



Travel to Estonia



Estonian waterfront



Visualisation of the shipbuilding school, looking at the west facade



Map, by author



Port of Tallinn. 1853, author Aleksei Bogoljubov. Courtesy of Kunstimuseum.

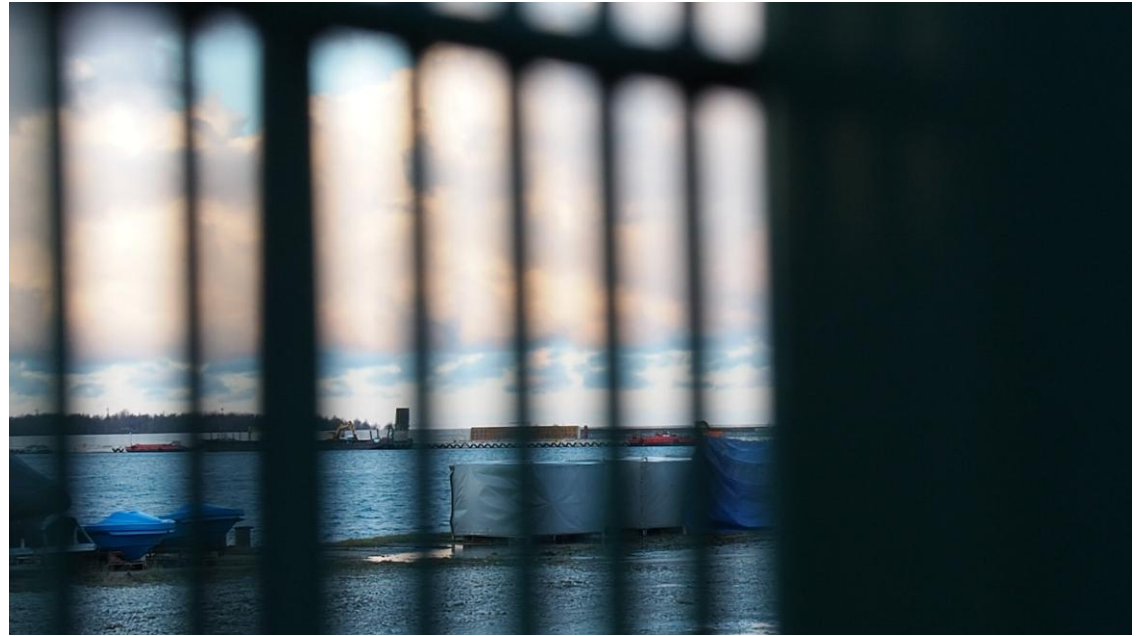


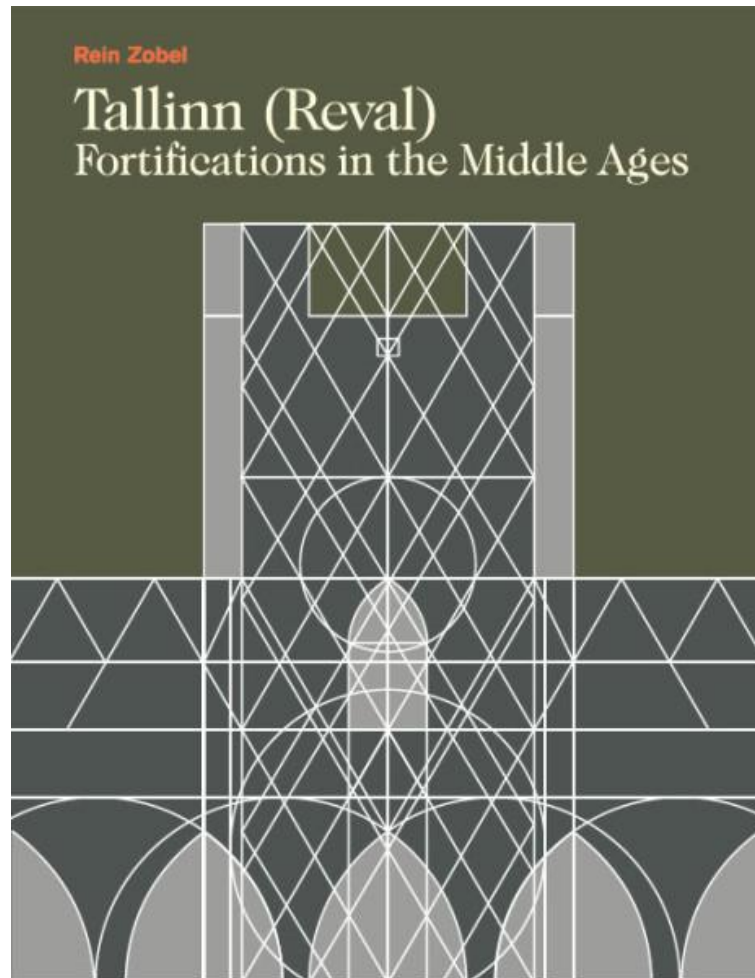
Photo and video, by author



Mapping of coastal walk, points of inaccessibility. By author.



Interviewed residents as part of 'Scaling stories' exercise, photos by Balint



Tallinn (Reval). Fortifications in the Middle Ages, by Rein Zobel



Kalaranna fortress. Photo by author.

1 – Fortification and militarisation

Border between land and sea, rather than shared urban space



The last look at Tallinn for the fleeing refugees, 1944. Courtesy of Hans Vilper and Estonian Archives private collection

1 – Fortification and militarisation

Border between land and sea, rather than shared urban space

2 – Erasure of nautical heritage

Not only physical, but also social and cultural



Access prohibited. Photo by author.

1 – Fortification and militarisation

Border between land and sea, rather than shared urban space

2 – Erasure of nautical heritage

Not only physical, but also social and cultural

3 – Privatisation and commercialisation

Prioritising industrial and commercial activities over public ones

**Physical, social and cultural
disconnection to the sea**
and fading nautical practices

1 – Fortification and militarisation

Border between land and sea, rather than shared urban space

2 – Erasure of nautical heritage

Not only physical, but also social and cultural

3 – Privatisation and commercialisation

Prioritising industrial and commercial activities over public ones

Shipbuilding school

Shipbuilding school

*In a vacant military barrack along Tallinn's
northwestern coast*

Shipbuilding school

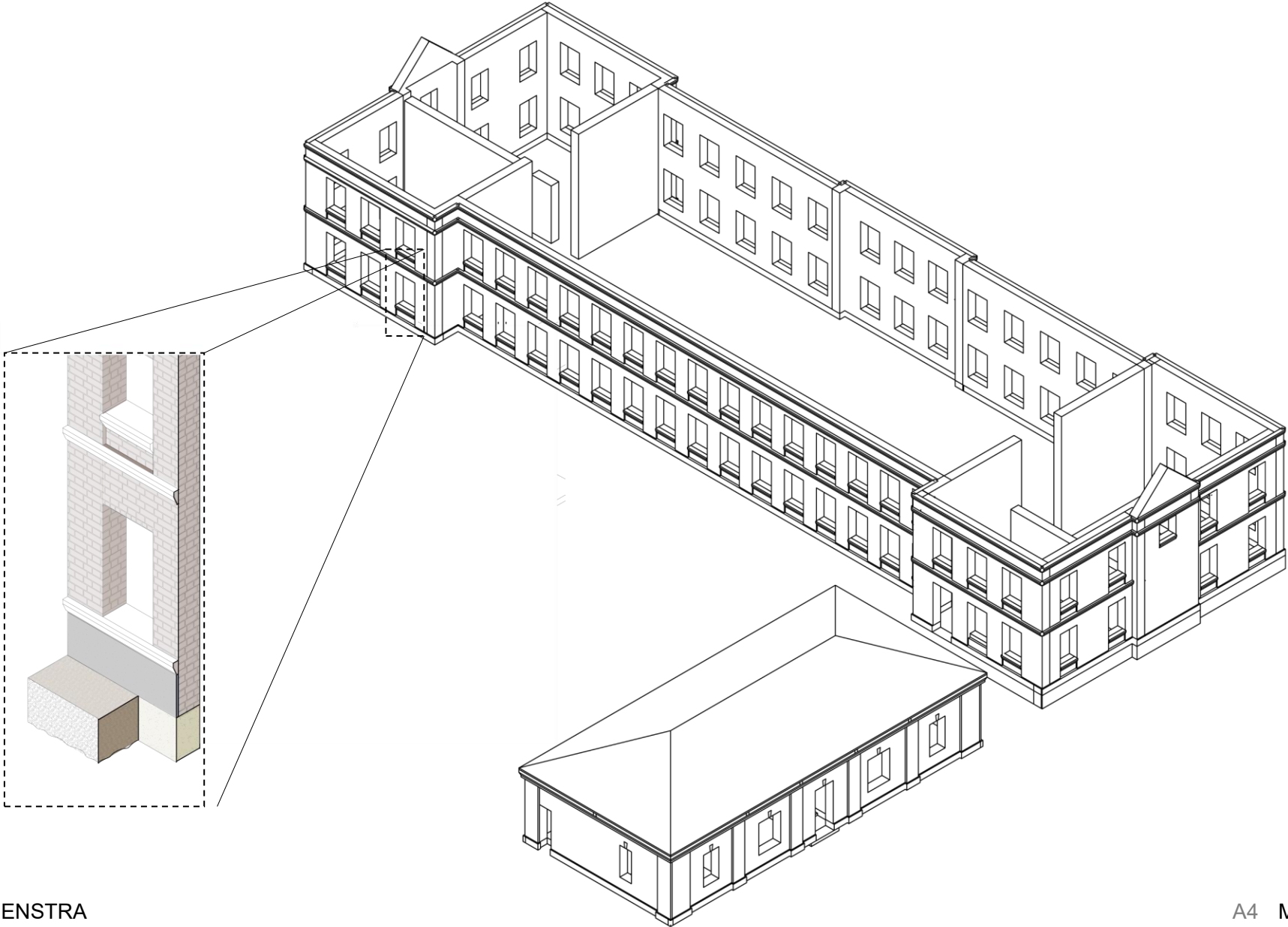
*In a vacant military barrack along Tallinn's
northwestern coast*

For residents, students, visitors and boats



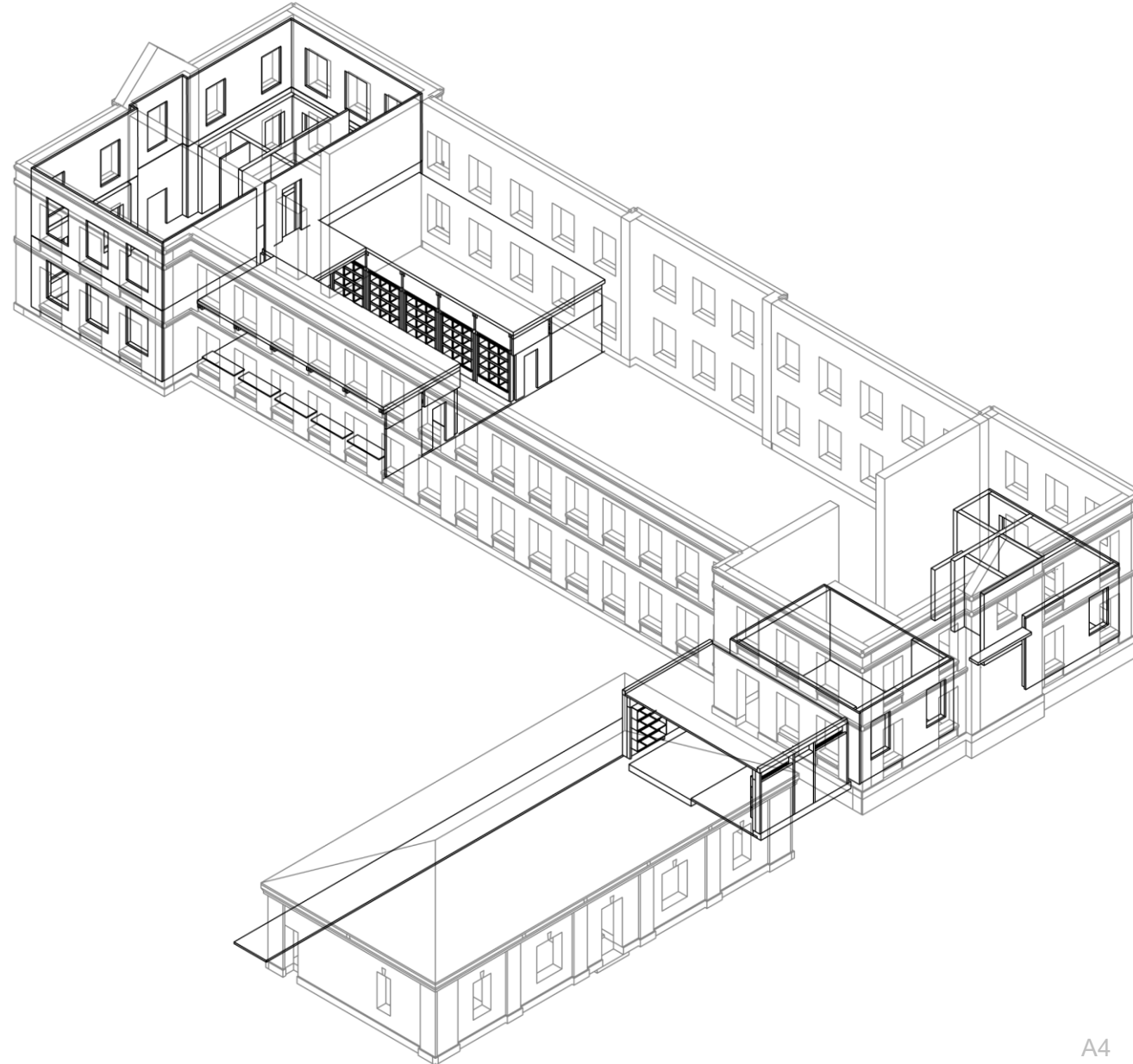
preserve existing

DESIGN STRATEGY



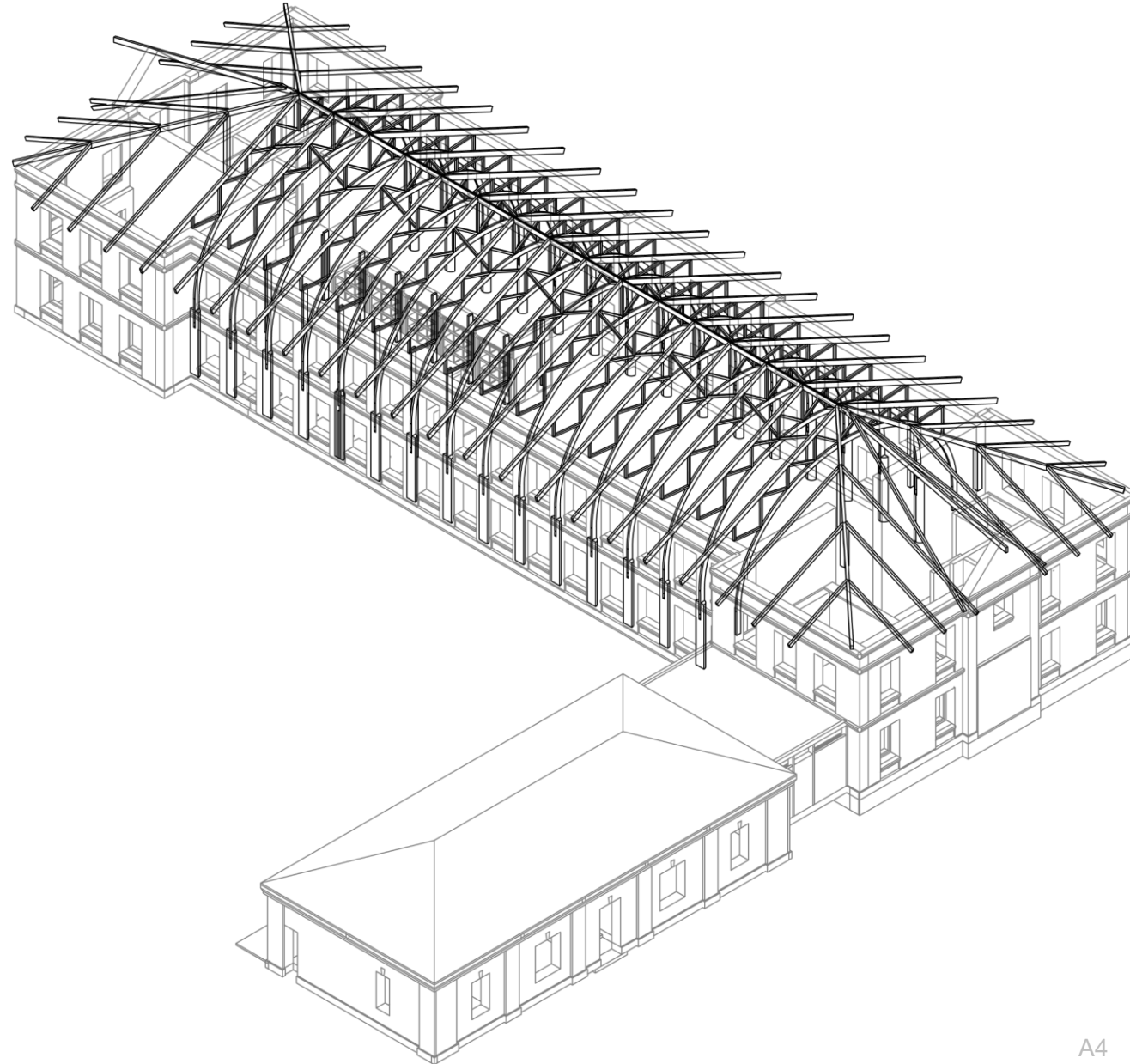
partial demolition

DESIGN STRATEGY



timber addition

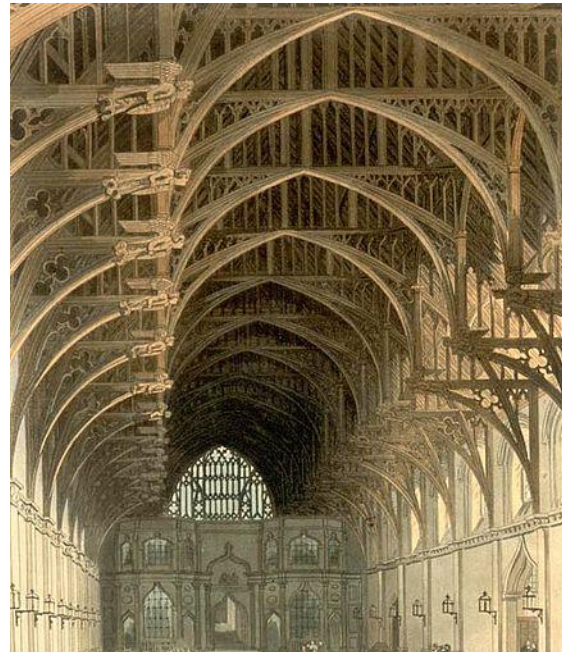
DESIGN STRATEGY



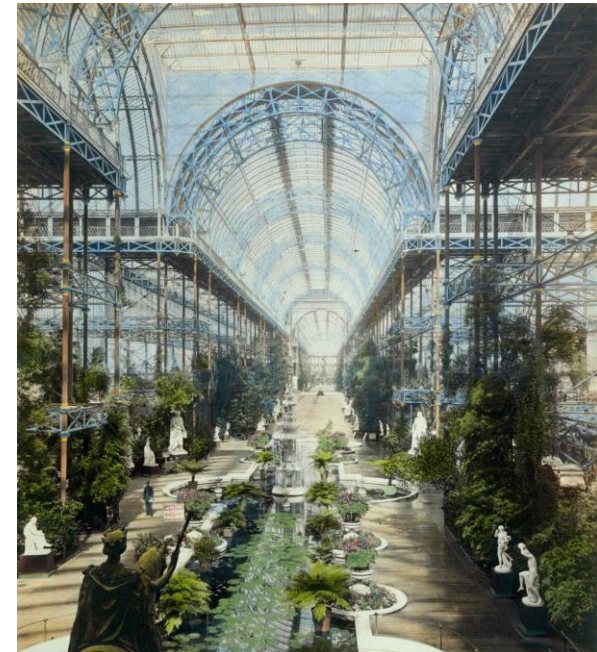
How has shipbuilding informed architectural design historically?



Urnes stave church, Norway. Drawing by Einar Oscar Schou.



Westminster hall in London. Drawing by Rudolph Ackermann.

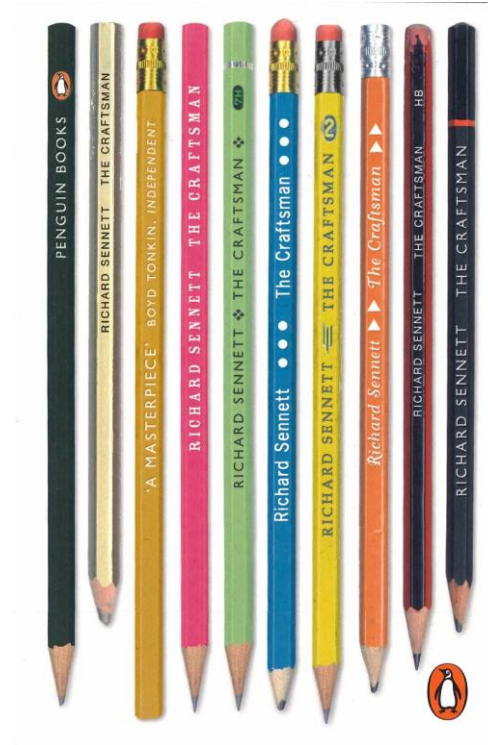


Crystal Palace, London. Courtesy of Historic England Archive.

How has shipbuilding informed architectural design historically?

Shipbuilders were carpenters

*The same craftsmen practicing within multiple
disciplines*



The Craftsman by Richard Sennet (2008).

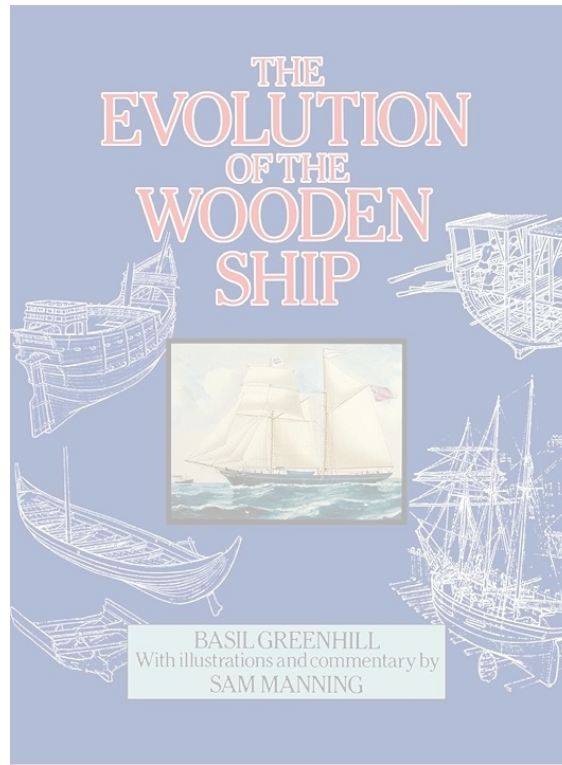
Design- and research through making

Using models and handdrawing

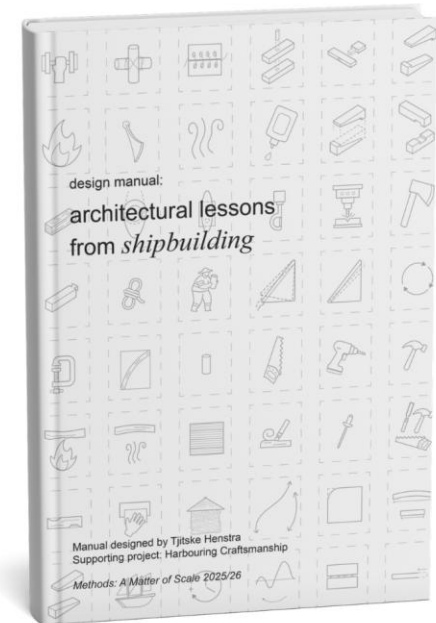
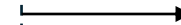


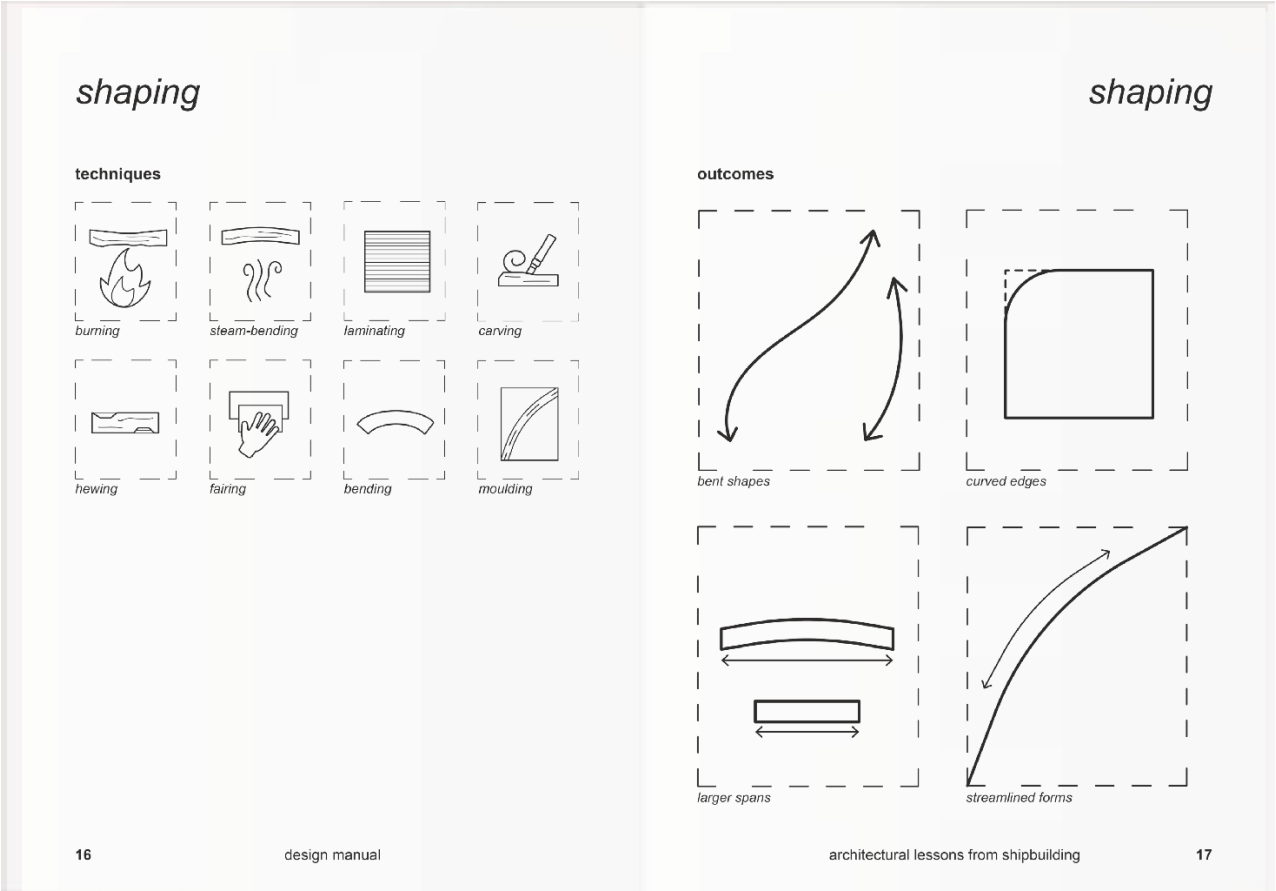


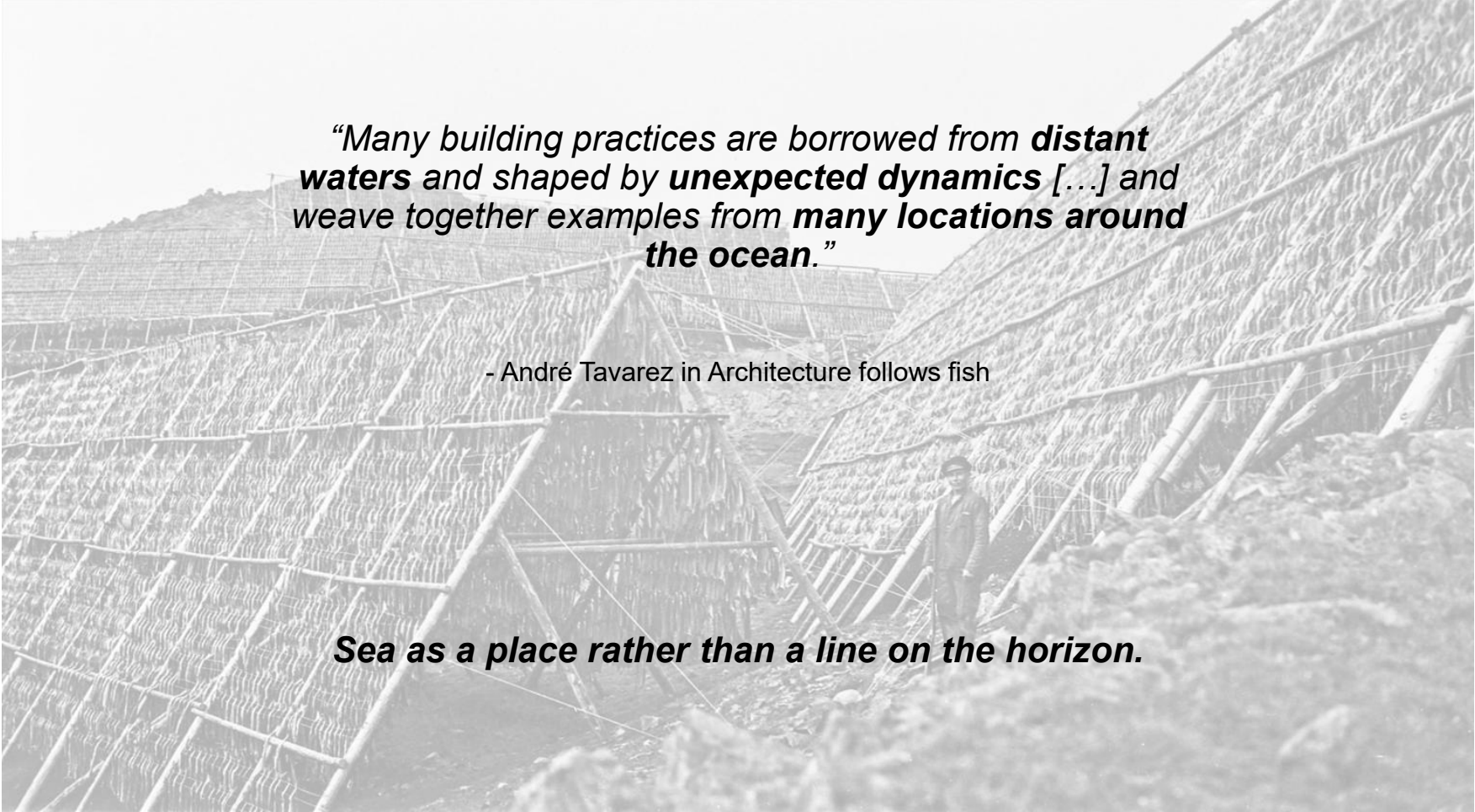
Knowledge on woodworking techniques and materials



History of seafaring and shipbuilding





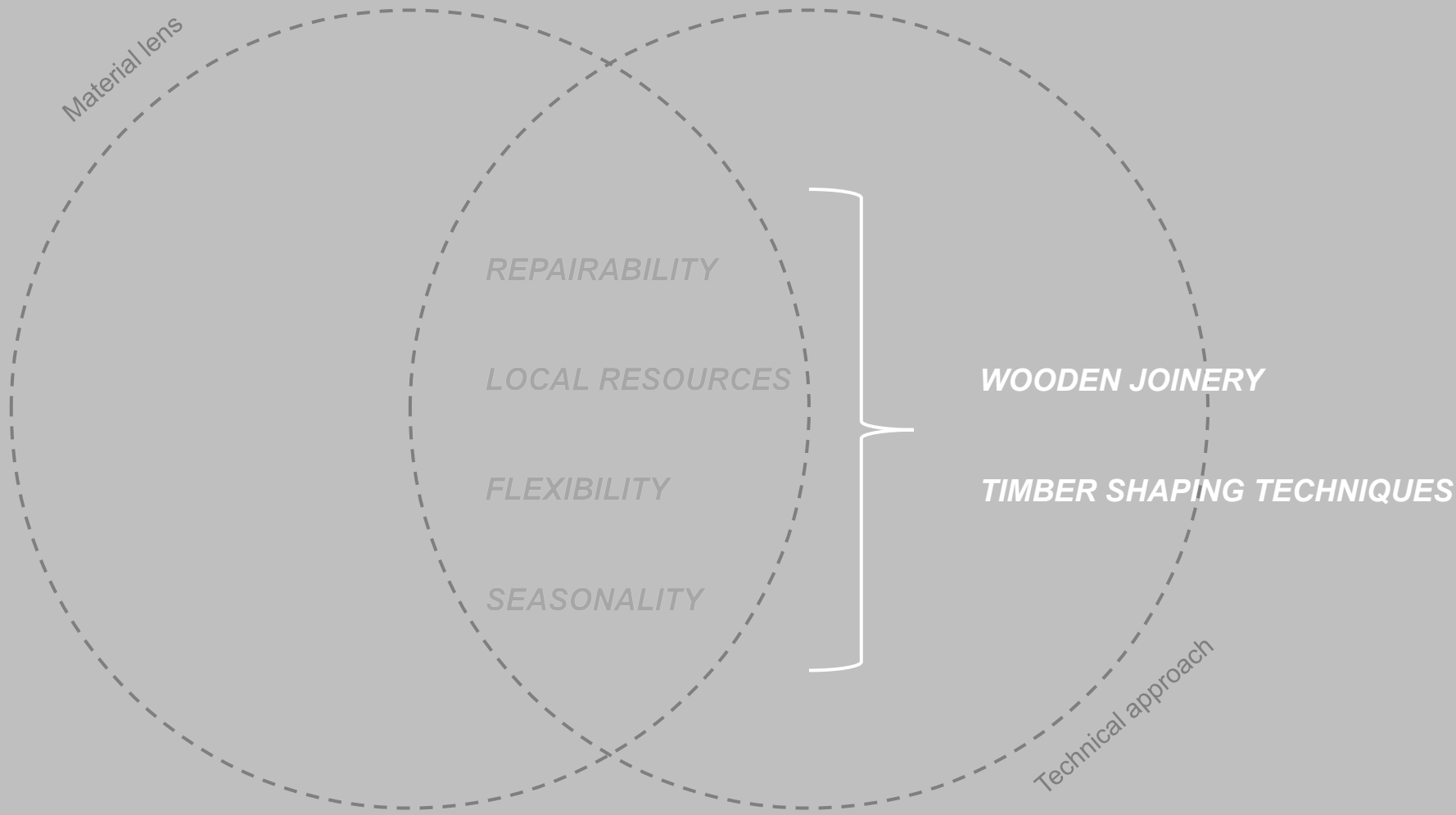


*“Many building practices are borrowed from **distant waters** and shaped by **unexpected dynamics** [...] and weave together examples from **many locations** around **the ocean.**”*

- André Tavaréz in Architecture follows fish

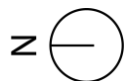
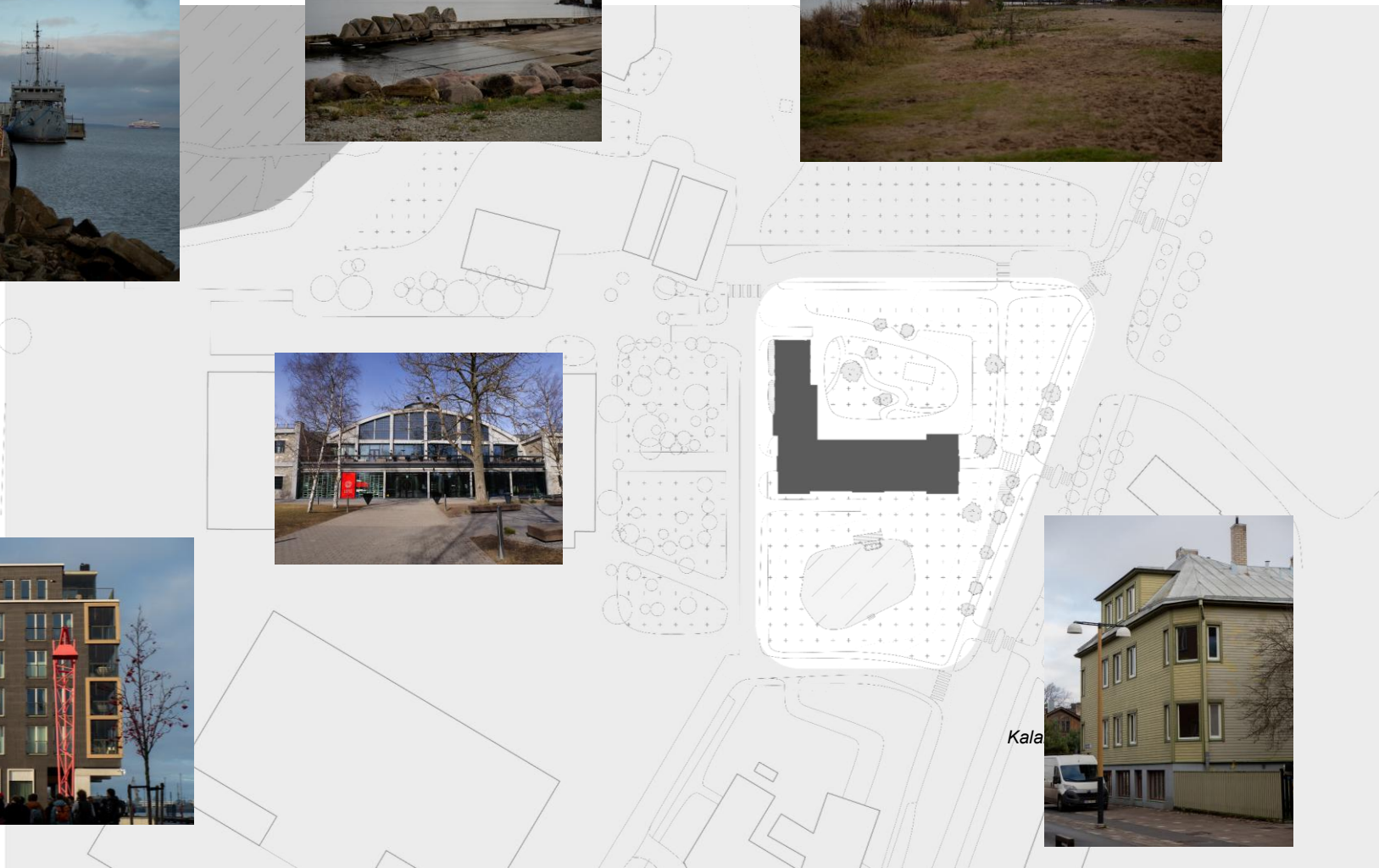
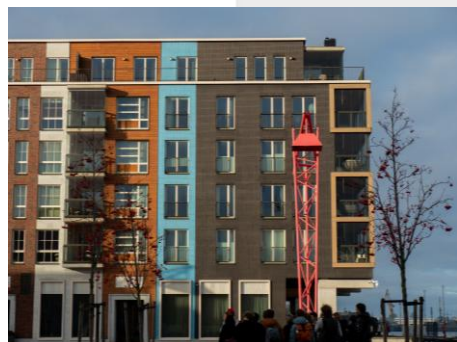
Sea as a place rather than a line on the horizon.

Tørrfisk driers, Honningsvåg, 1935. Courtesy of Museene for kystkultur og gjenreisning i Finnmark



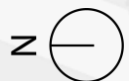


Entrance to the building in summer

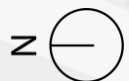


Proposed design location. By author.

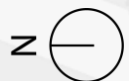
- existing
- preservation
- demolition
- addition



- existing
- preservation
- demolition
- addition



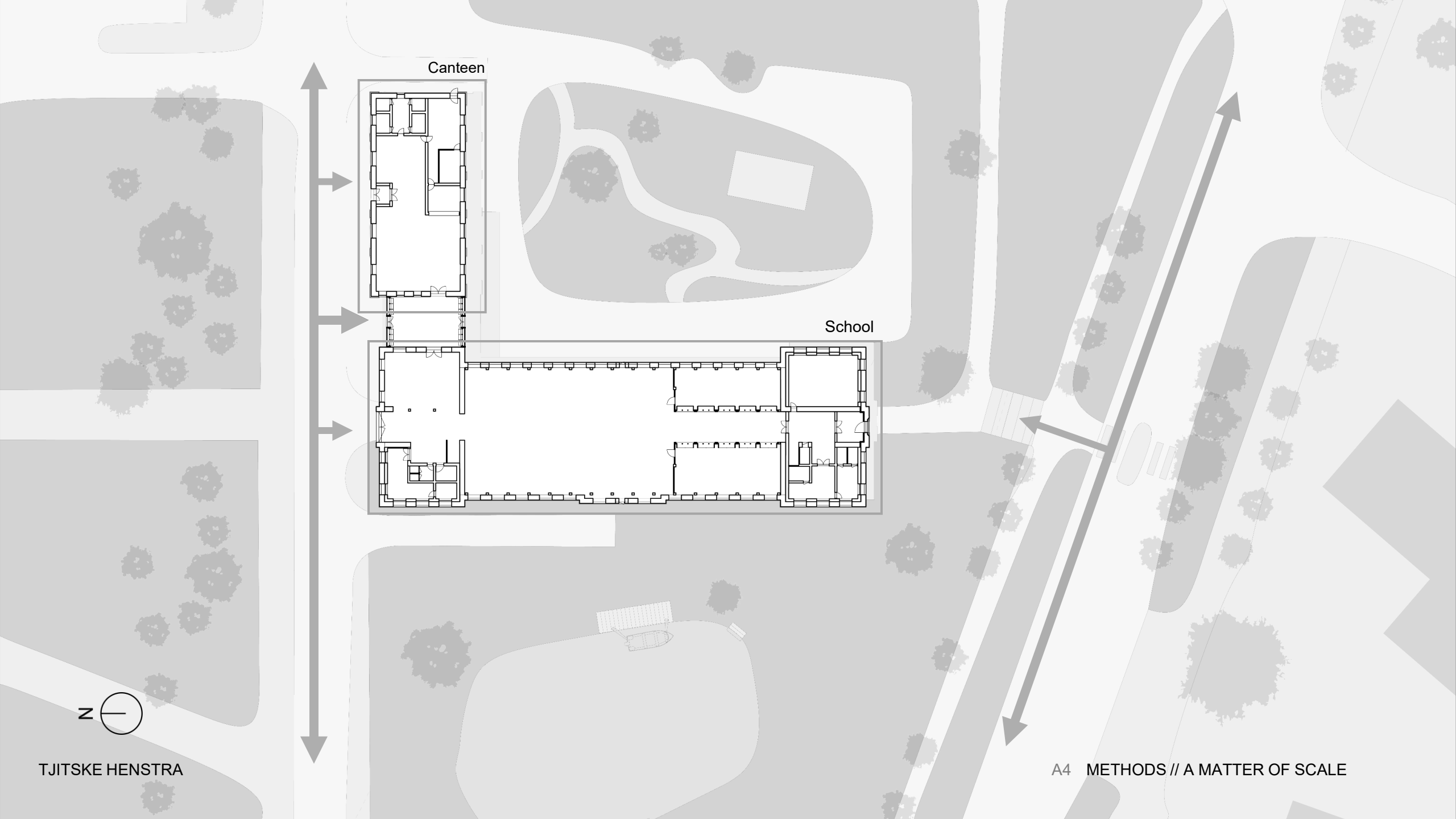
- existing
- preservation
- demolition
- addition



- existing
- preservation
- demolition
- addition





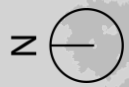
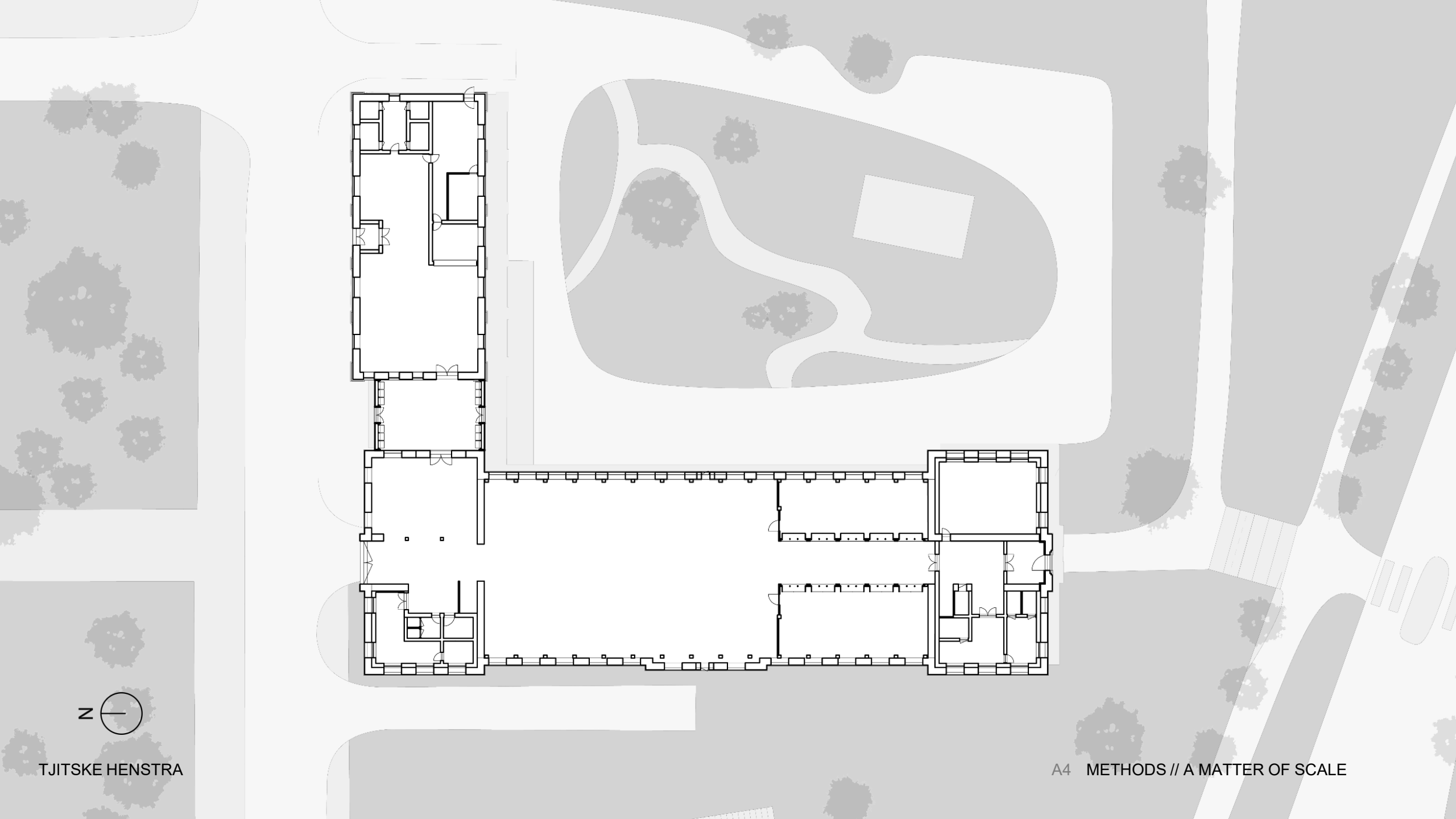


Canteen

School

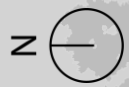
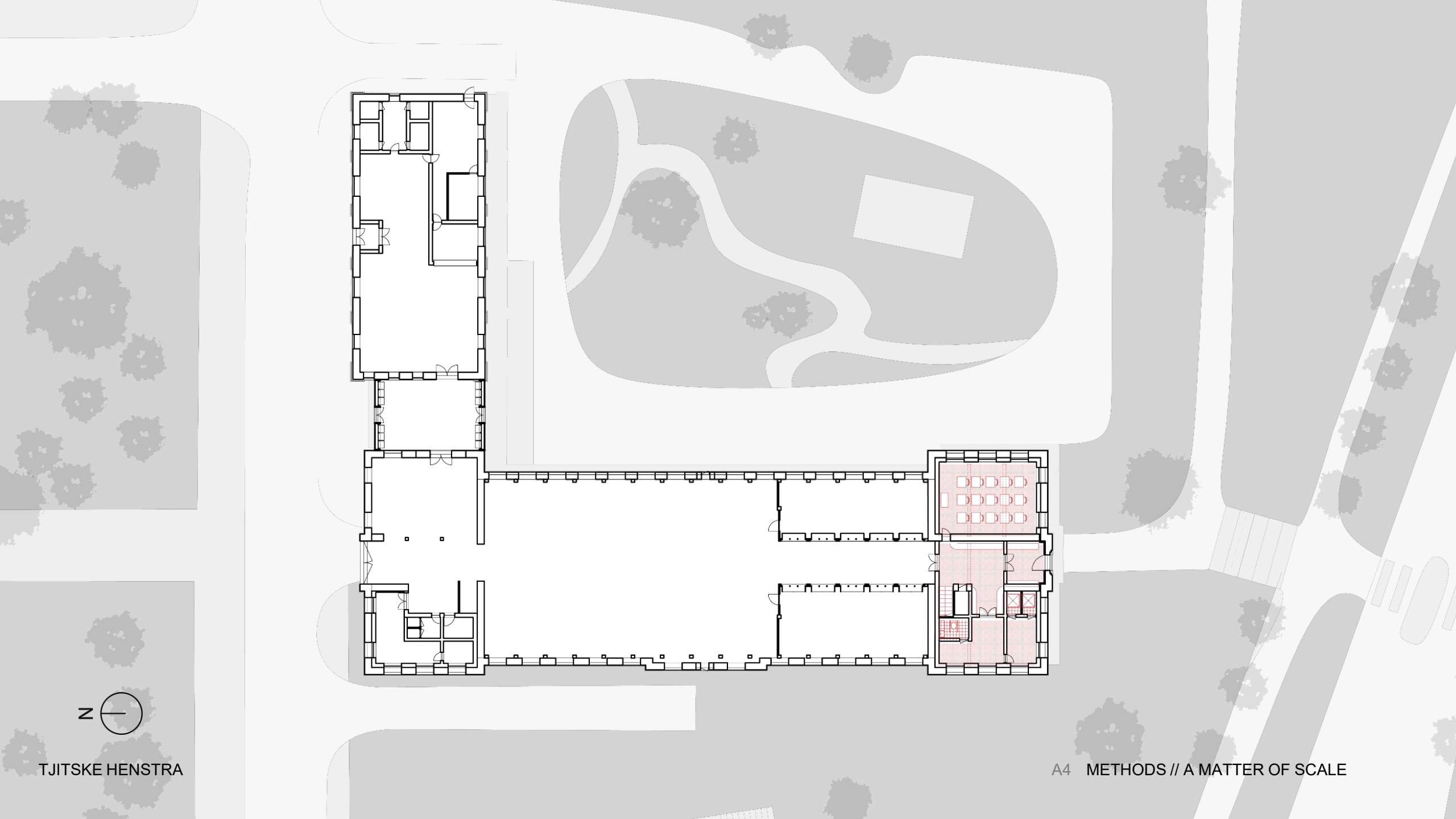


TJITSKE HENSTRA



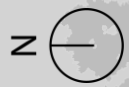
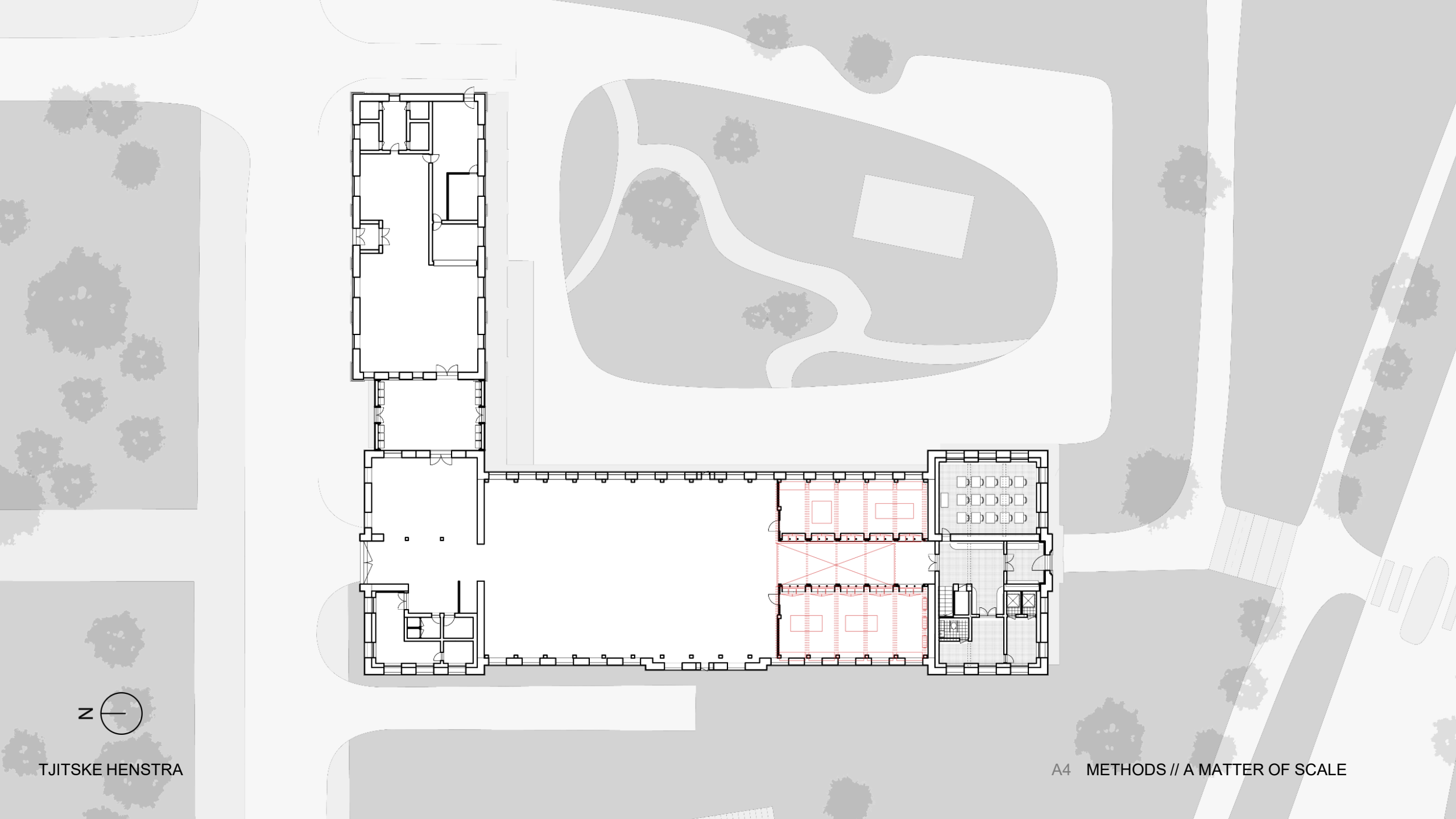
TJITSKE HENSTRA

A4 METHODS // A MATTER OF SCALE



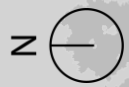
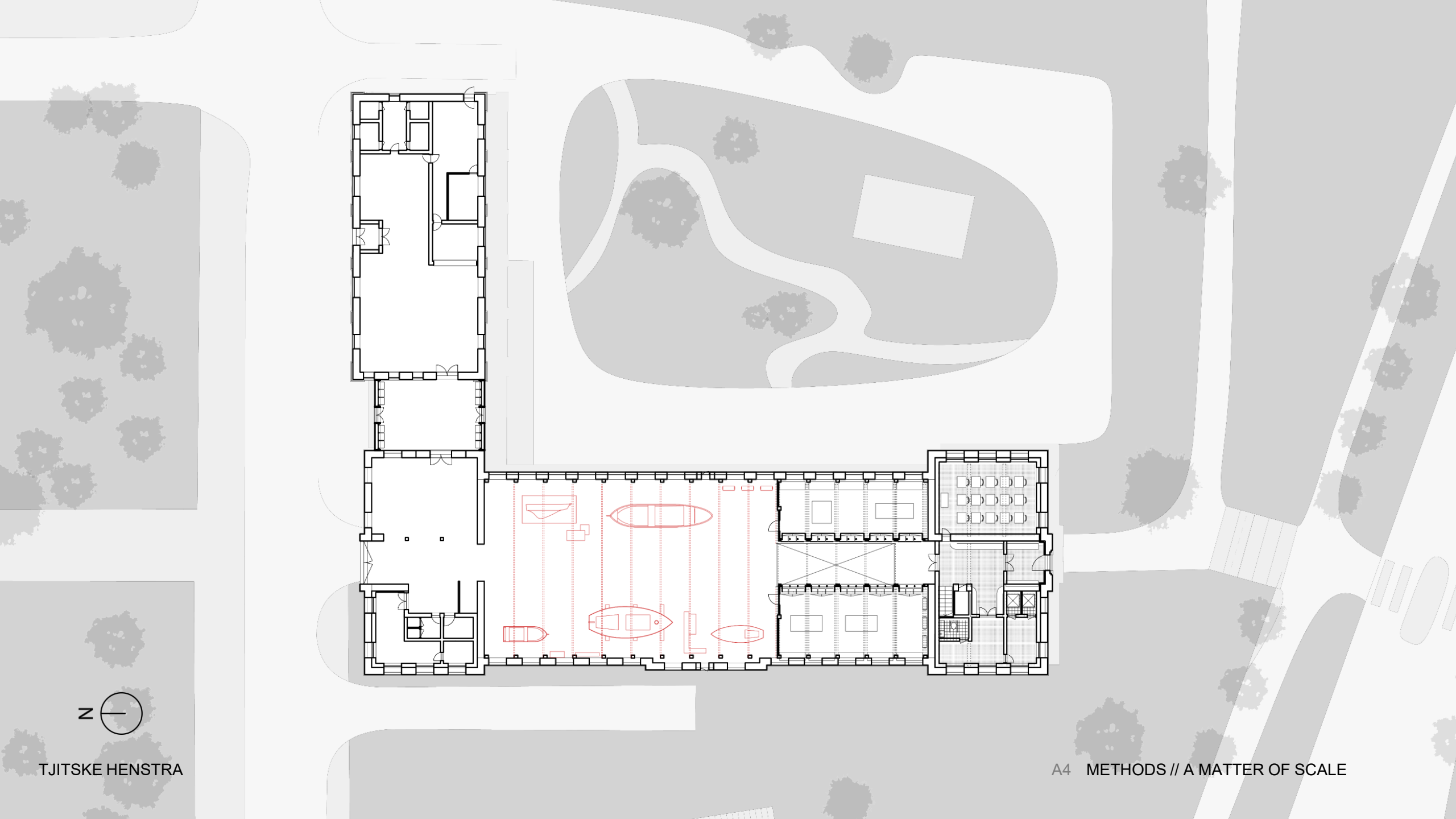
TJITSKE HENSTRA

A4 METHODS // A MATTER OF SCALE

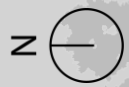
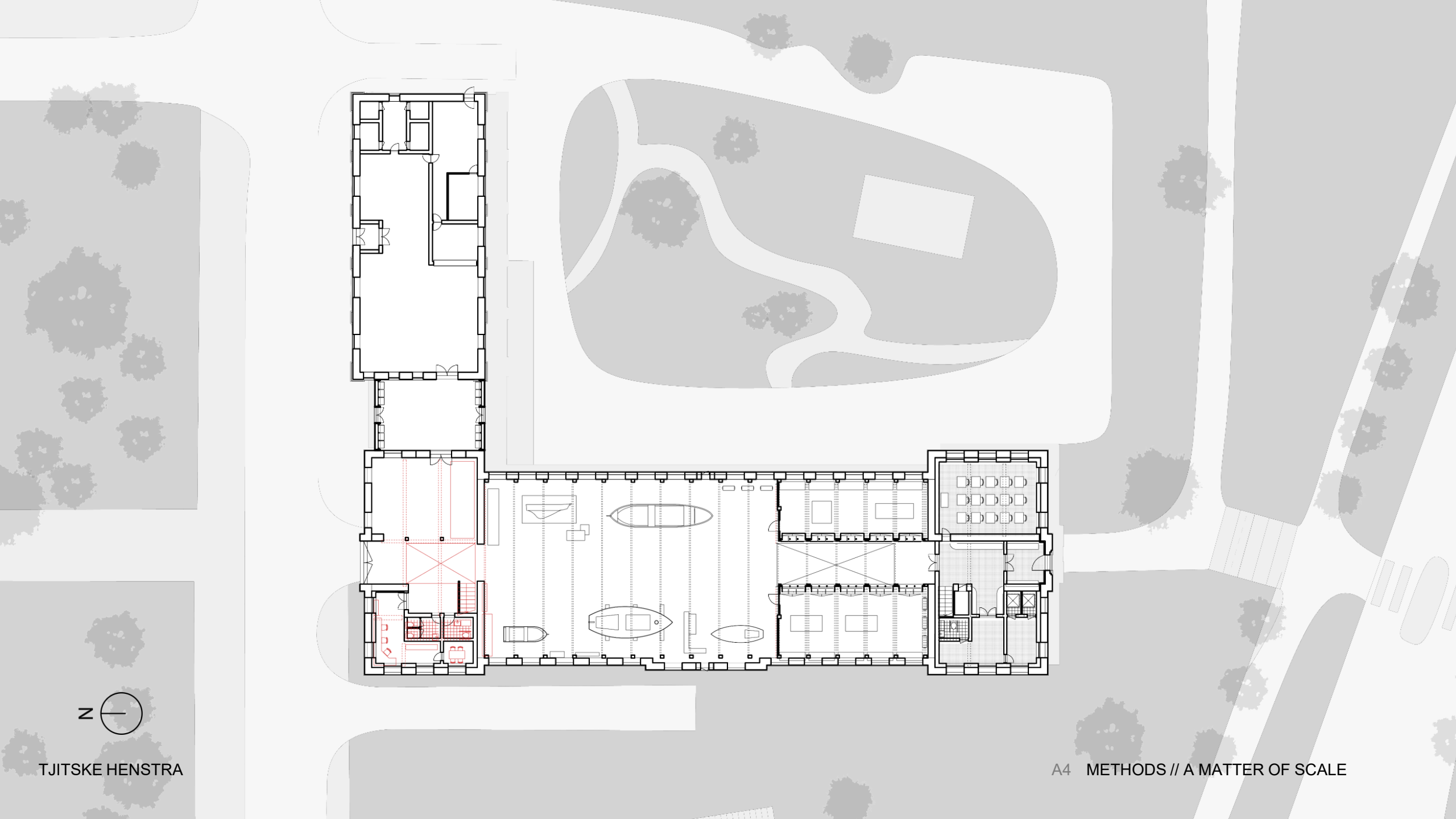


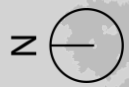
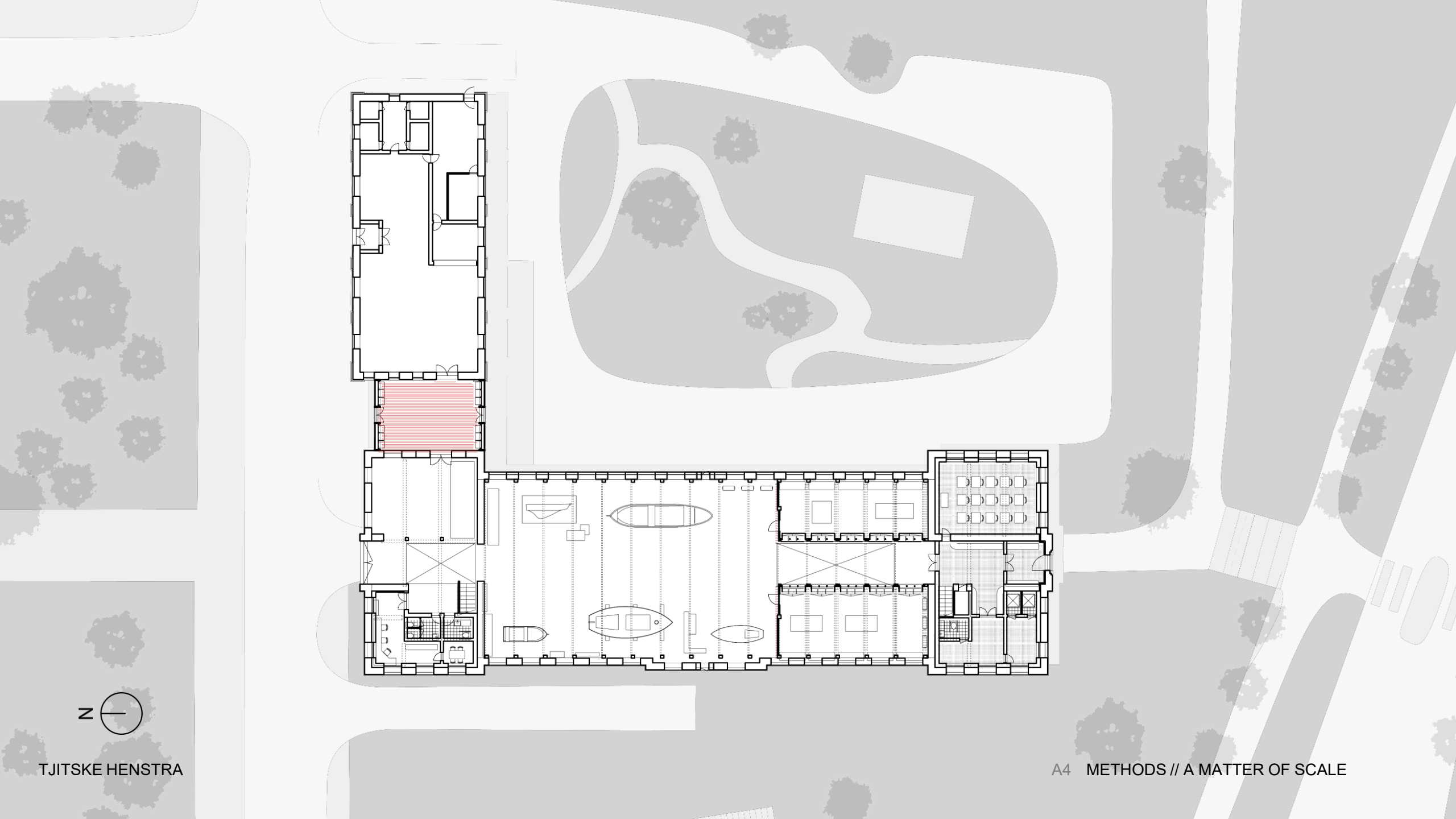
TJITSKE HENSTRA

A4 METHODS // A MATTER OF SCALE

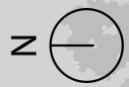
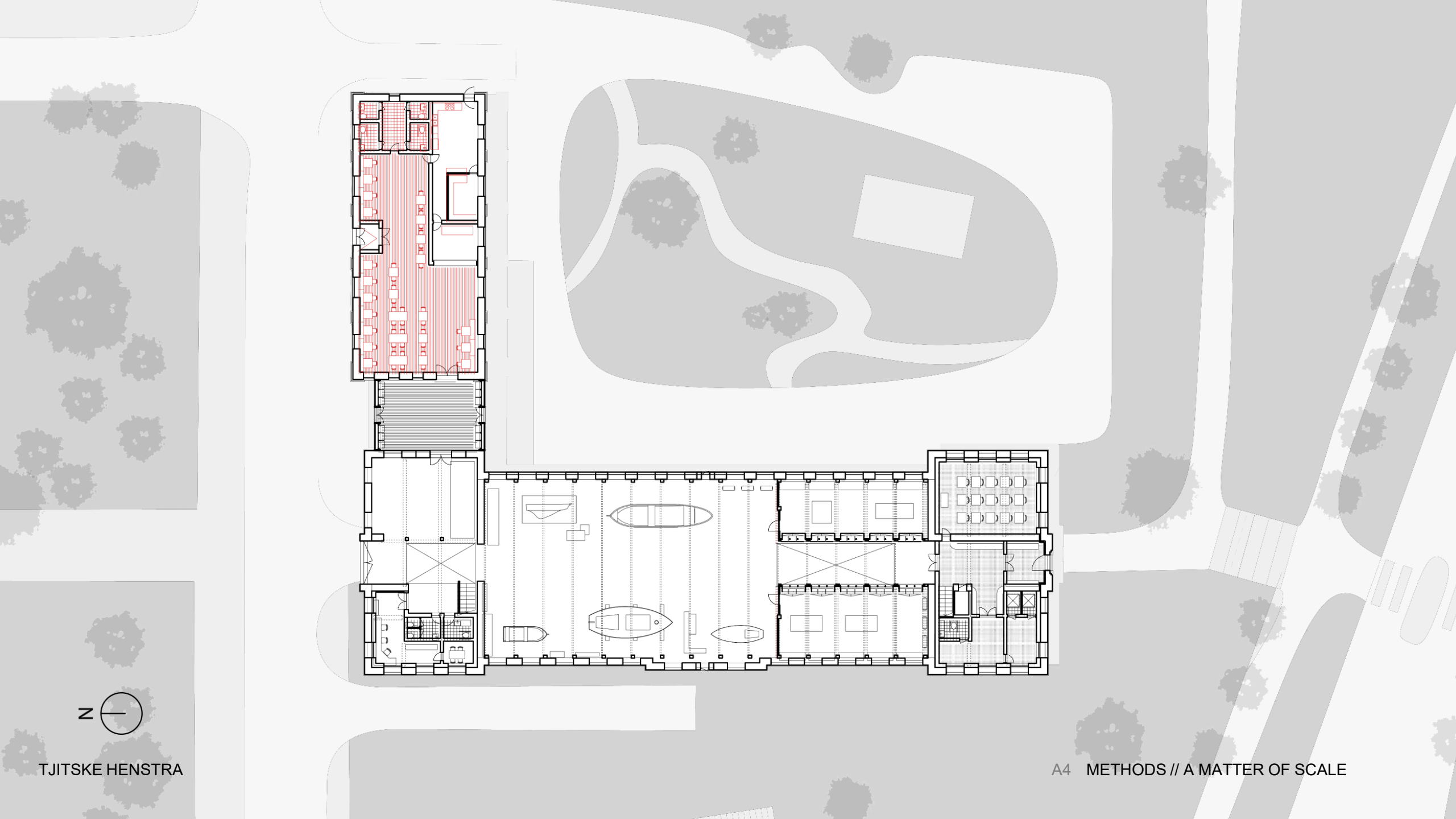


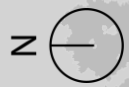
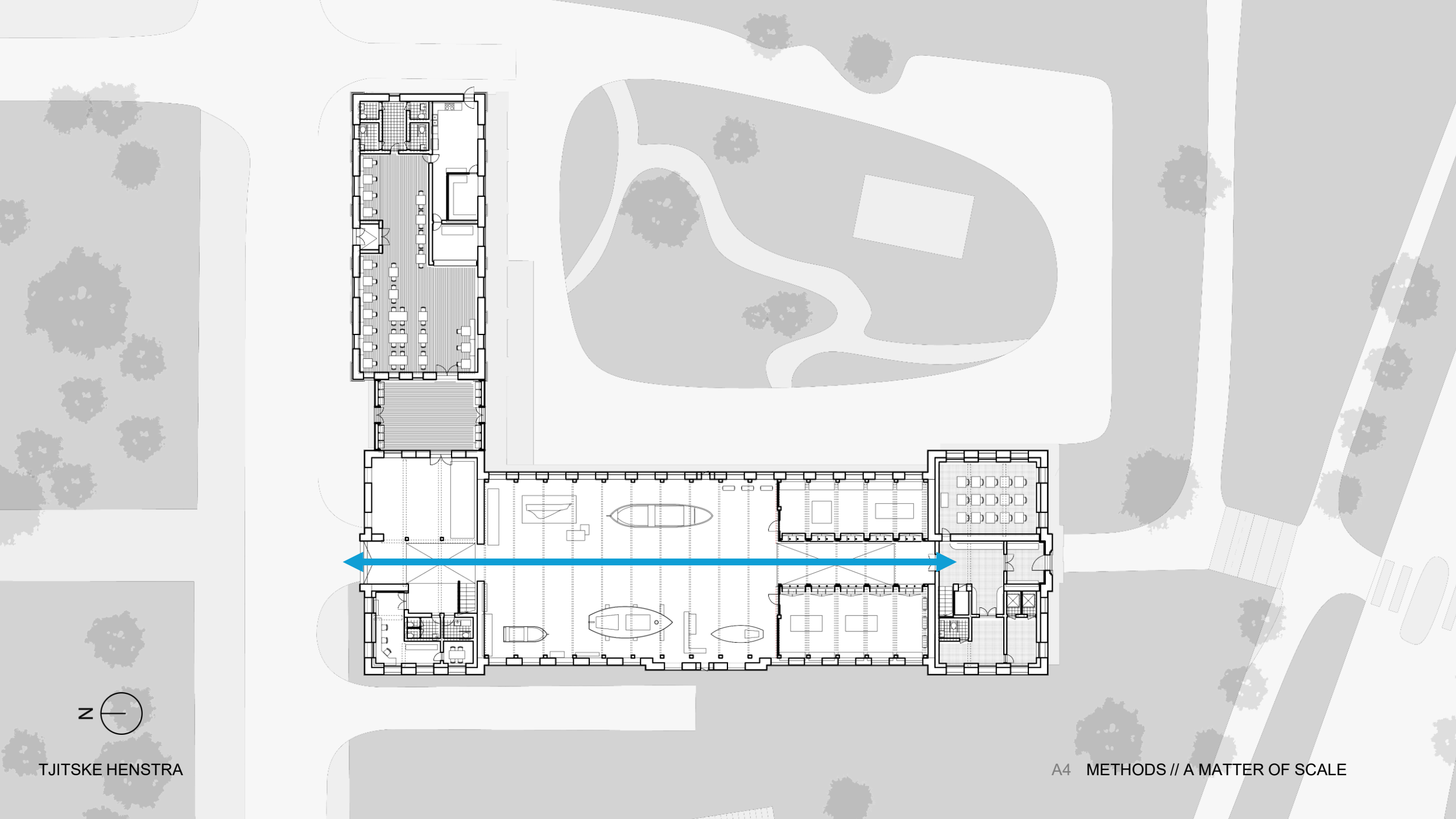
TJITSKE HENSTRA





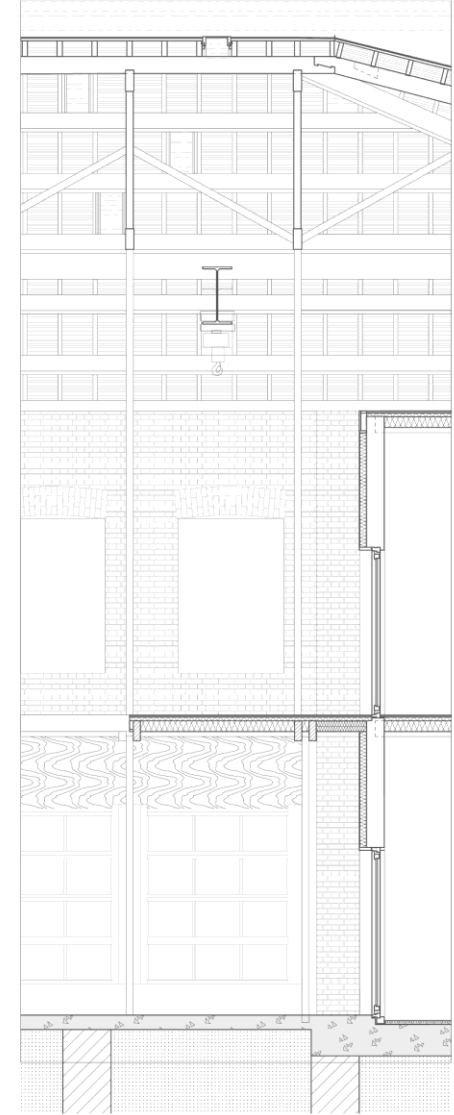
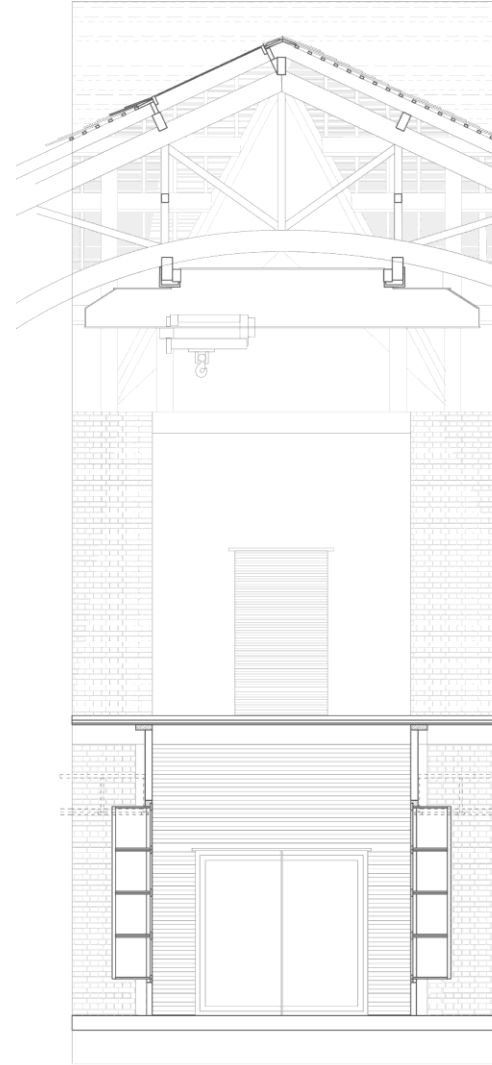
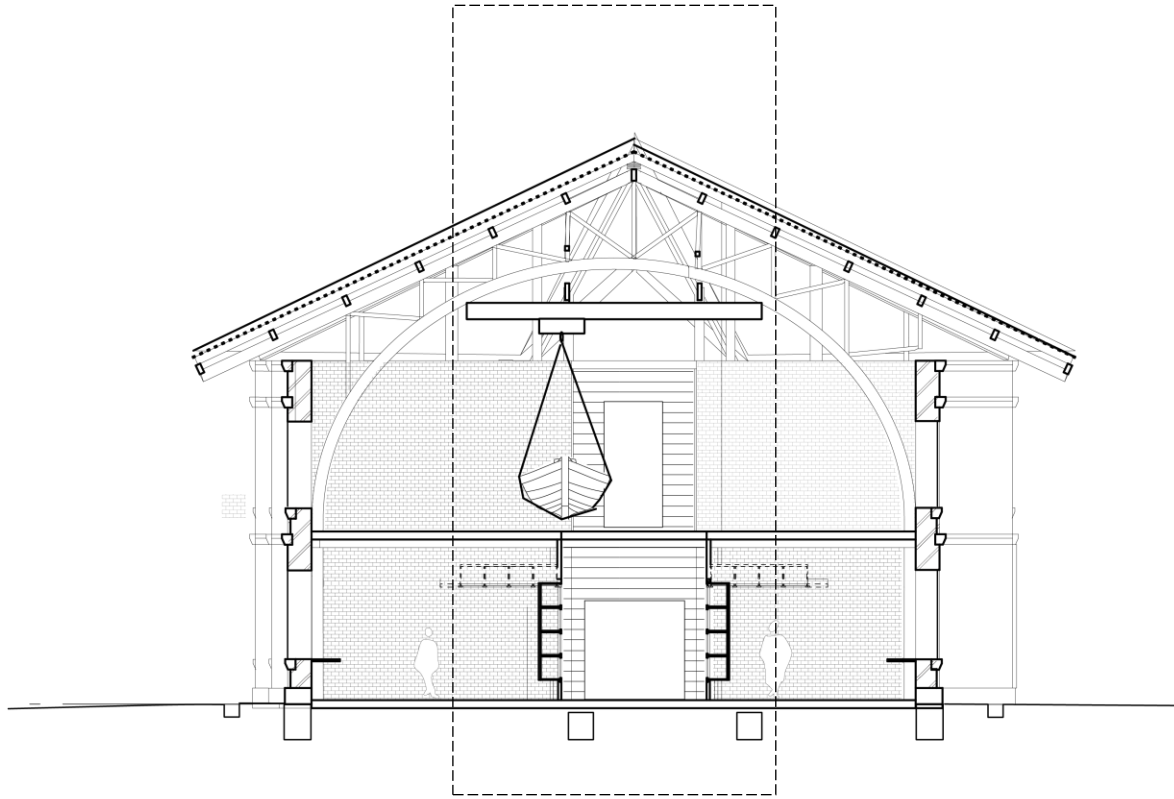
TJITSKE HENSTRA



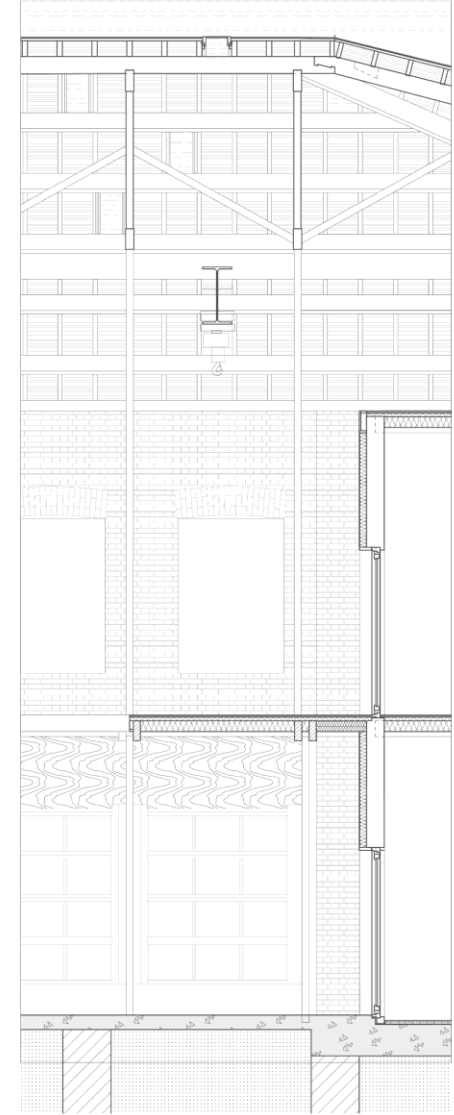
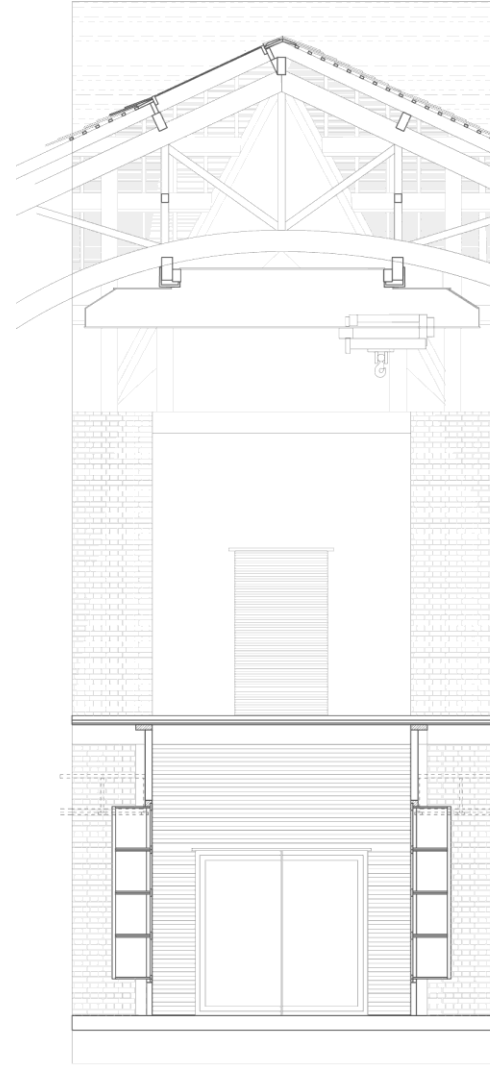
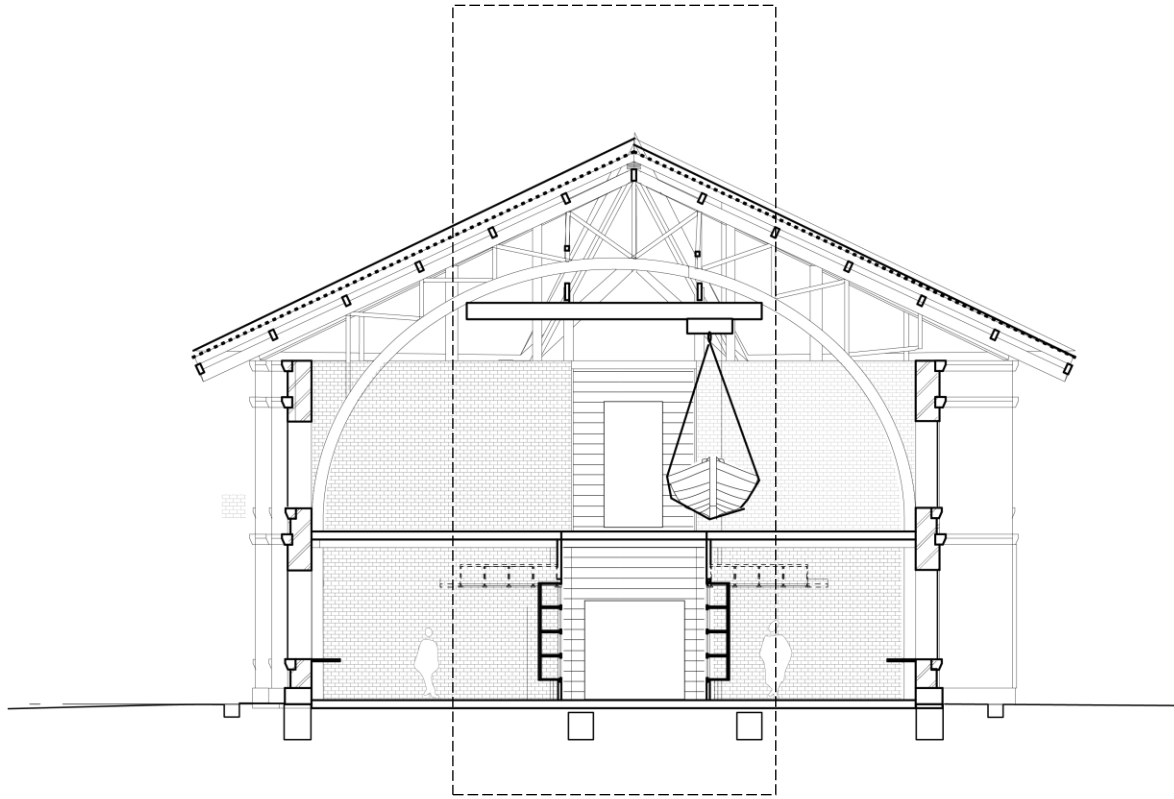




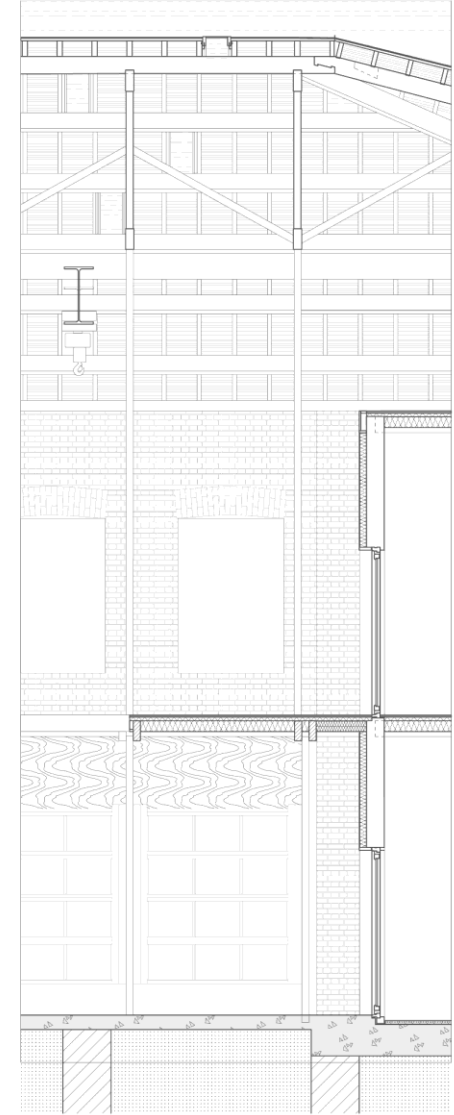
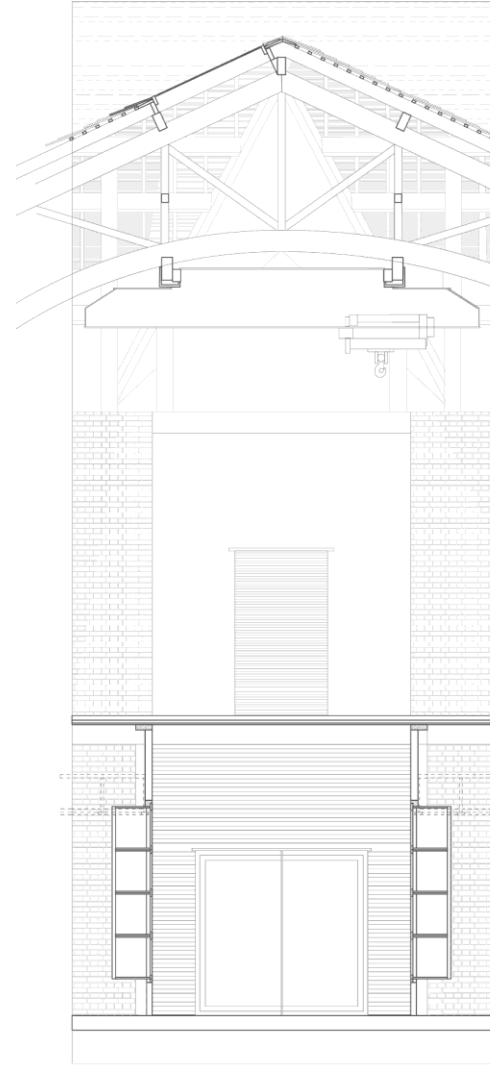
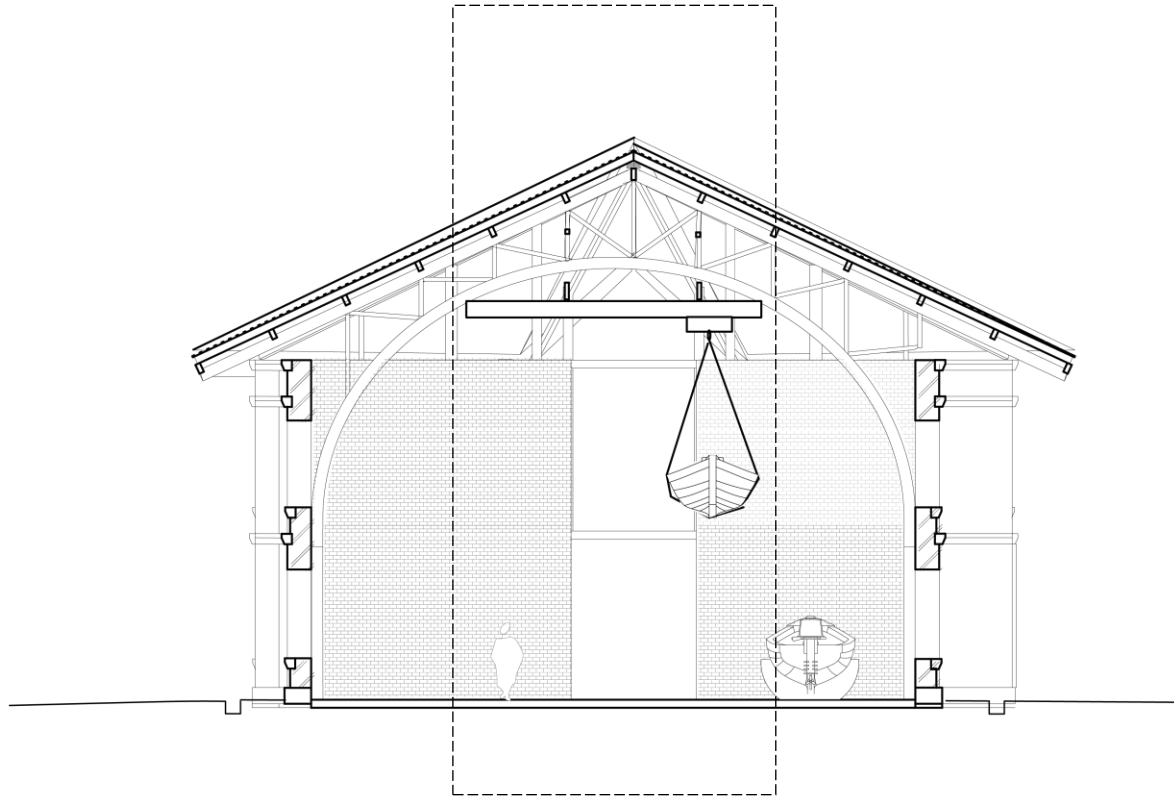
flexibility and movement



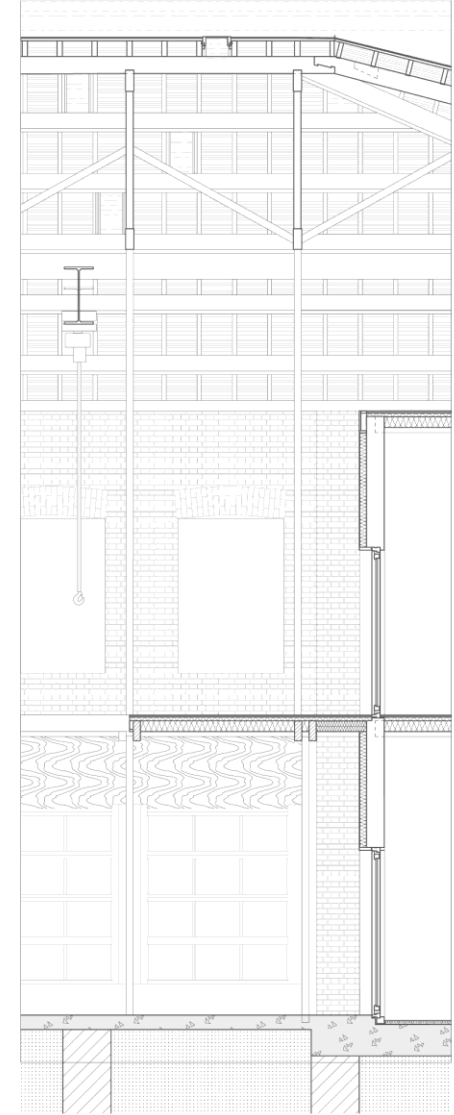
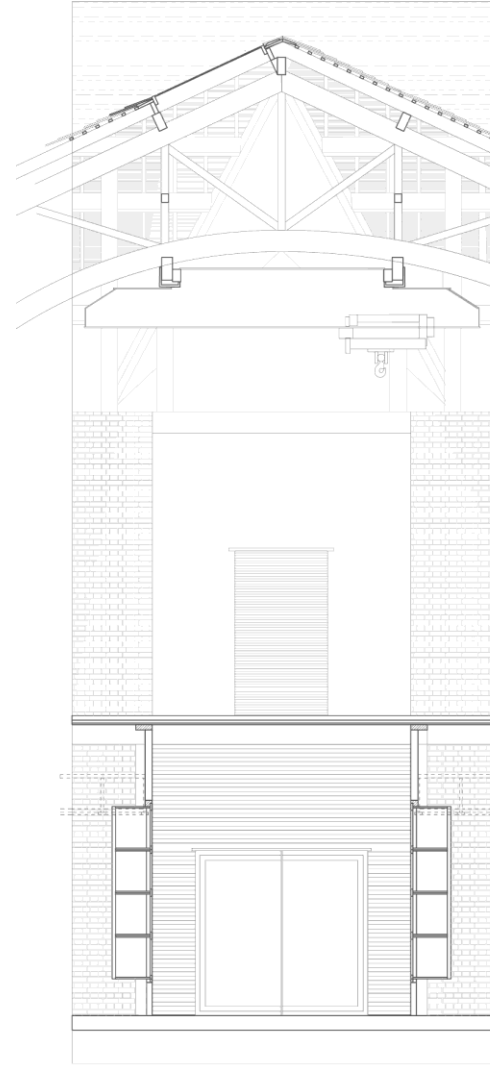
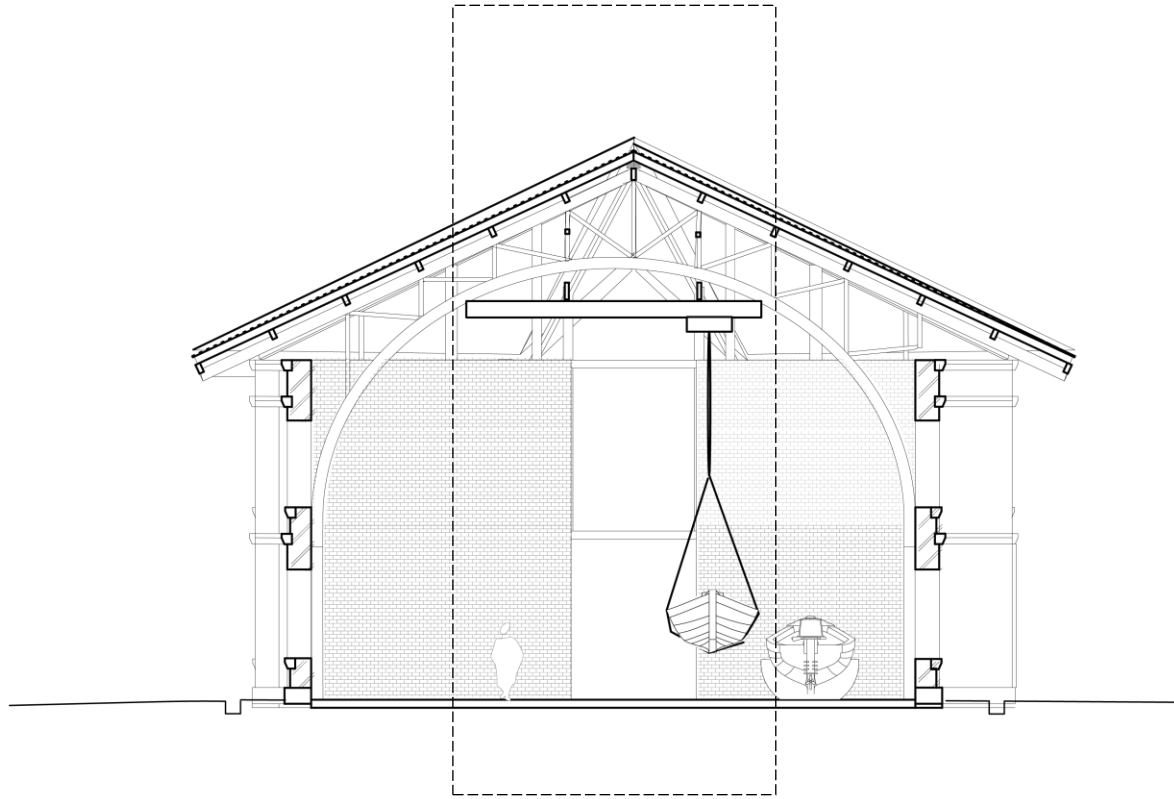
flexibility and movement



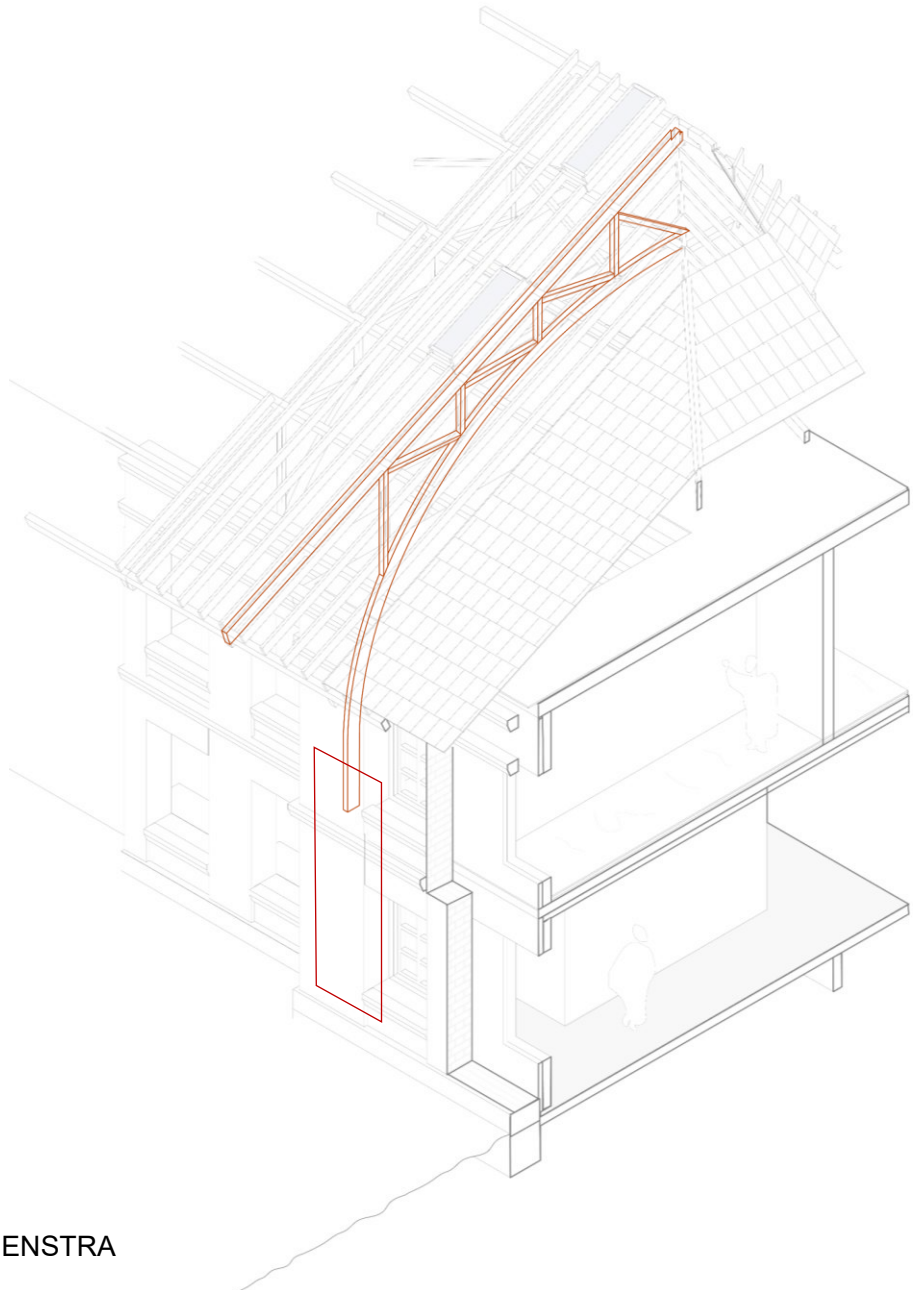
flexibility and movement



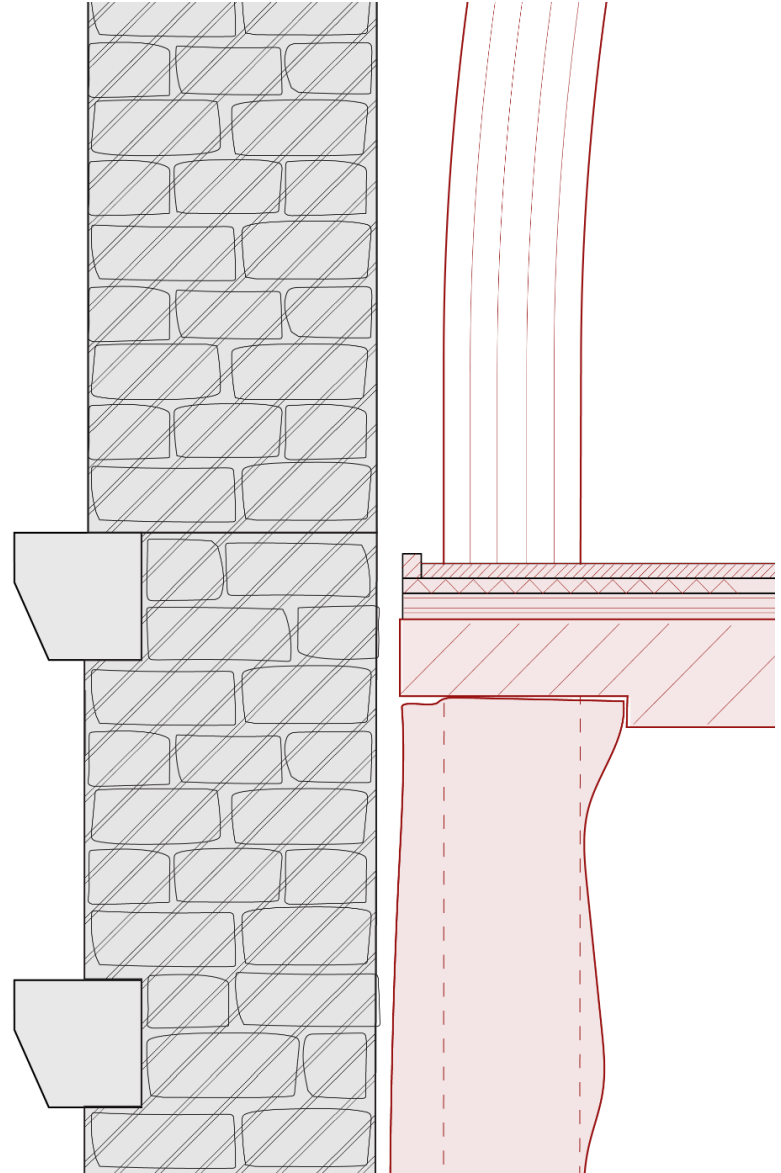
flexibility and movement



timber shaping

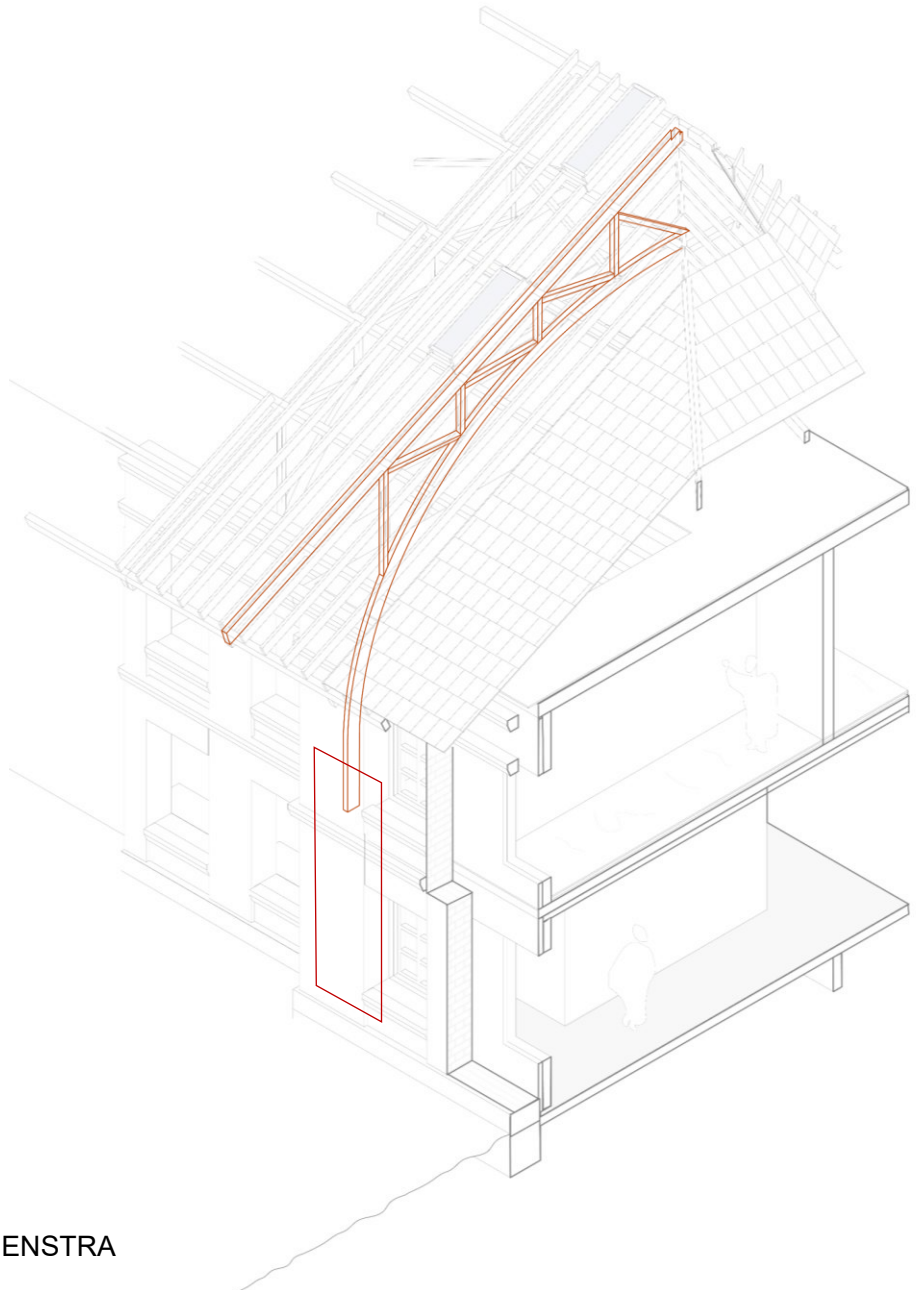


TJITSKE HENSTRA

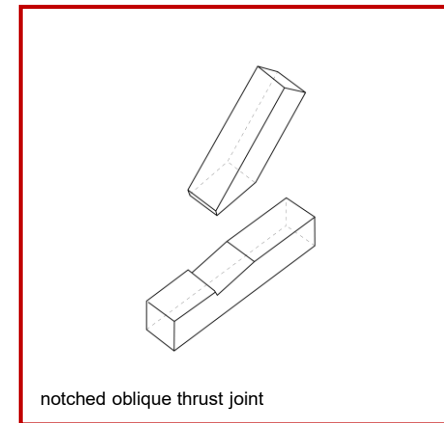
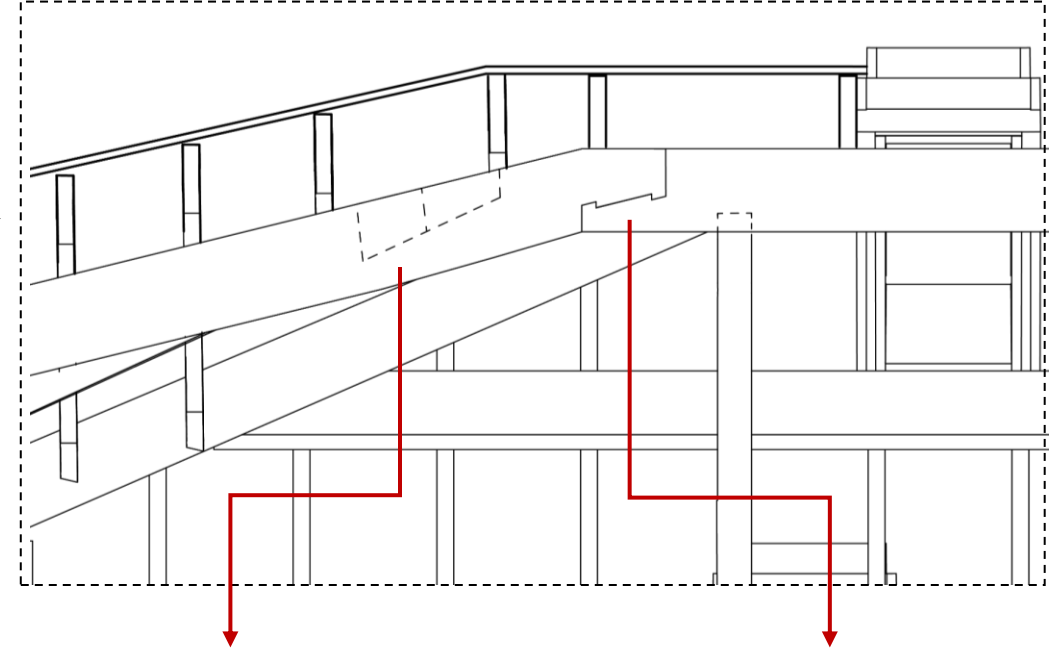
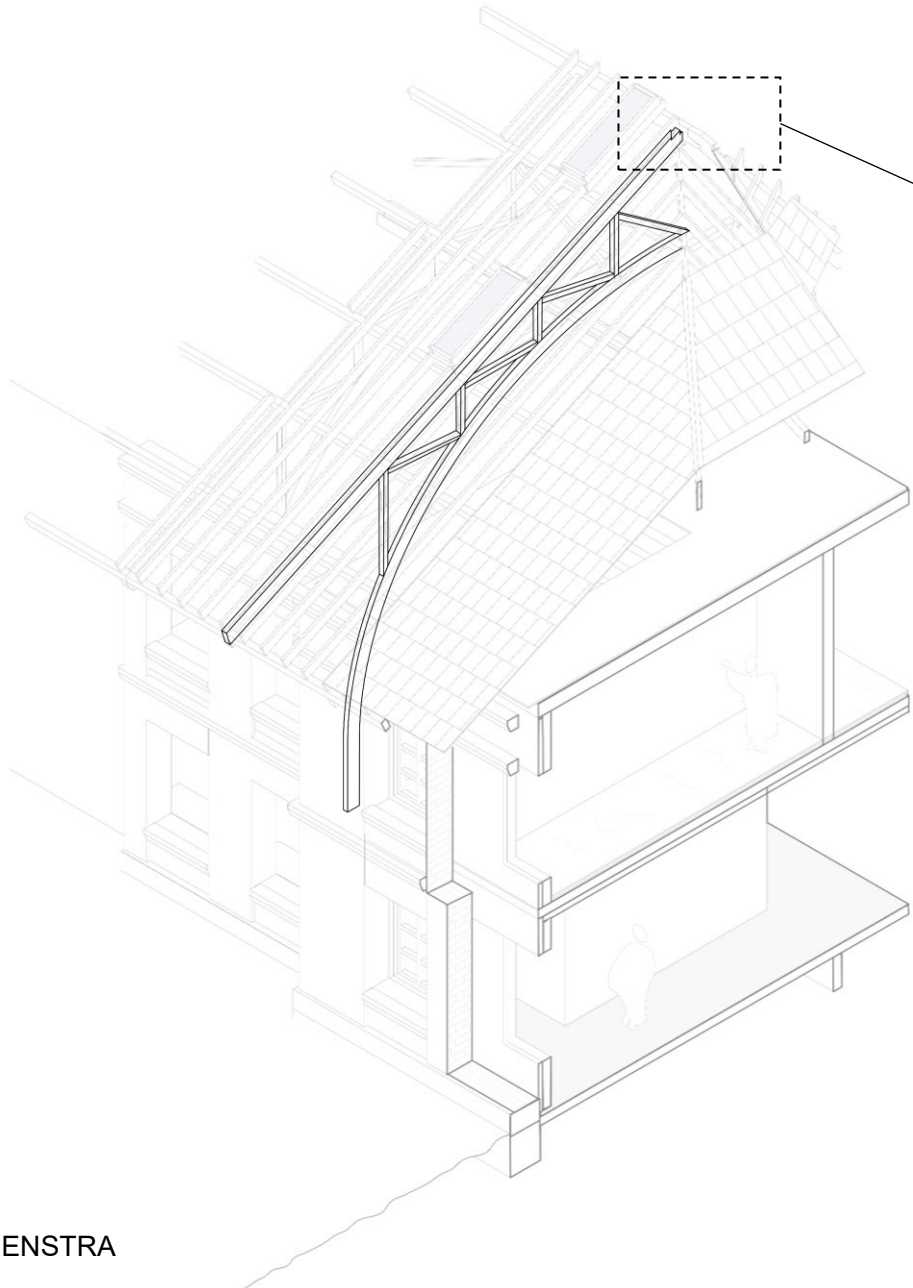


A4 METHODS // A MATTER OF SCALE

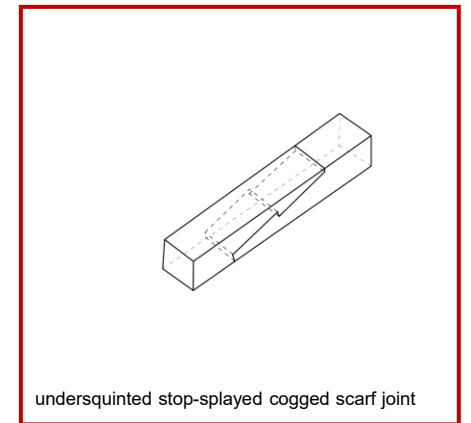
timber shaping



wooden joinery



notched oblique thrust joint

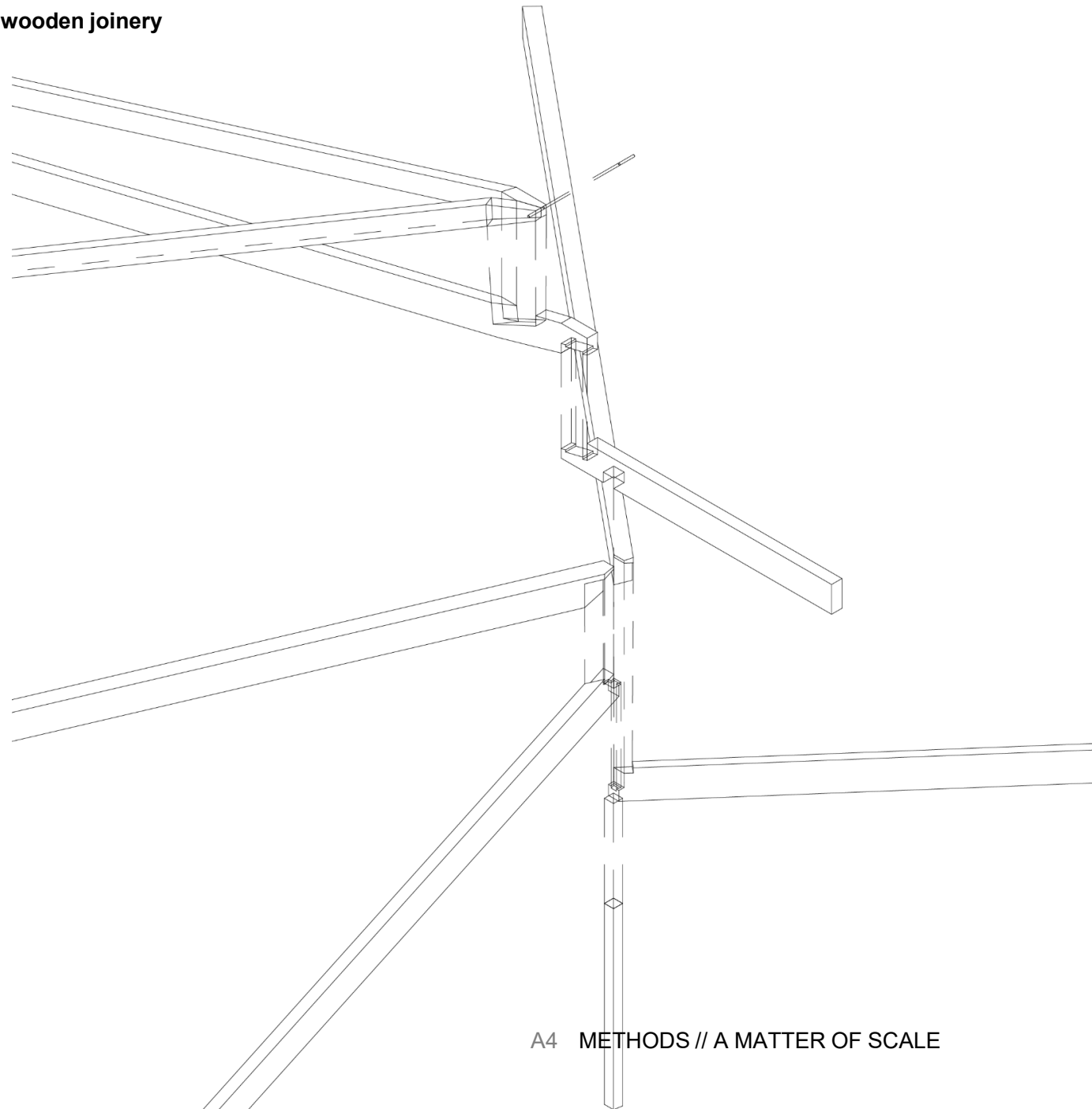
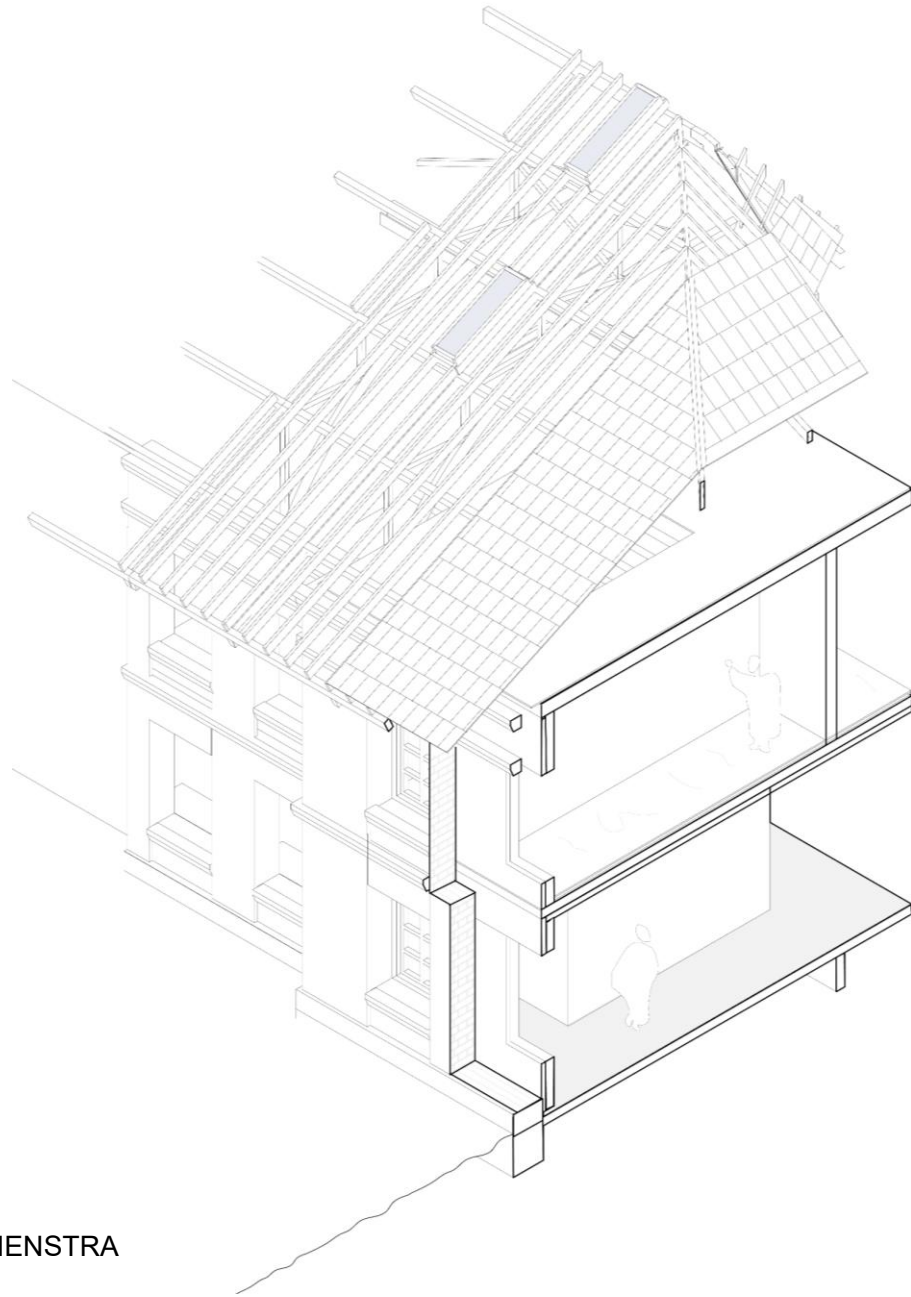


undersquinted stop-splayed coggged scarf joint

wooden joinery



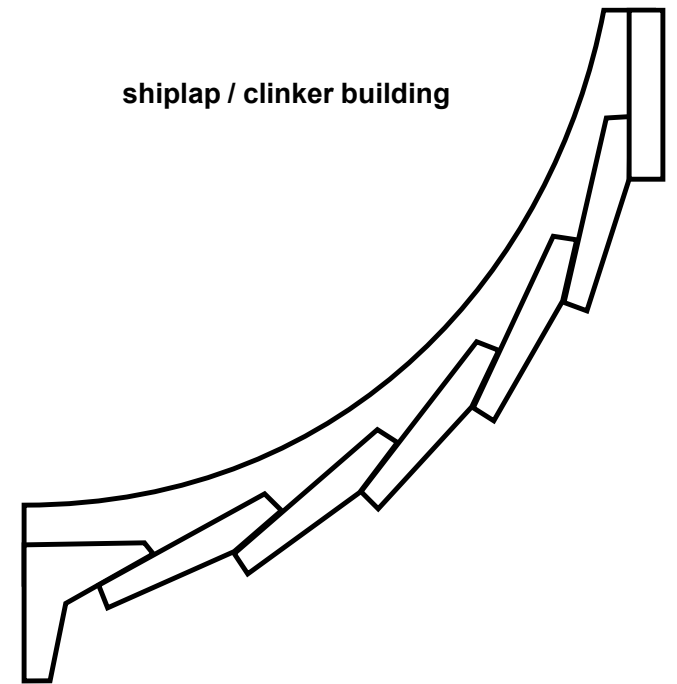
wooden joinery



local resources

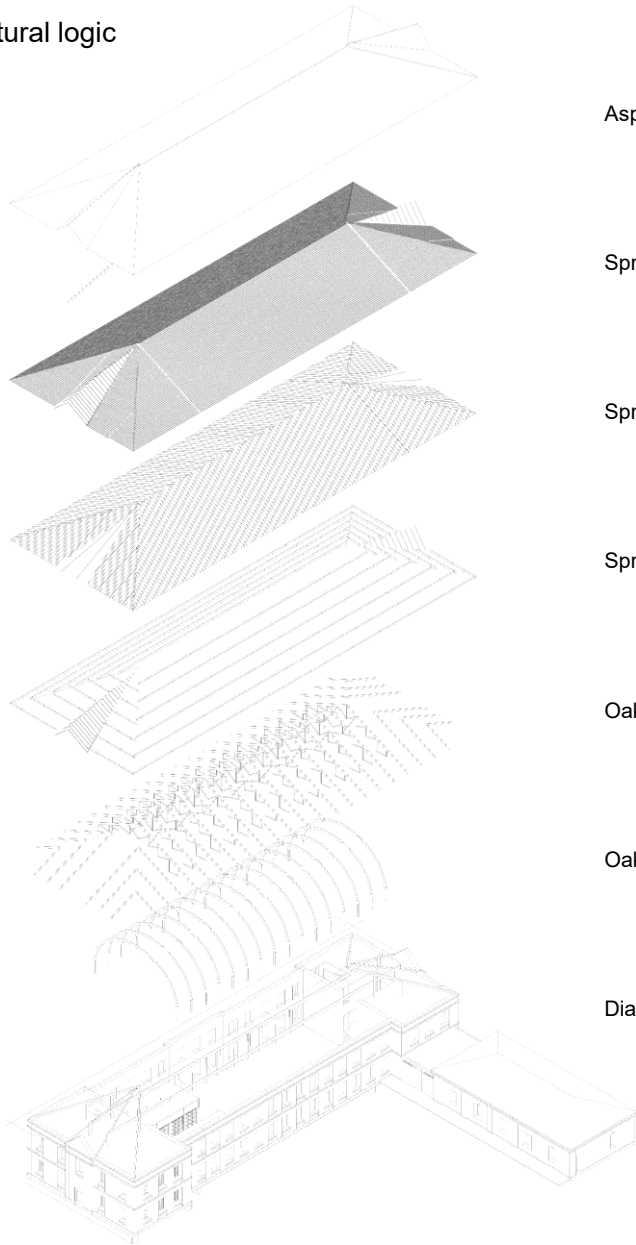
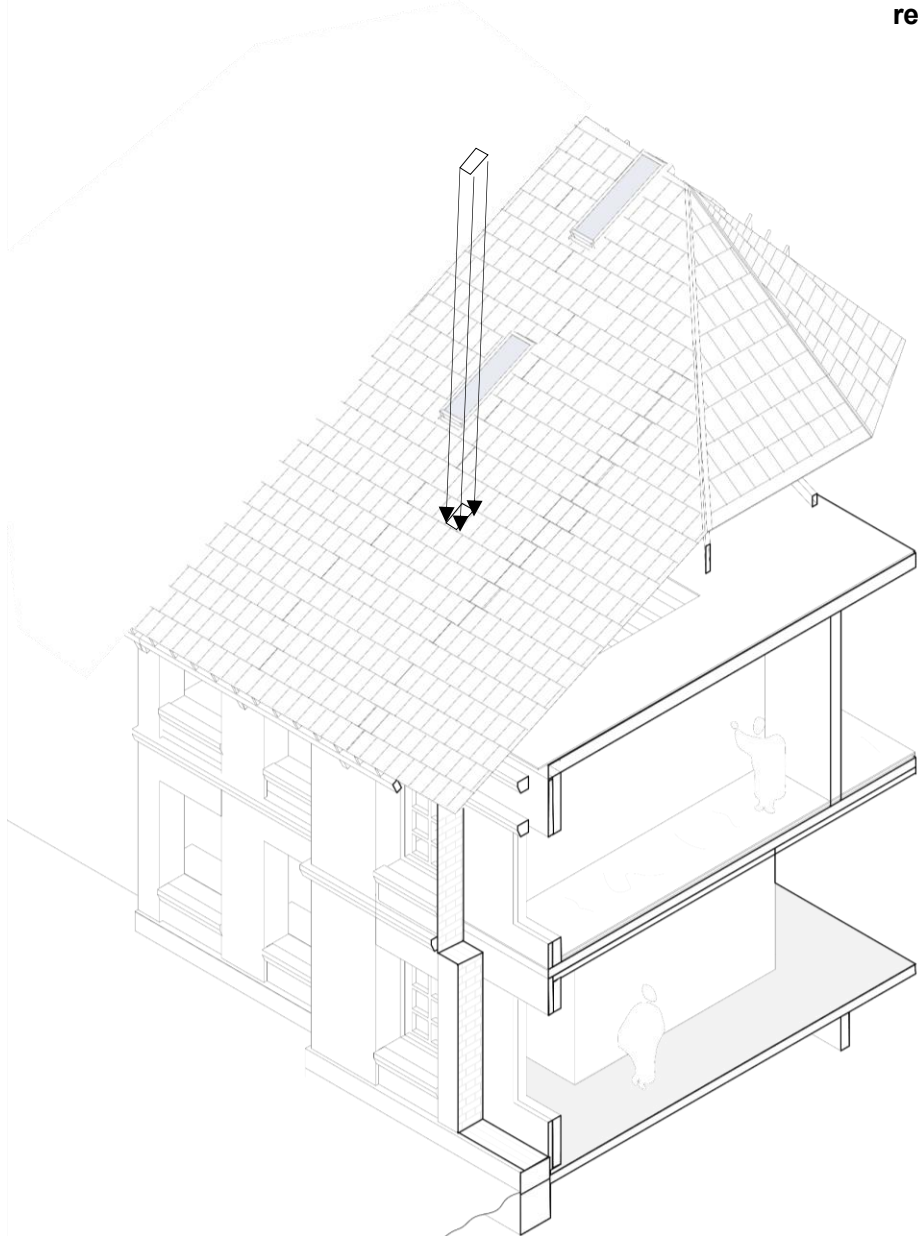


Sepa farmstead. Courtesy of Estonian Open Air Museum



shiplap / clinker building

repairability of structural logic



Aspen shingles, 300x100x18

Spruce battens, 30x50x200

Spruce rafters, 75x200x2450

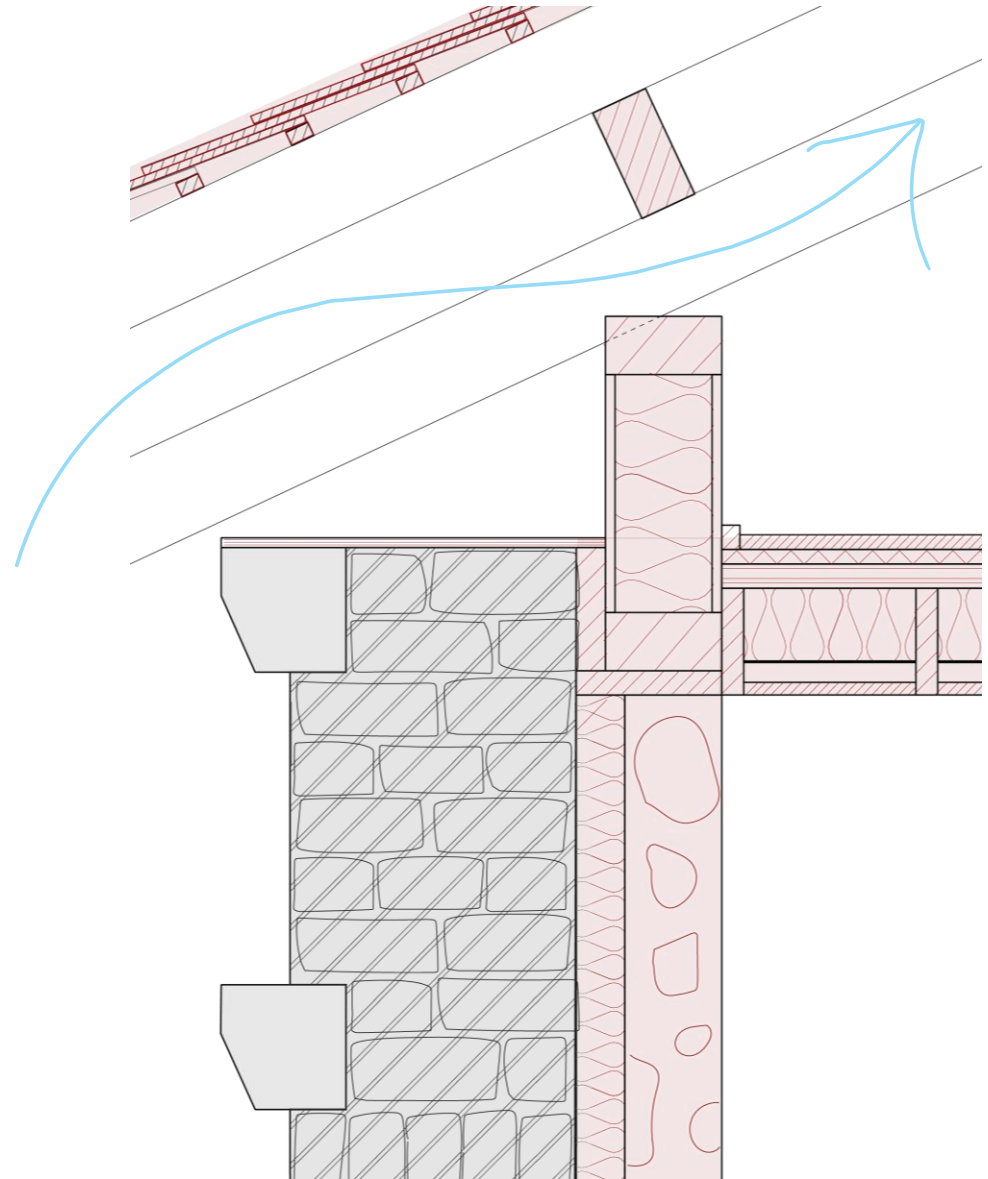
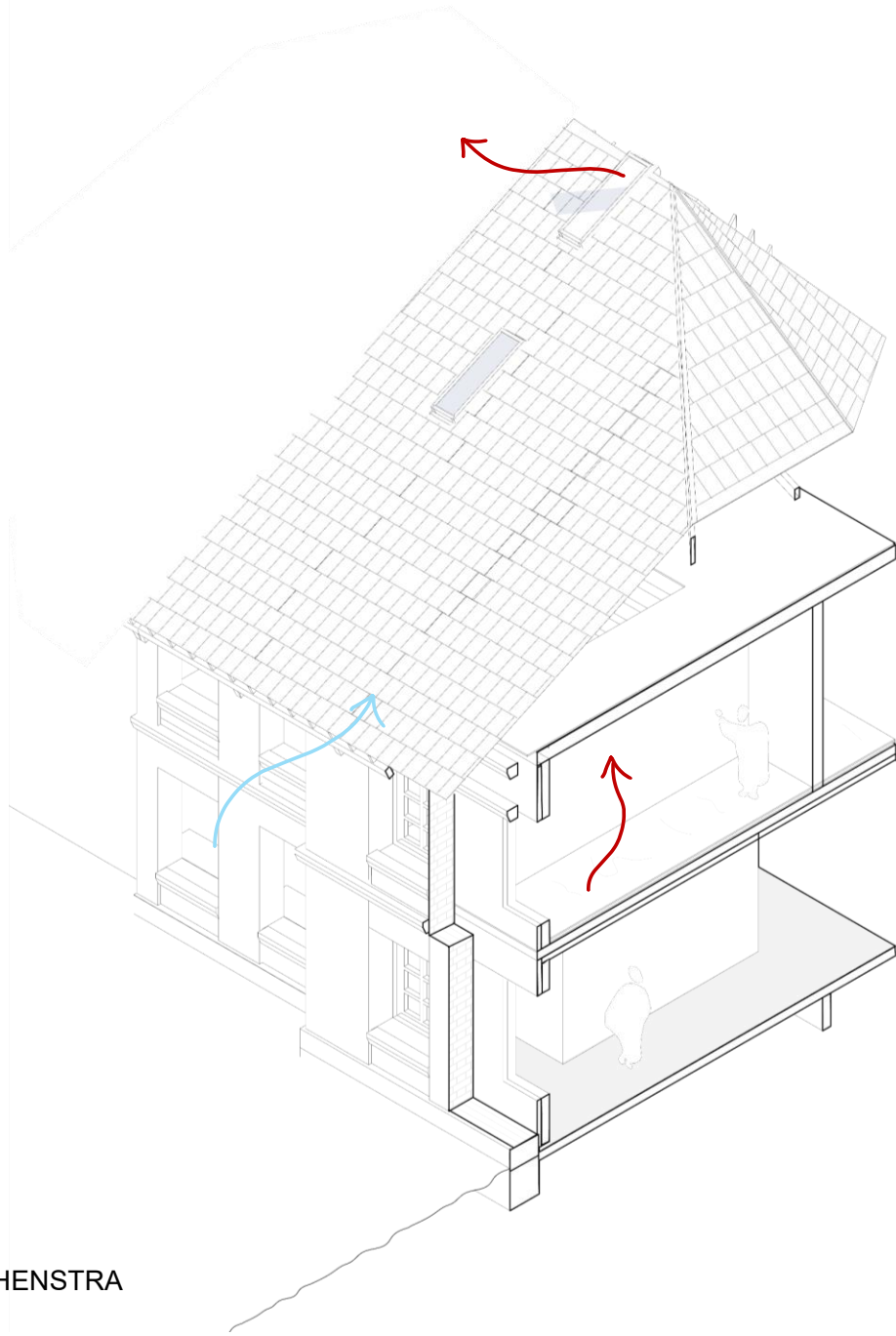
Spruce purlins

Oak beams 100x200x1800

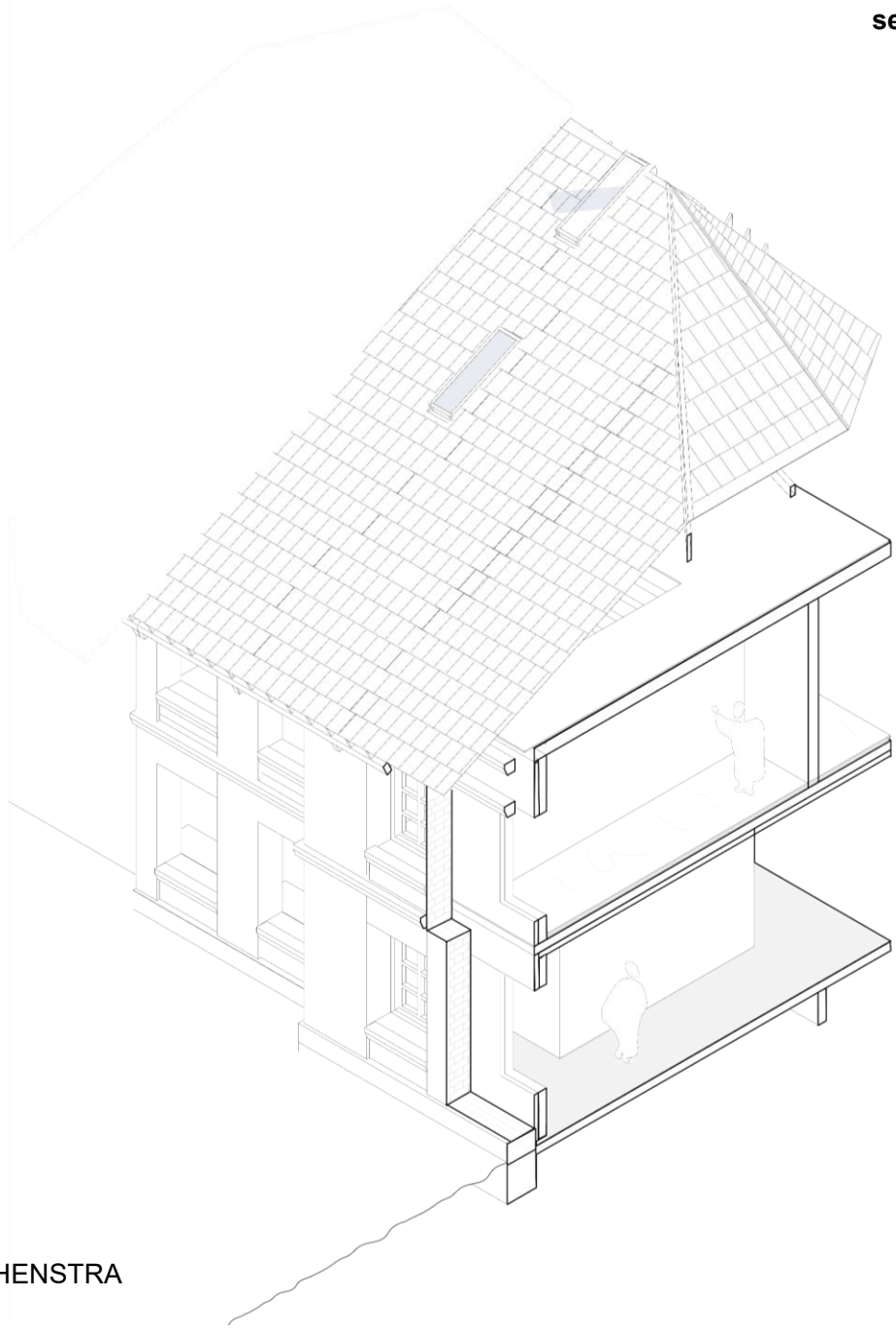
Oak bottom chords 120x300

Diagonal oak beams

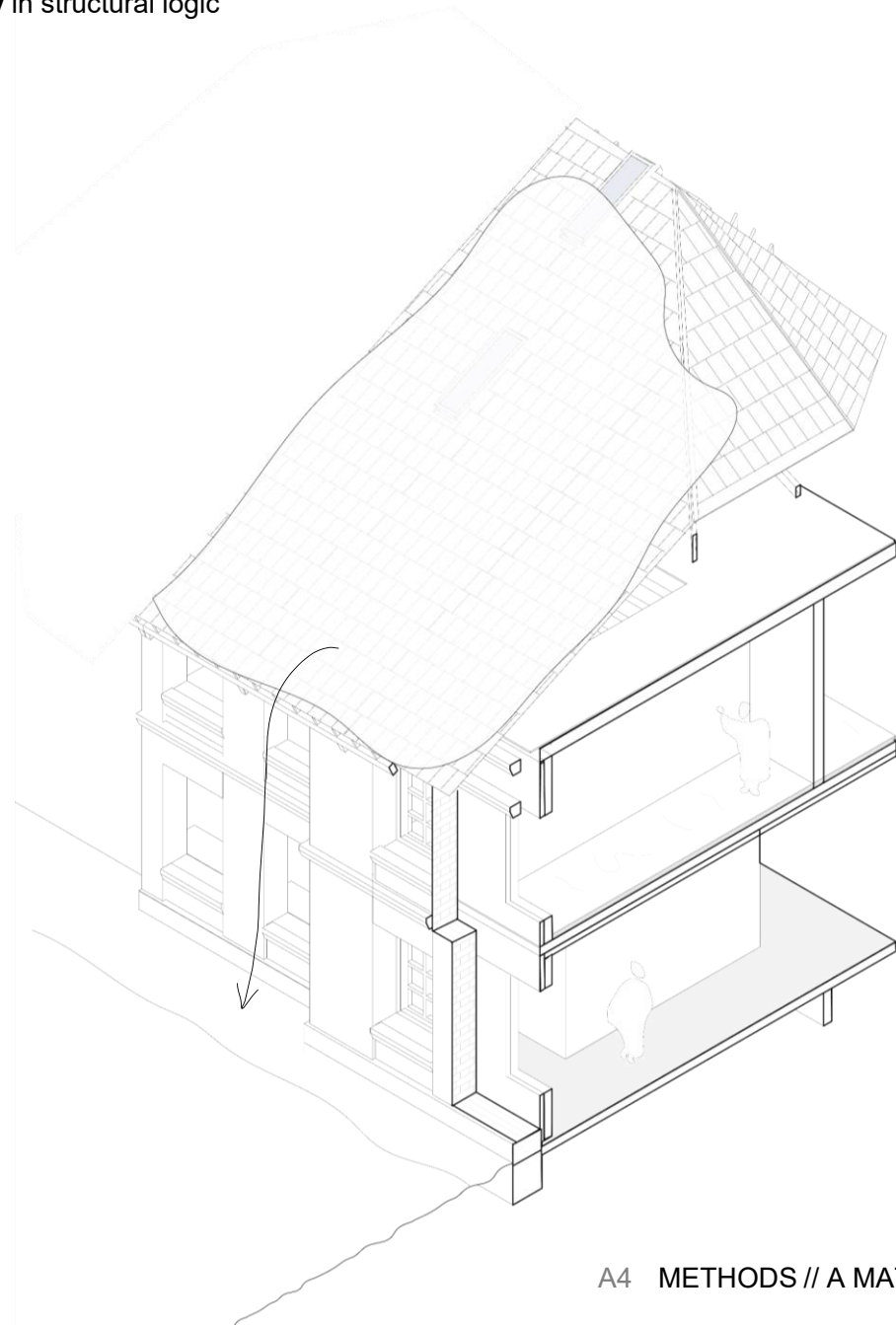
porosity of climate



seasonality in structural logic



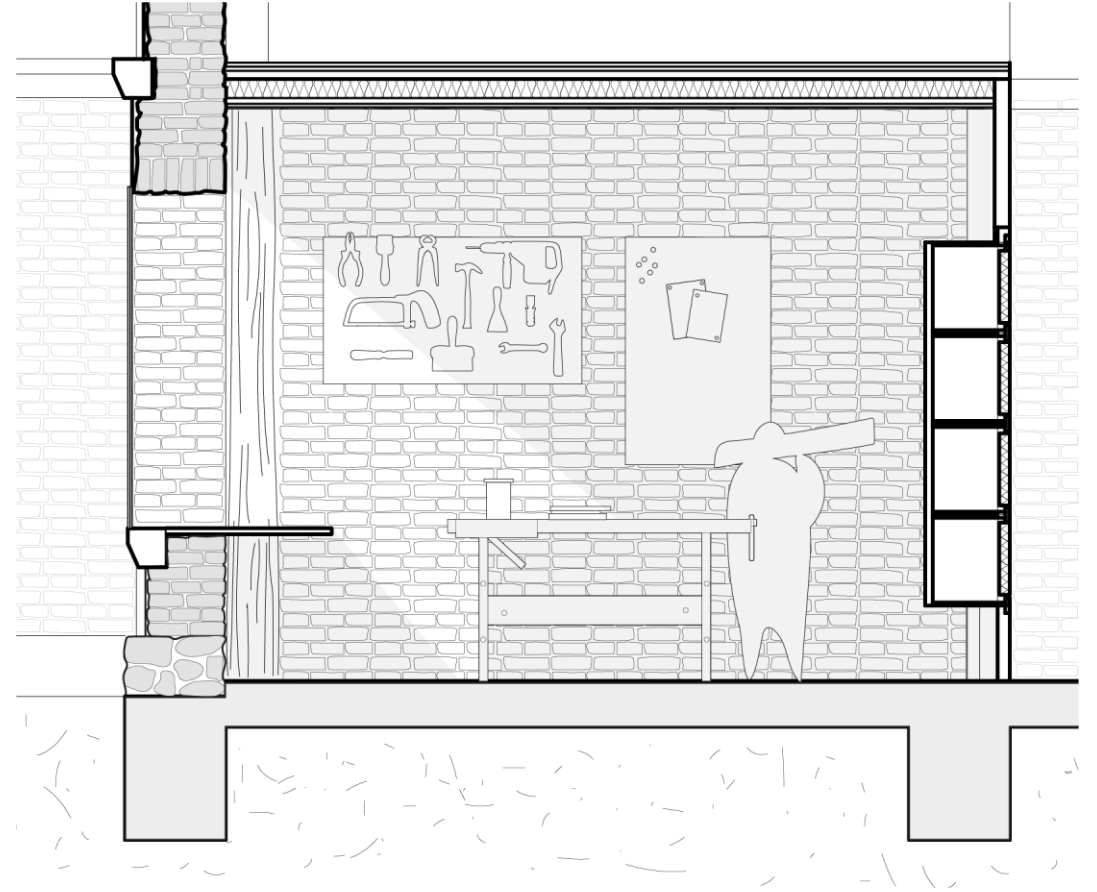
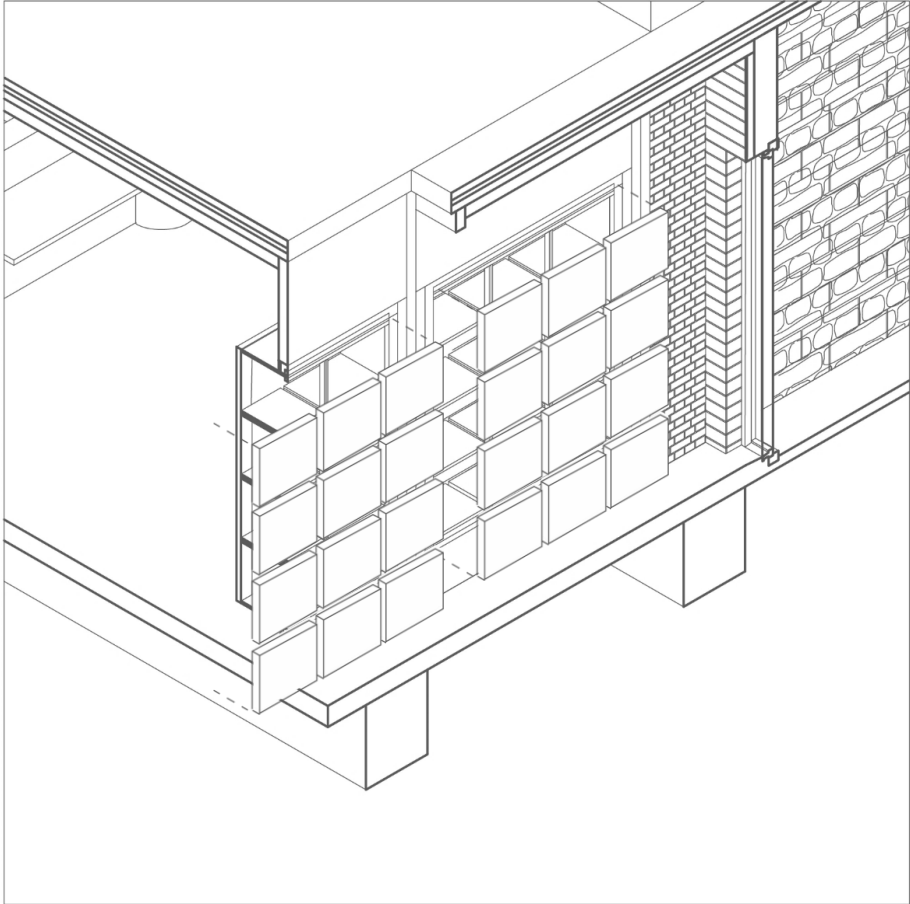
TJITSKE HENSTRA

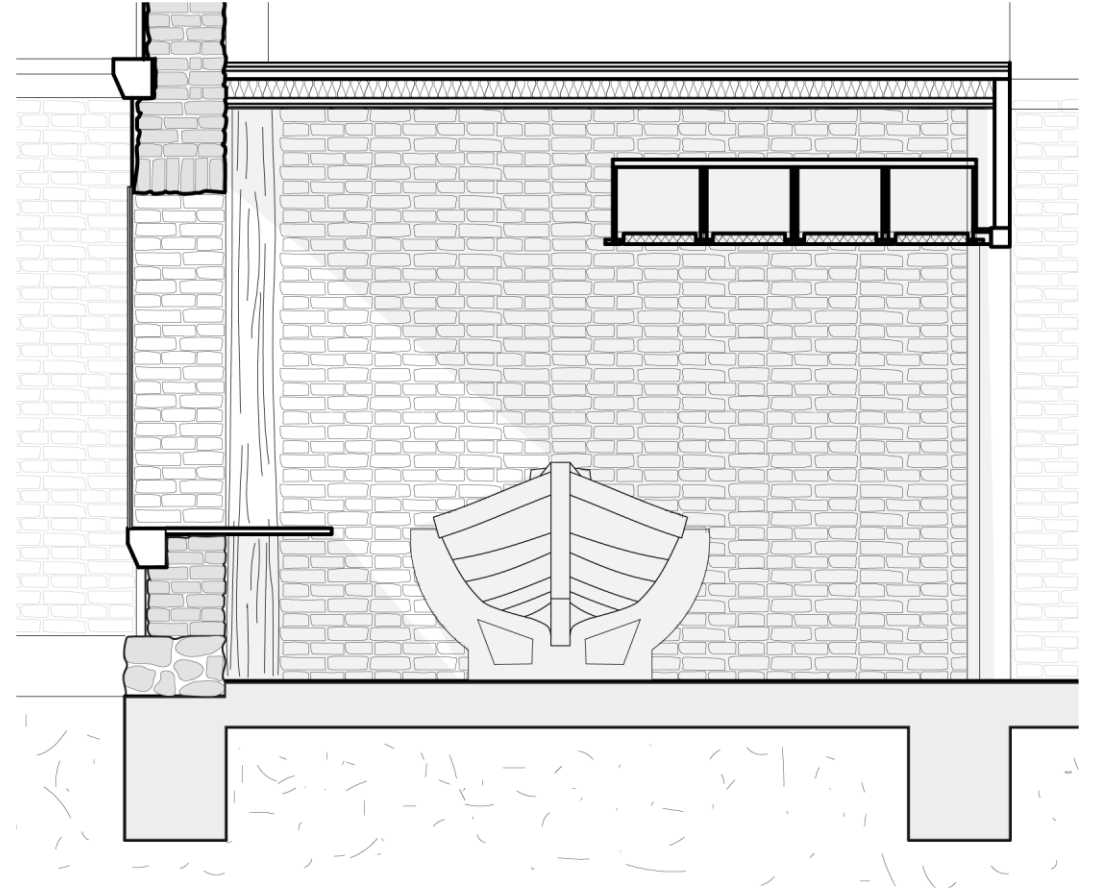
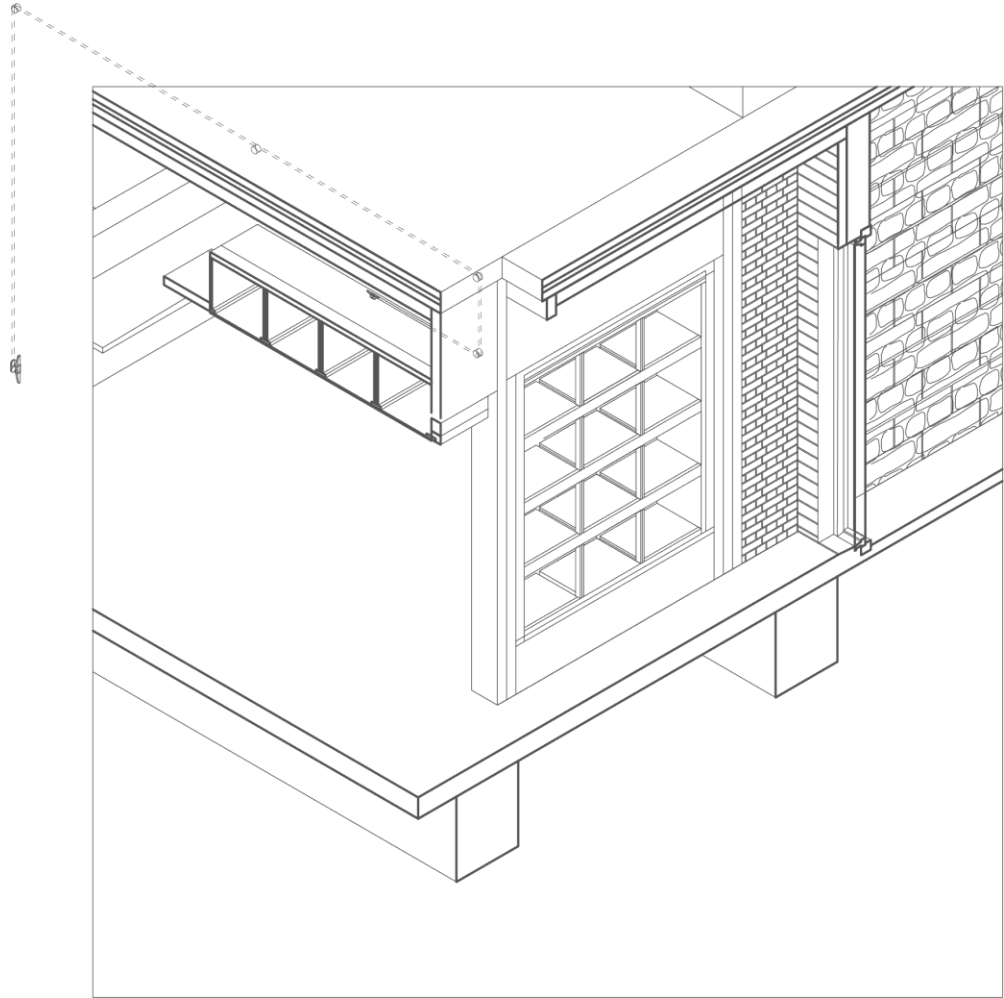


A4 METHODS // A MATTER OF SCALE

seasonality in structural logic

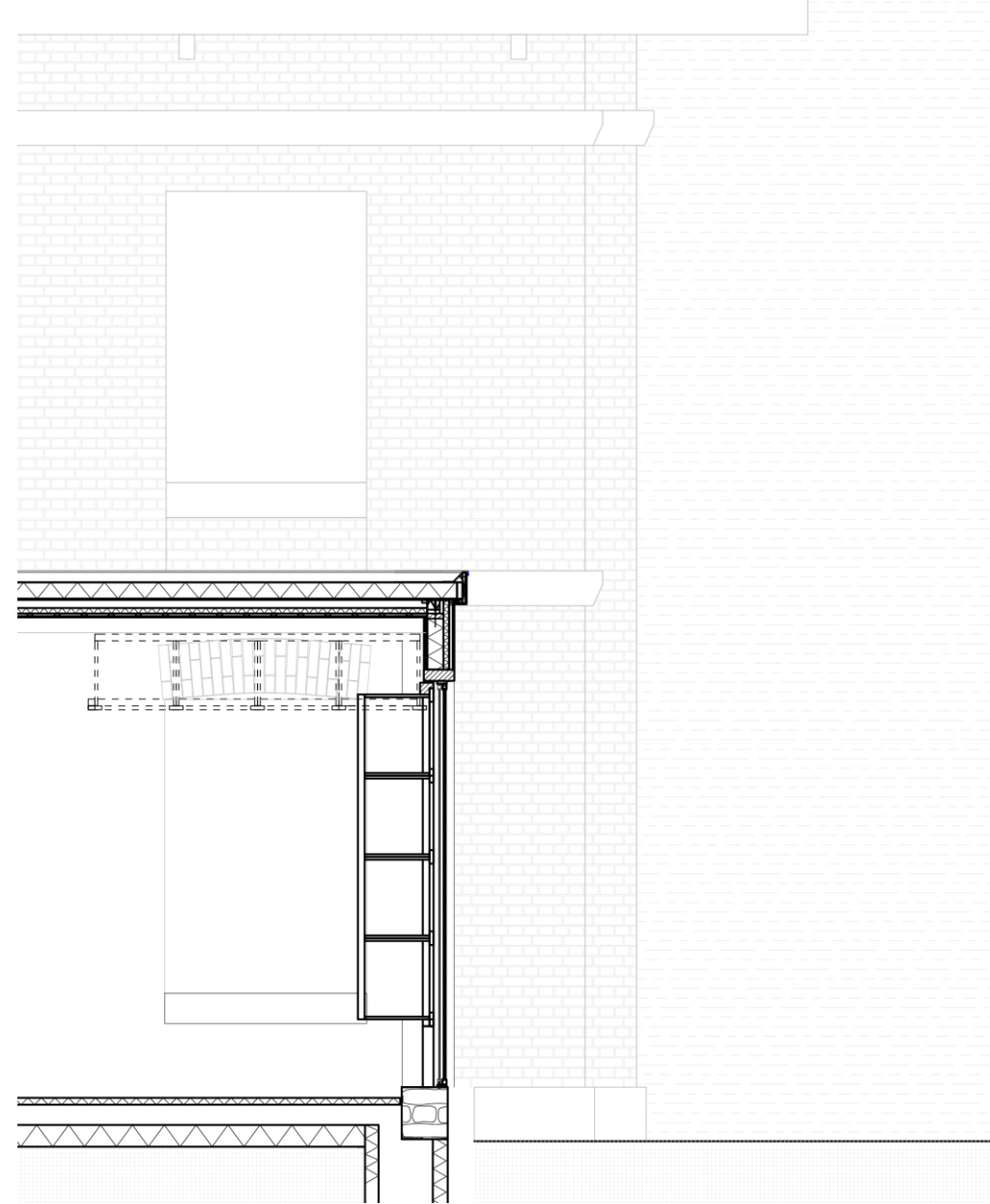


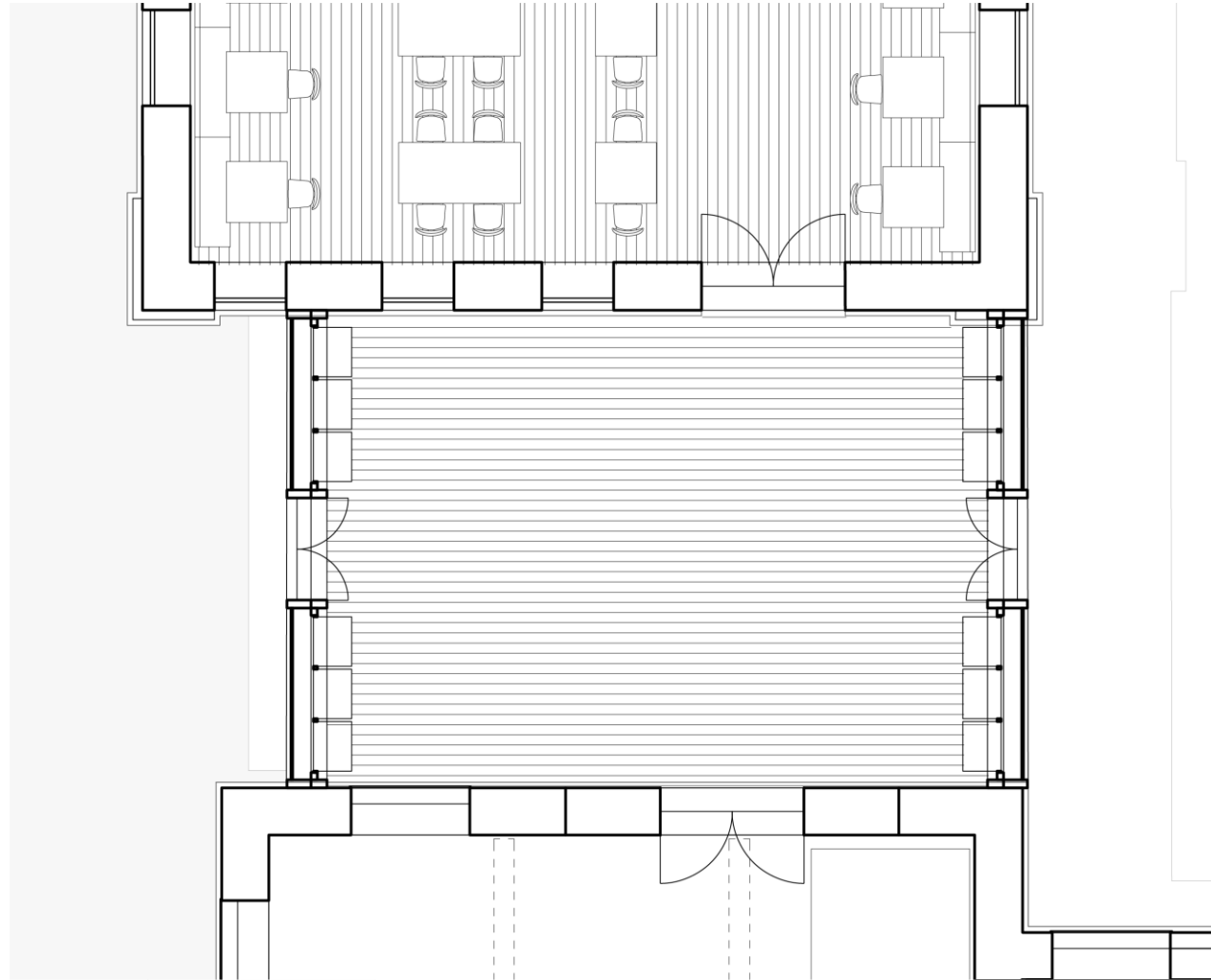




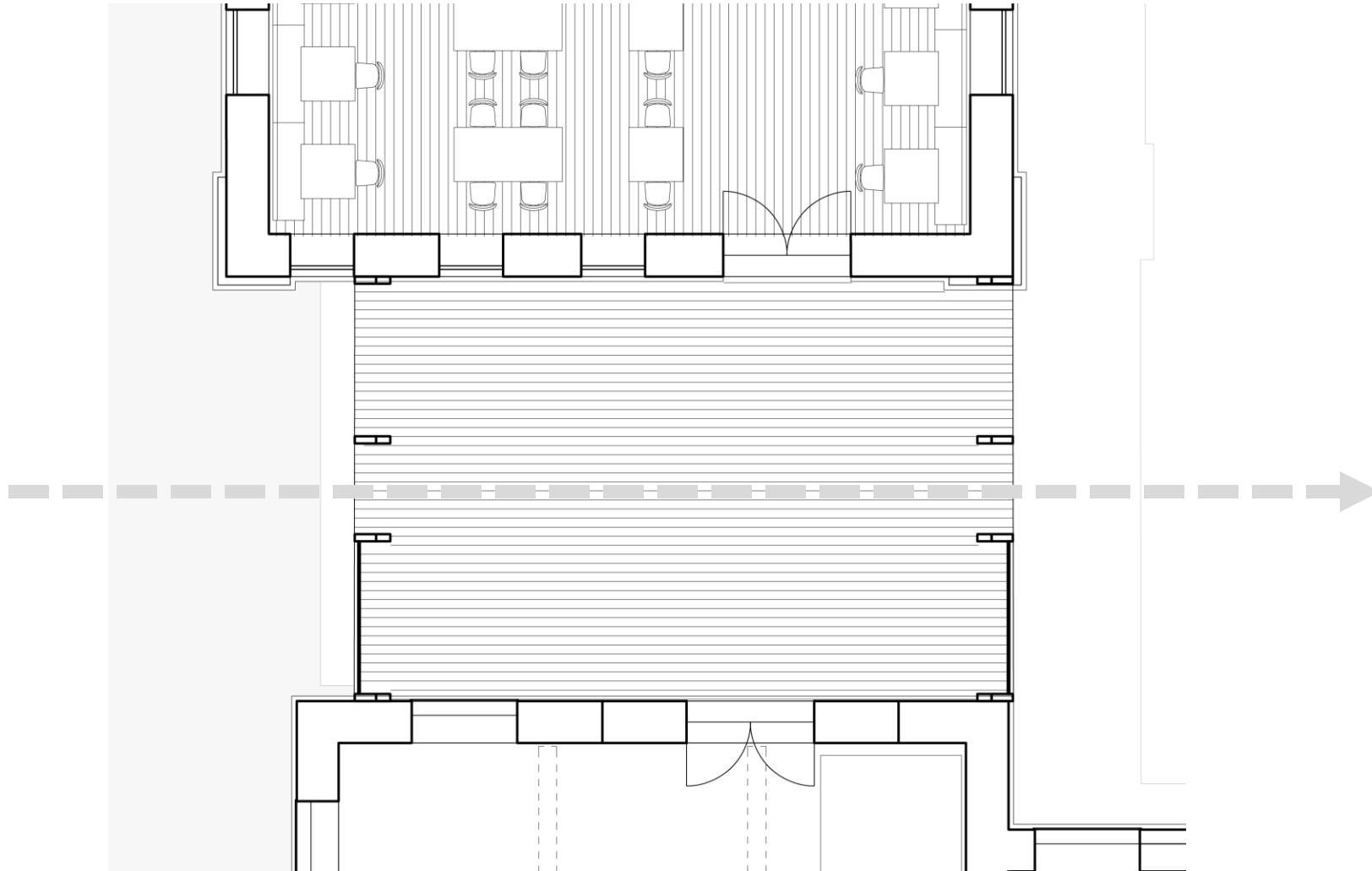


Experimental house Rügen by Susanne Brorsen

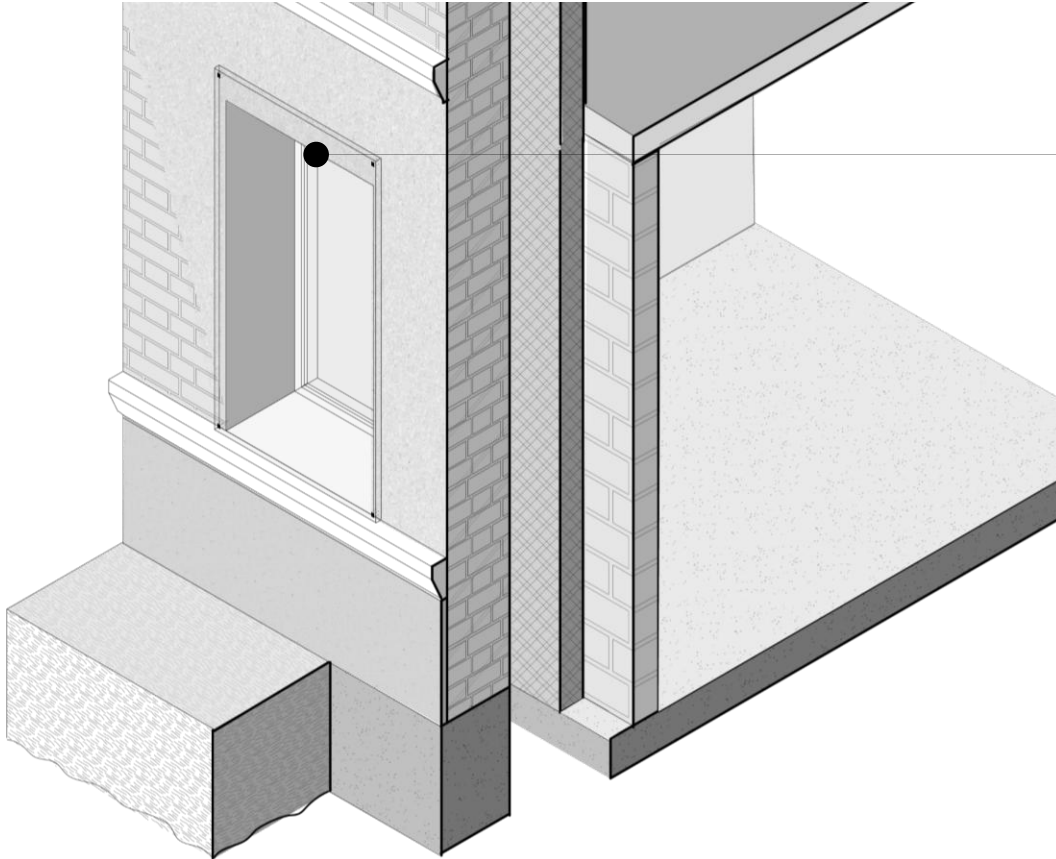




porosity and **flexibility** in structural logic

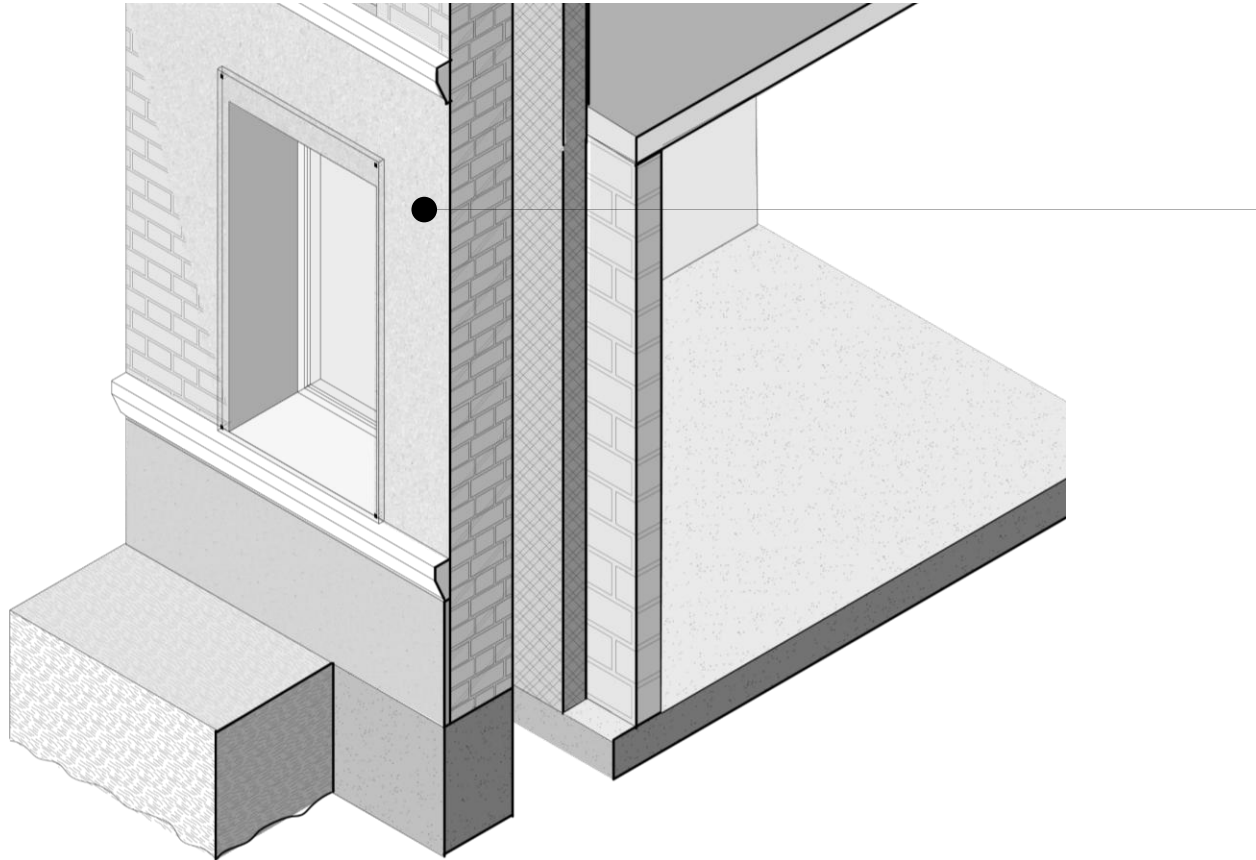


porosity and **flexibility** in materiality



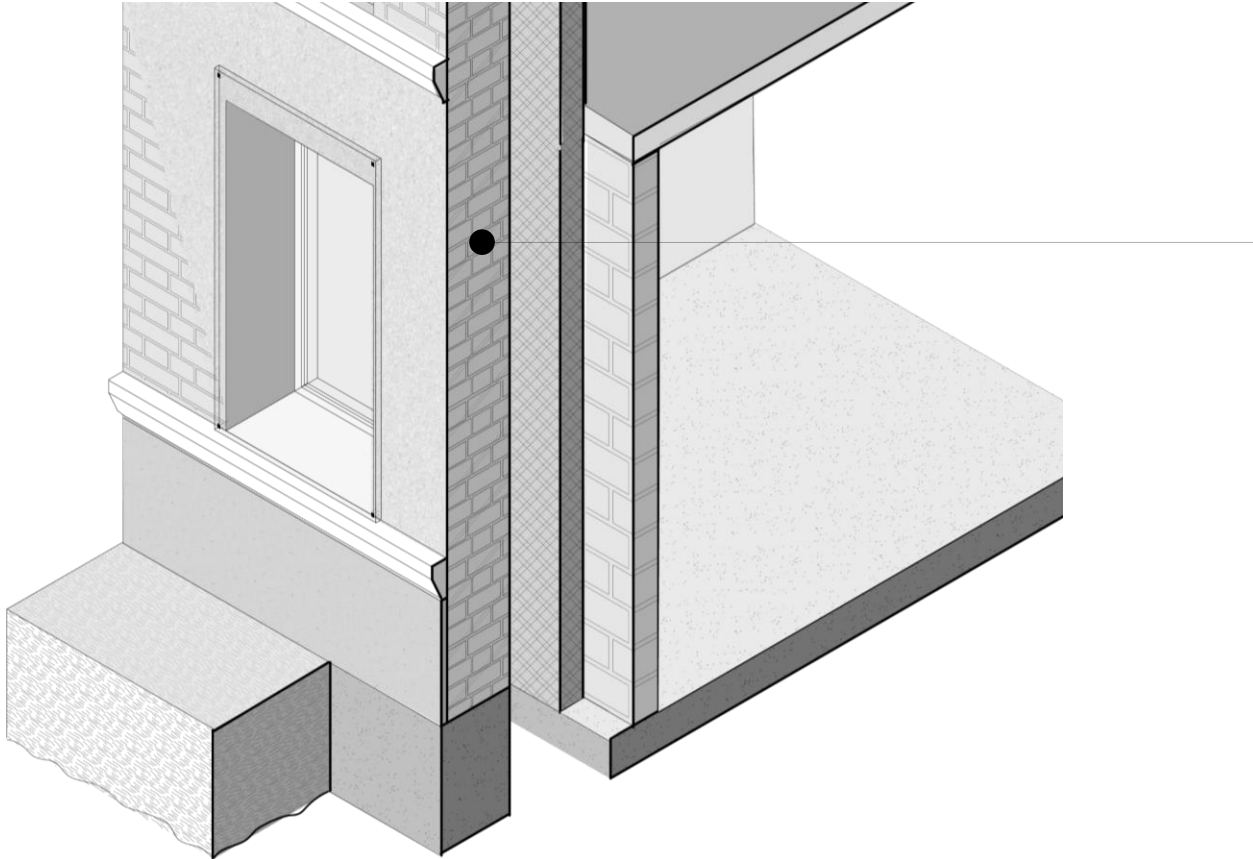
breathable and **robust**

porosity and **flexibility** in materiality



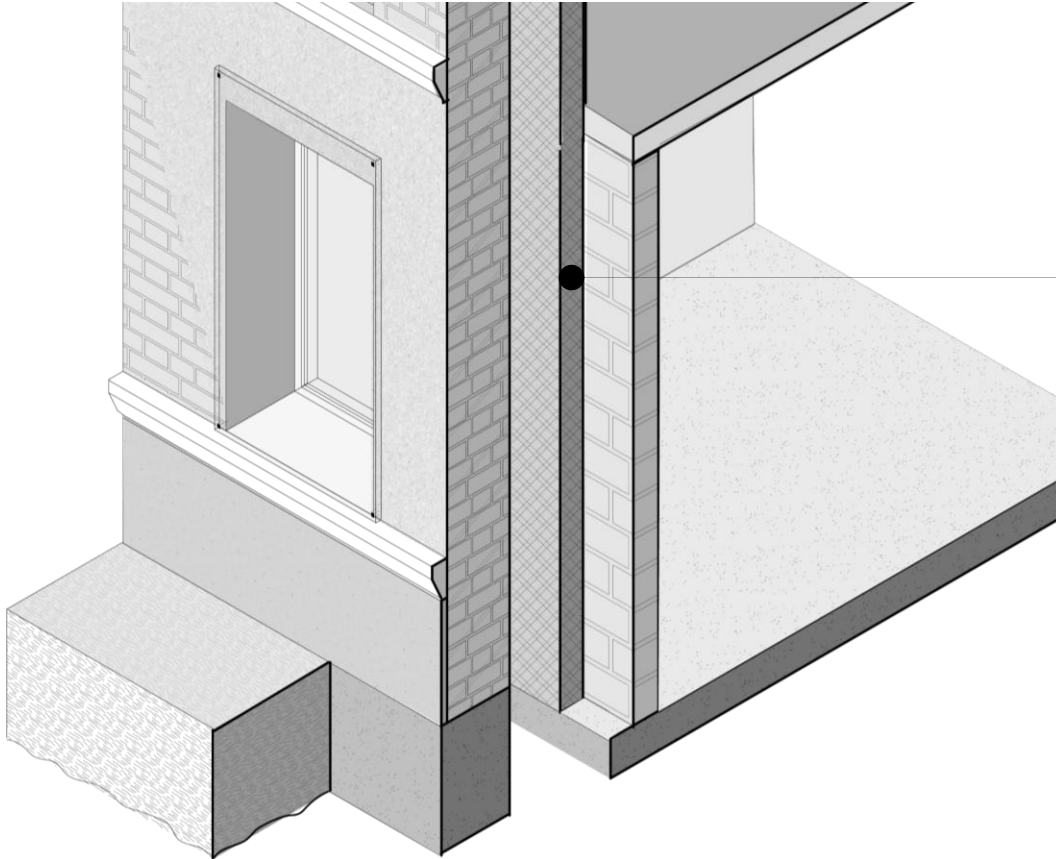
local and **vapour-permeable**

porosity and **flexibility** in materiality



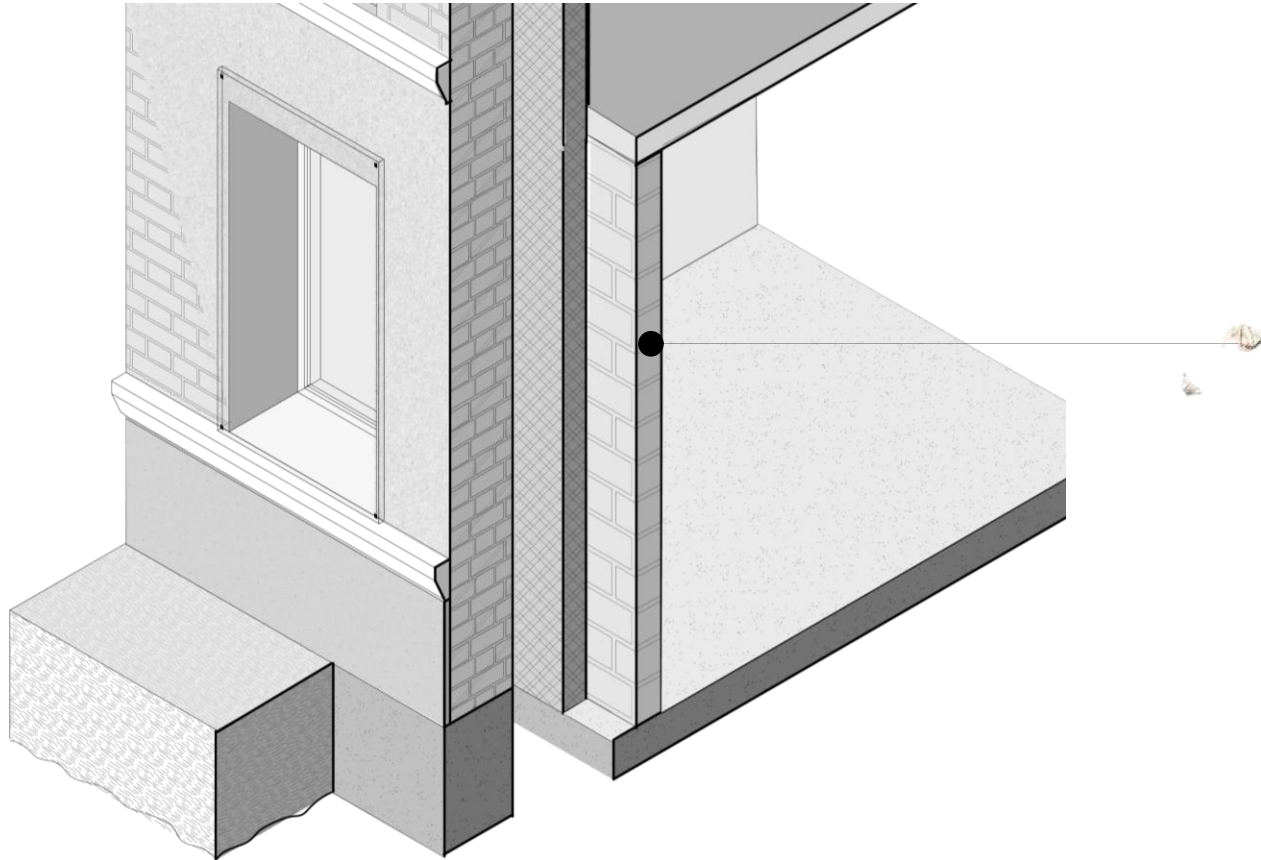
breathable and **water absorbing**

porosity and **flexibility** in materiality



Vapour-open and **hygroscopic**

porosity and **flexibility** in materiality



vapour-permeable and **flexible**

*How can a former **coastal building** in Tallinn be transformed through local **building traditions**, **craft knowledge**, **historical layers** and the **material conditions** of the Baltic coast to strengthen the relationship between architecture, people and the Baltic Sea?*

*Joinery principles and **timber shaping** techniques provide **repairability**, **flexibility** and a **technical development** along the coast.*

*Embracing **variation throughout the year** through adaptable workspaces, porous material assembly and differentiated climatic zones.*

*By bringing **crafting knowledge** into design, we approach heritage as a story which can be adapted through use, continuing Tallinn's waterfront story.*



this project brought me...

opportunity to explore design methods;
using site-writing, photography, model making
and drawing;
connecting two important interests in my
personal life

got to embody craftsmanship myself!

research through making



*helps **embody** different **modes** of knowledge...*

research through making



...can be very **chaotic!**

explorative tools within education

proper archiving is needed;
open mind of both student and tutors;
continuous support and clear frameworks!

thanks for listening!

