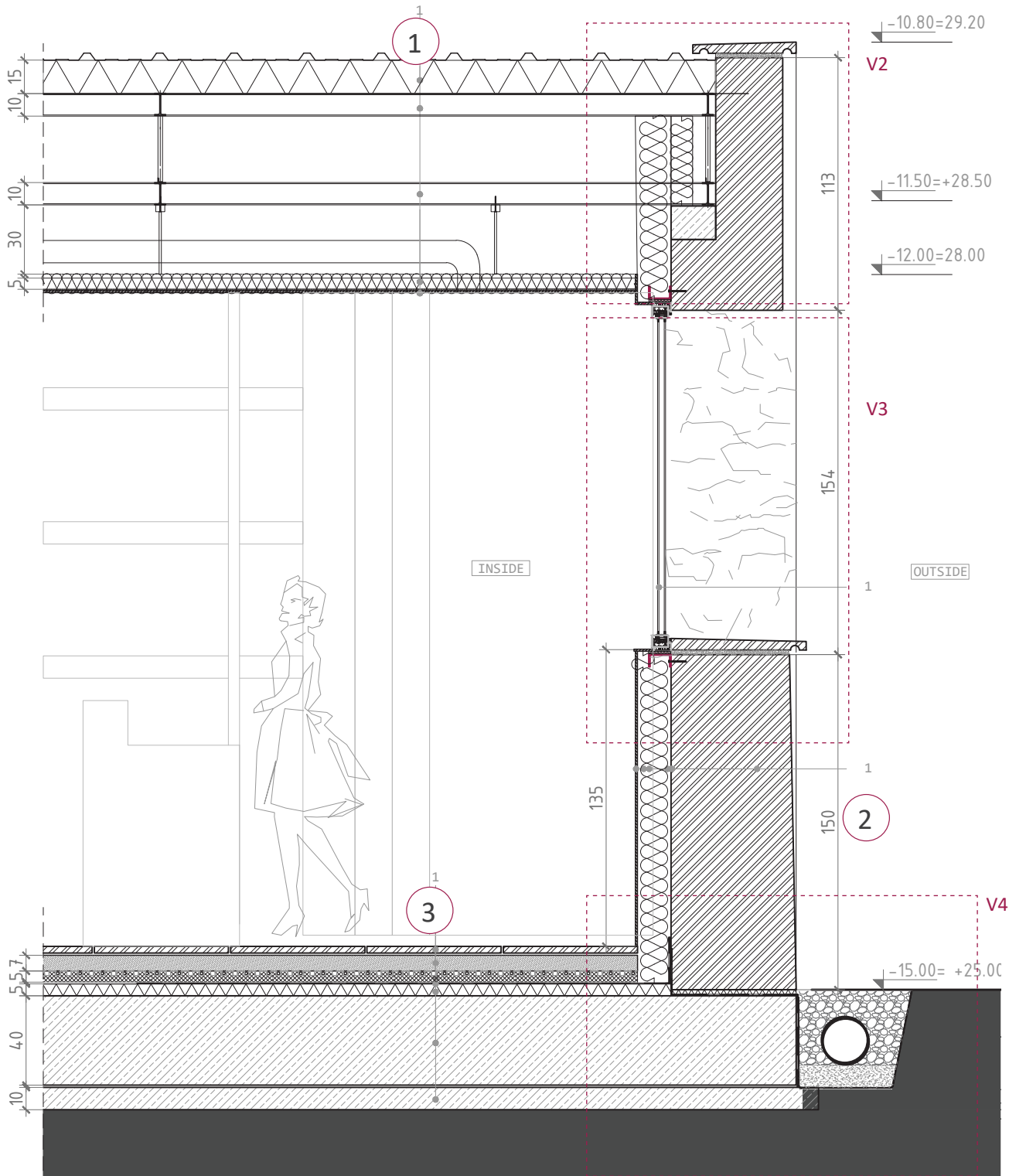
Souvenir Shop Wall Fragments 1:20

- ① **Roof**
 U 0,235 W/m²K | R 4,263 m²K/W
 1000x2500x150 mm SAB sandwich panel with membrane and 150 mm insulation
 700 mm steel truss roof structure
 suspended ceiling on anchors and steel substructure
 50 mm acoustic insulations
 22 mm plasterboard

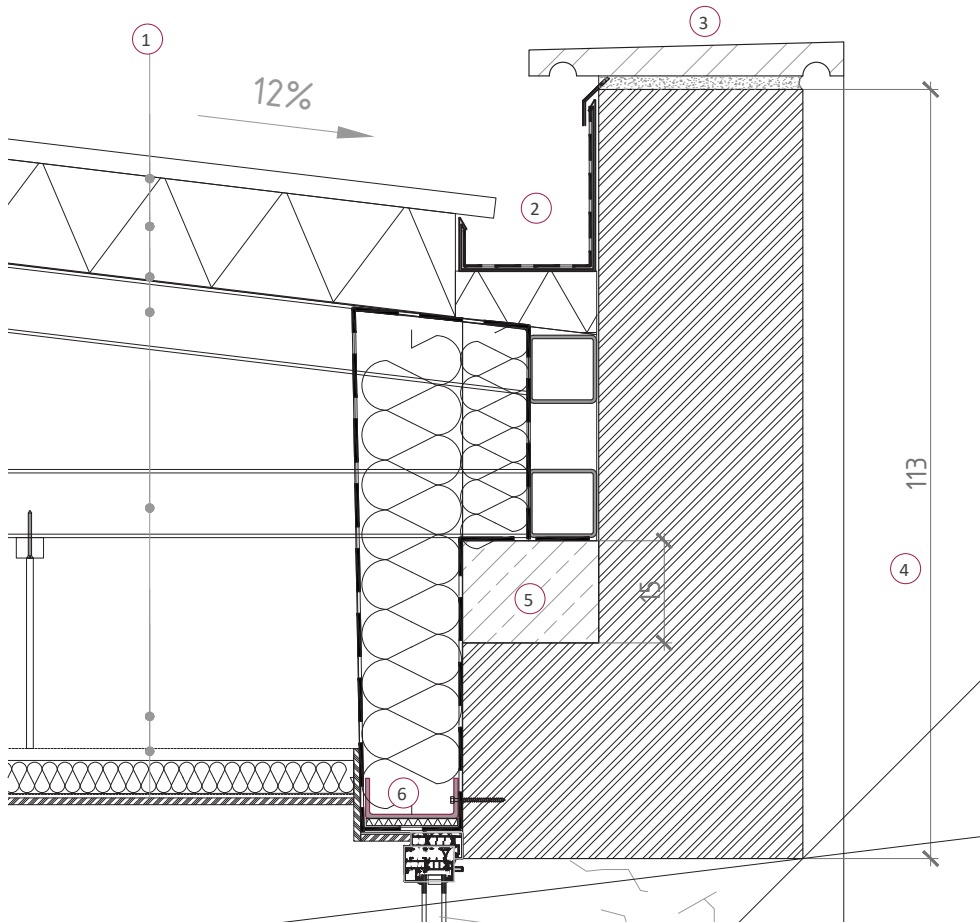
- Wall**
 U 0,228 W/m²K | R 4,377 m²K/W
 2500x1500x500 mm structural stone panels
 breather membrane
 150 mm wool insulation in between 150 mm steel I beams
 vapour control membrane
 22 mm plaster board

- ③ **Floor**
 | U 0,383 W/m²K | R 2,610 m²K/W
 30 mm limestone flooring on mortar bed
 80 mm cement screed
 50 mm heat flooring pipes within PIR insulation
 PE foil
 50 mm sound insulation
 breather membrane
 400 mm concrete slab



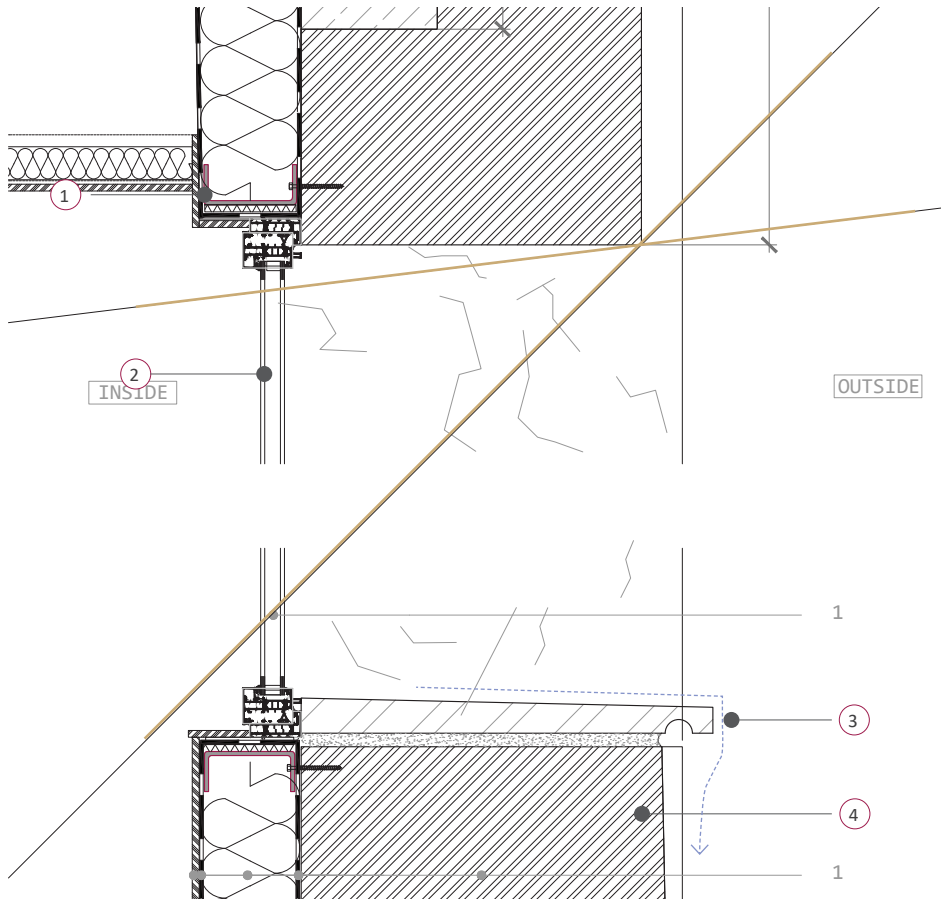


V2 Roof Detail 1:5



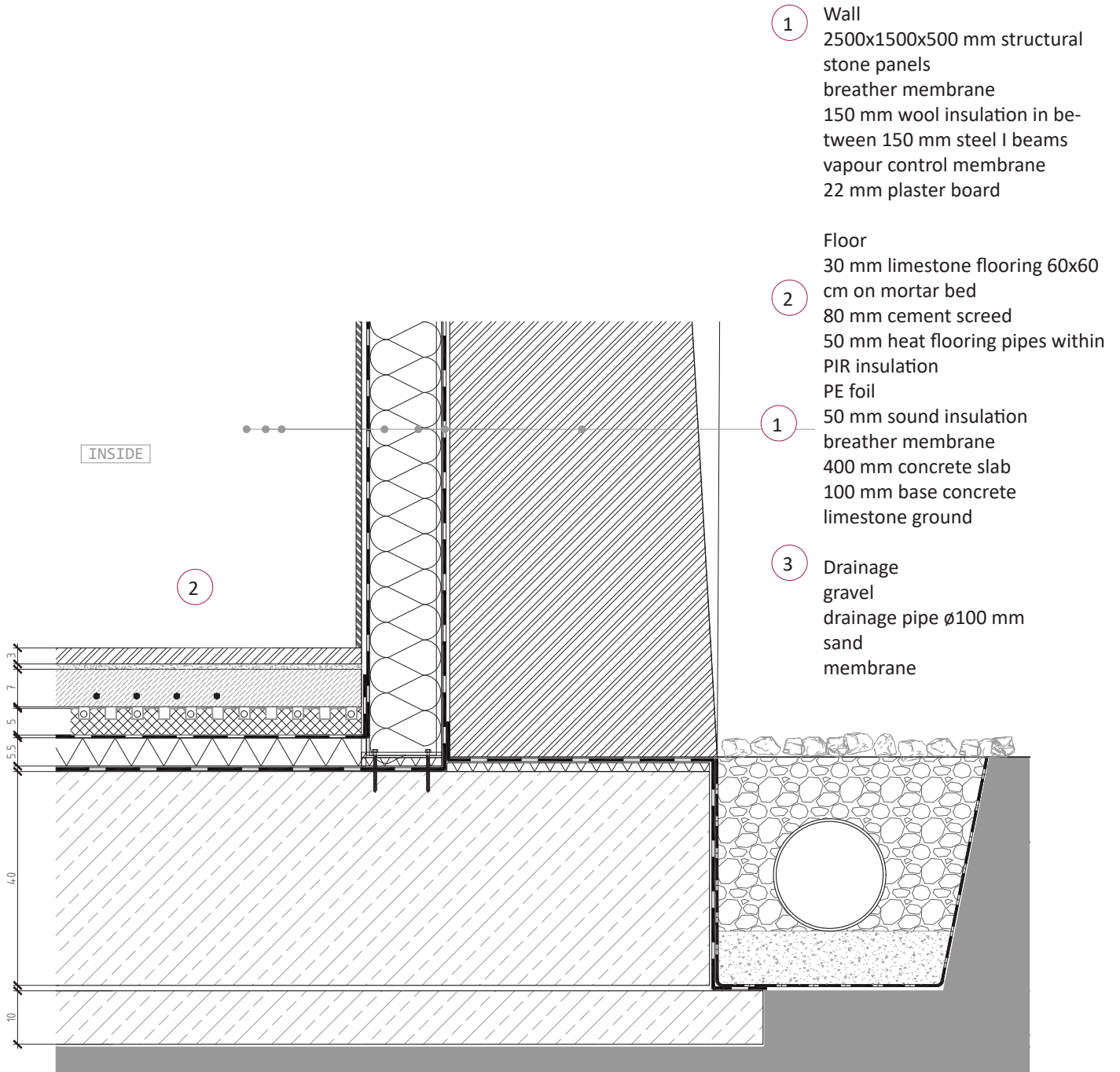
- ① Roof
 U 0,235 W/m²K | R 4,263 m²K/W
 1000x2500x150 mm SAB sandwich panel with membrane and 150 mm insulation
 700 mm steel truss roof structure with IPE 100 beams
 suspended ceiling on anchors and steel substructure
 50 mm acoustic insulation
 22 mm plasterboard
- ② Raingutter
 200x80 mm rectangular profile
- ③ Wall cap
 50 mm limestone on mortar joint
- ④ Wall
 2500x1500x500 mm structural stone panel
 breather membrane
 90 mm wool insulation
 150 mm wool insulation in between 150 mm steel I beams
 vapour control membrane
- ⑤ Concrete base
 150x200 mm concrete block
- ⑥ C prolife
 150 mm stainless steel bolted to stone wall on 20 mm PIR insulation

V3 Window Detail 1:5



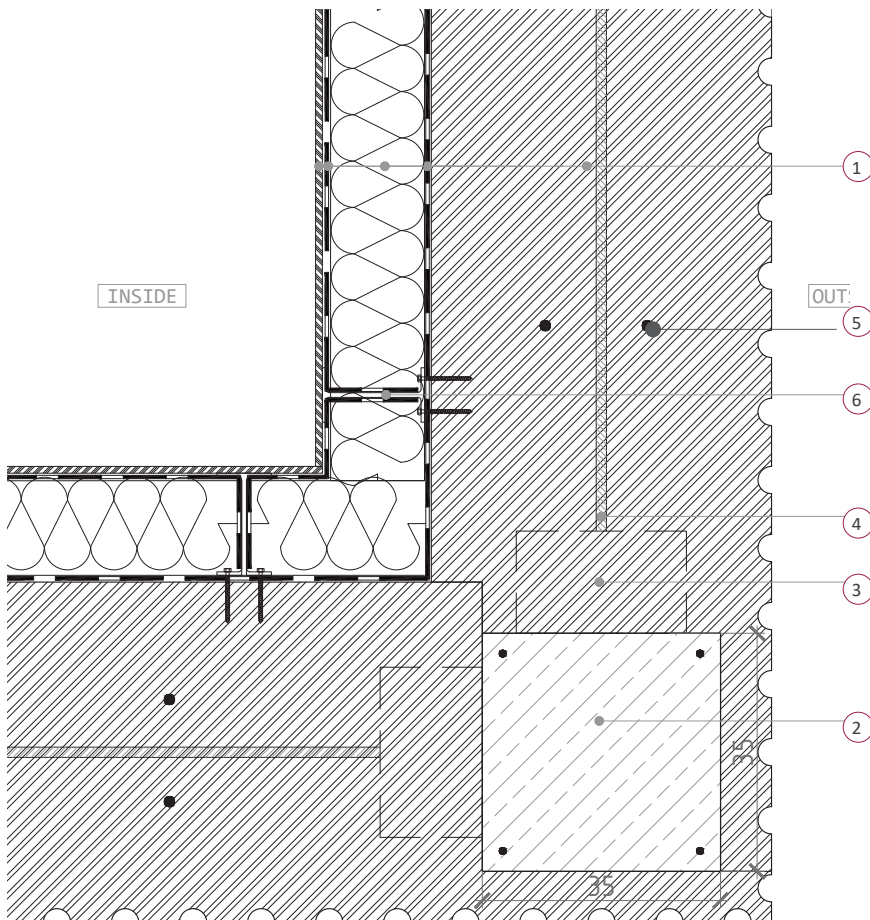
- 1 C profile
150 mm stainless steel bolted to stone wall on 20 mm PIR insulation
 - 2 Window
U 1.2 W/m²K
aluminium frame, double glazing
 - 3 Window stool
50 mm polished limestone
 - 4 Wall
2500x1500x500 mm structural stone panel
breather membrane
90 mm wool insulation
150 mm wool insulation in between 150 mm steel I beams
vapour control membrane
- WINDOW DETAIL, 1:5

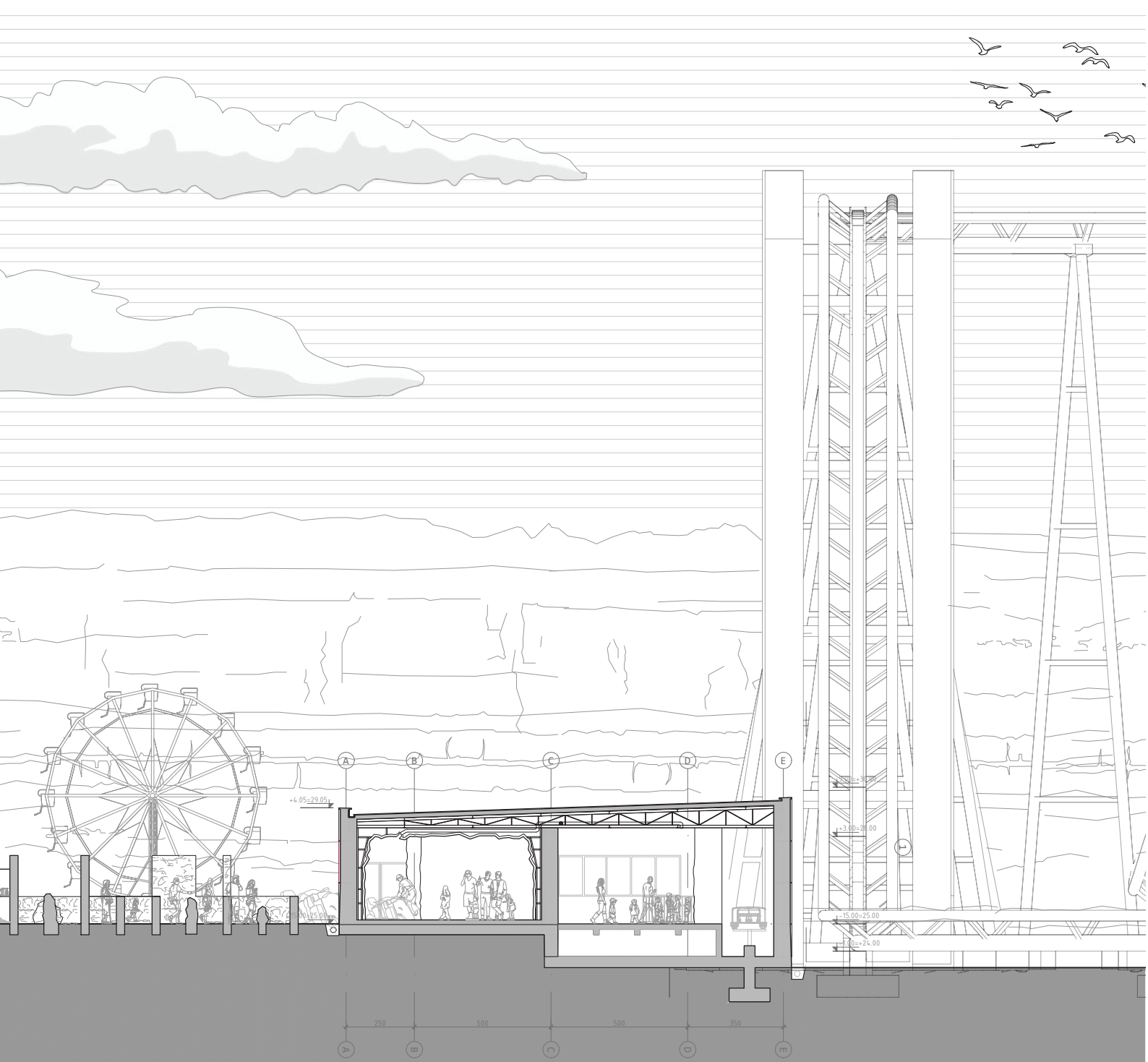
V4 Foundation Detail 1:5



H1 Wall Corner Detail 1:5

- 1 Wall
U 0,228 W/M²K | R 4,377 M²K/W
structural stone panels
2500x1500x 500 mm with rough
hewn texture
breather membrane
wool insulation 100 mm in be-
tween 150 mm steel i beams
vapour control membrane
plasterboard 22 mm
- 2 Reinforced Concrete Column
350x350 mm
- 3 Anchors For Pre-Stressing The
Stone Panel
- 4 Anchor Cable 6 Mm
- 5 Vertical Tension Cable
- 6 I column 100 mm bolted to stone





Attraction Threshold Section A-A 1:50

05

REFLECTIONS

While not claiming to have mastered deceit in architecture, the project has provided me with an opportunity to explore in great depth this topic and experiment with it in a productive way that would contribute to my professional development. The project achieves a tradition-oriented theme park through modern means to provide people with an experience of the atmosphere, materiality and scale of Tallinn and inspire further bold architectural proposals for the city.

On the value of deceit

The project responds to the immediate needs of the local community for diverse leisure spaces, including hotels, restaurants, theatres, bars, and cafes on the outskirts/of Lasnamae, which also opens up many job opportunities for the community there. It provides a valuable addition to the city as a different type of leisure space, attracting diverse social groups - locals from all generations, tourists, disabled are allowed by design. At the same time, the project is deliberately unethical in the sense that it uses deceitful techniques to manipulate circulation and one perception of architecture to provide a pleasurable experience. Based on my findings and experience from the project, this topic proved very extensive and opened up opportunities for further academic research.

Similar strategies as used by theme parks are used by other immersive architectures such as museums, casinos, pleasure gardens, shopping malls, and theatres, where one is required to suspend their disbelief to enjoy a play or go through a carefully manipulated path to pass through the greatest number of shops, or to spend more and more on gambling, losing track of time. In this way, the design techniques I learned by designing a theme park are highly transferable to the design of other spaces for leisure.

The project also re-considers the importance of deceitful and escapist spaces and their architecture for the context of Tallinn, which are currently a point of debate in architectural discourse by bringing out the qualities of disorienting spaces to immerse, instill imagination and provide a space to suspend our habits and belief. In the context of honesty and dishonesty in the architecture debate, the project makes a case for the value of dishonesty, allowing architecture to surprise and make us wonder.

Theme parks are valuable spaces for escape that provide an imaginative alternative to reality, which in turn can make people critical and want to change the outside reality.

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On theme parks

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