street, sea, fish

A fish market for Tallinn, making the working coast part of the city

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Abstract

Tallinn is a coastal city that has long lacked a meaningful connection to the sea. Although public access to the waterfront is improving, the sea is still often experienced as a distant backdrop rather than an active part of the city, with few architectural or urban features addressing its presence. This thesis investigates how architectural design can reconnect Tallinn's urban life to the sea.

The project addresses this question by designing a coastal fish market between Kalasadam and Linnahall. The proposal expands a function already present on the site but currently limited by architectural and spatial shortcomings. Through programme, composition, spatial sequence, and coastal identity, the project explores how architecture can make the working coast visible, accessible, and public.

The result is a split-level fish market where production and storage are organised at sea level, while the public market sits above. The building develops into a tripartite market hall: a flexible civic structure defined by light, repeated structural frames. Its public square extends this logic outward, serving both as civic space and as a working harbour floor. The approach from the Old Town supports the project by strengthening orientation towards the market, while the main architectural focus remains the building itself.

Beyond Tallinn, the project suggests that low-intensity coastal cities can be activated by strengthening existing social hubs and urban axes, rather than relying on isolated landmarks. In this way, architecture can help establish the sea as a visible and living part of everyday urban life.

1. Introduction

1.1. Tallinn and the Sea

Tallinn is a coastal city that has for a long time been lacking a meaningful connection to the sea. The coast was reserved for military activities until 1991 with only a few areas available to the public. After the end of the Soviet occupation, the city started privatising coastal plots. Nonetheless, the excessive optimism towards capitalism resulted in a fragmented series of developments that focus more on maximising profit rather than creating high quality coastal urban spaces (Haas, 2019). The Tallinn 2035 Development Strategy (2020) explicitly addresses this missed urban opportunity, stating that openness towards the sea is a key goal and that *seaside areas must be made accessible to people*. The situation is improving, and one can already walk continuously along most of the urban coast. Nonetheless, there are scarcely any architectural or urban features addressing the presence of the sea and the ones that do, appear as isolated landmarks. The boundary between city and water feels like a sharp cut, the sea is often perceived as a backdrop rather than an active part of the city: everyday movement through Tallinn rarely acknowledges the presence of the sea until it is physically reached.

***Kalaranna Promenade** – showing the hard urban boundary.*

Re-establishing the relationship between city and sea, therefore, requires interventions not only at the shoreline but within the urban fabric itself, focusing on how people approach, perceive, and orient themselves toward the water (Jormakka, 2002; Tschumi, 1981).

1.2. Fish Market as Coastal Experience

The project is motivated by the idea that reconnection with the sea begins before arrival. After localised experiments with framing, revealing, and orienting, it became clear that addressing the challenge requires a more defined architectural move: a building situated directly on the coast. The study of urban structure revealed many truncated axes leading to the shoreline or running along the coast as intermittent promenades. Kalasadam proved to be the area with the most abrupt ends, suggesting that this is a location where architecture can have the greatest significance in guiding movement towards and along the coast, by connecting the endpoints. The choice of programme was also grounded in the site's existing condition, which was already home to a fish market with several architectural shortcomings. Rather than introducing an unrelated public institution, the project expands and intensifies this existing coastal use. The fish market emerged as a typology capable of elevating the discussion from merely seeing the sea to smelling, hearing, touching, and tasting – offering a more complete experience of maritime architecture (Tavares, 2024).

Kalaturg in the 1960s *– Fish used to be sold directly from boats.*

Secondly, in a city where large chunks of the coast are dominated by factories and warehouses, it addresses the fact that industry and public space can coexist. Currently, selling fish in Tallinn involves a long and unnecessarily complicated process. Fishermen unload their catch at an industrial port, usually in Kopli. From there, the fish is taken to a cleaning and sorting facility on the outskirts of Tallinn. After that, the fish is stored in a cooled warehouse for up to 3 days (depending on the method of storage and transport). Finally, the fish is transported to the market, where it is sold (Kalanduse

teabekeskus, 2026). While recognising that following these steps is unavoidable for industrial-scale trawler fishing, the project aims to simplify the process for small-scale fishing by consolidating all processes associated with fishing and selling fish into a single building complex. By doing so, one can ensure product freshness, increase customer trust, and offer laypeople an opportunity to witness the journey of fish from the sea all the way onto their plates. As an everyday public programme, the market hall can also support informal social life at a human scale (Gehl, 1987).

1.3. Project Position

Building on an understanding of the fish market as both a public destination and a direct expression of maritime activity, this thesis positions architectural design as a tool to reconnect Tallinn's urban experience to the sea.

The project asks: *How can architectural interventions integrate Tallinn's coast into the urban fabric through guiding movement and creating a coastal destination?*

In Tallinn, where many new public buildings are underused despite their high architectural quality, expanding an already present and successful market is more plausible than introducing a completely new public function. The project, therefore, uses the fish market as an ordinary, human-scale public programme that can survive with low social activity while reconnecting the city to the sea.

A programme of functions includes mooring fishing boats up to 8m long, unloading, weighing, sorting, cleaning, storing, selling, and finally eating of fish, together with all necessary support infrastructure. The building houses three distinct markets: selling raw fish, processed fish, and cooked fish – thus, a tripartite spatial division is desirable. The complex triples the capacity of the existing Kalaturg market and occupy a land area of 2600m^2 on the site between Kalasadam and Linnahall, replacing the existing stalls. Although a five-storey hotel is currently under construction on part of the site, the project assumes that this development will not be completed (reflecting the fate of several similar ventures in Tallinn) and that the city will inherit the site in its unfinished state, consisting only of an excavated void and the derelict coast.

The project operates at two scales: the fish market building itself and an urban route that connects the Old Town to the market. The route is treated as a strategic framework rather than a final urban masterplan, while the building is developed as the main architectural intervention.

2. Approach

2.1. Methodology

The project was developed with a strong connection to its site, with an extensive archival image search preceding the design phase. Initially, the project relied primarily on perspective drawings to approximate the lived experience as closely as possible. As the design developed, however, the section became the primary design tool, allowing logistics, movement, spatial experience, and the changing character of the roof structure to be organised simultaneously.

Beyond that, the project adopted a research-by-design approach. Precedents informed an initial design sketch, which in turn revealed new challenges and questioned previous examples, informing the search for new precedents. Following a few more iterations, a more specific study of literature replaced the inspirational search. As the design became more developed and the conversation shifted towards atmosphere, aesthetics, and style, more abstract, loosely connected examples were used to influence the design, such as paintings and sculptures. Although a design can never be called finished, the outcome of this cycle is a highly distilled design iteration, elaborated through a number of different lenses.

2.2. Theoretical framework

Main literature on fishing architecture, public life, and movement frames the project's understanding of the coast as both infrastructure and public space. These sources support the role of the fish market as an ordinary urban programme connected to maritime activity.

Architecture Follows Fish by Andre Tavares (2024).
An overarching study on the architectural manifestation of small-scale and industrial fishing in the North Atlantic. The book was essential for understanding the true, 'raw' nature of fishing.

Elements of Architecture by Rem Koolhaas et al (2018).
Deconstructs architecture into its fundamental components, framing elements such as floors, walls, roofs, and circulation as cultural, technical, and political devices. As the market hall is a very elemental construction, understanding the implications of its components was crucial.

Urban elements: furniture and microarchitecture by Josep Maria Serra (1996).
Analyses small-scale urban components as architectural agents that guide movement, behaviour, and occupation in public space, bridging the gap between landscape, infrastructure, and building. The design process initially began with the fish market itself, with the intention of establishing architectural principles that could later extend into the surrounding urban landscape. In many ways, however, the opposite happened: the urban environment entered the market hall, and the building gradually came to be understood as a covered public square.

Flying Dutchmen: motion in architecture by Kari Jormakka (2002).
Investigates how architecture organises movement, sequence, and perception. Although movement at the scale of the human joint did not make it into the final project, the idea of architecture as a choreographed dance remained central to the design.

Life Between Buildings by Jan Gehl (1987).
Studies everyday public life in cities, emphasising how modest spatial conditions and human-scale design support habitual activity. The project applies this thinking to a site with very few existing buildings, using architecture to create the conditions for public life in a bleak setting.

The Manhattan Transcripts by Bernard Tschumi (1981).
Explores the relationship between space, movement, and event through narrative drawings, challenging conventional architectural representation. The notion of the architectural 'event' strongly influenced the design process, encouraging each spatial sequence to be tested not only for function, but also for its dramatic and emotional effect.

3. Results

3.1. Logistics and organisation

In order to keep the project realistic, the first weeks of the design investigation were logistics-driven, focusing on various technical aspects of a fish market. Taking the movement and unloading of fishing boats as the starting point of the layout, a series of diagonally oriented piers proved to be the safest and most efficient layout for manoeuvring in a narrow bay like Kalasadam. After researching the stages of fish production and their ideal placement, an initial zoning was drafted that comprised a large service zone on the coast, with direct access to the piers. A tension immediately emerged from the building programme: if fish handling and fish selling both require a direct connection to the coast (one for efficient operation, the other to maintain a visible connection to the sea where the fish originates), how can they coexist?

***Existing coastal conditions** – derelict structures and a 4m drop to water-level.*

The solution came from the 4m drop at the coast of Kalasadam, which informed the basic organisation of the building: storage and fish production can be at sea level, and the fish market above, at ground level, with unobstructed views to the sea. Although the initial concept of the building looked promising as a repeatable sequence of piers connected to linear market halls, iterations revealed that separating the market halls is redundant, and an open, unified structure is more favourable to keep public activity undivided. This move disconnected the market from the diagonal spatial logic of the piers, thereby liberating the layout of the upper floor. The essential form of the split-level market emerged: two open platforms on the coast, one above the other.

3.2. Spatial typology

In terms of the building's volume, while tall chimneys were introduced to establish the market as a destination visible from afar, the building's height was limited to avoid blocking views of the sea from key high points in the city. Concerning materiality and structure, the project learns from existing coastal infrastructure around Tallinn that deals with high exposure to wind and seawater. The typology of coastal warehouses, piers, and boat houses was studied in more detail to determine the local customs for coastal industrial construction and then applied these principles for a public market. Domestic architectural features were used sparingly to bring the complex to a scale of the human – a characteristic that many coastal buildings in Tallinn fail to achieve.

Everyday coastal structures served as a good starting point for materials and construction, but soon it became clear that simply following the ordinary resulted in an unexceptional coastal building. The qualities of coastal landmarks, therefore, needed further investigation: various typologies (relating to fish, water, or civic monumentality) were studied, out of which the early design of the market emerged as a synthesis of selected spatial, material, and atmospheric qualities.

Typology	**Precedent**	**Key quality**
Street market	Dalston Kingsland market Awasa fish market Budapest, Bosnyák téri piac	Dirt, smell, and disorganisation as qualities to be incorporated and embraced
Wholesale market	Tsukiji fish market Sidney fish market Barcelona Port fish market	Clinical, factory atmosphere with high, open interiors
Leisure pier	Margate Jetty Scheveningen pier Blur, Lake Neuchâtel	Monumentality through futuristic form and large distances
Coastal pavilion	Chaishan pavilion Vieux Port, Marseille Canal Swimmers, Bruges	Thin columns as framing elements
Bathhouse	Badhuistheater, Amsterdam Komaeyu public bathhouse Buhrich House II bathroom	Materials for a wet environment: wall tiles, stainless steel railings, granite floor, plastic tub finishes

Table of precedent typologies *– showing the wider area of design inspiration and key findings.*

Dalston Kingsland market, London *– the informal quality of the fish market should not be hidden.*

Beyond these studies of materials and atmosphere, famous market halls were also examined to find the basic principles of stall layout. Research showed that throughout history, markets generally took one of two basic forms: the market street or the market square. Having a clear directionality of movement is a key principle in the project brief, therefore, the project defaulted to the street type in the first weeks. Nonetheless, the initial designs failed to realise that the market should be treated as a destination, rather than just a hall to pass through. The design gradually shifted towards the market-square type, with the directionality towards the sea expressed through more subtle clues.

The market materialised as a hypostyle hall, a uniform covered civic field, on top of a solid service zone, visible as a plinth. The market stalls and all indoor furniture are removable, creating a fully flexible public hall. Vertical circulation occasionally punctures this field as scattered solid objects. The design initially took shape as a very elementary structure, keeping the columns 4m apart in a simple square grid. Nonetheless, the basic post-and-beam structure did not reflect the monumental civic quality of the hall and read more as a repetitive domestic frame. Therefore, more expressive roof structures needed to be explored: different kinds of trusses and eventually a space frame replaced the simple beams.

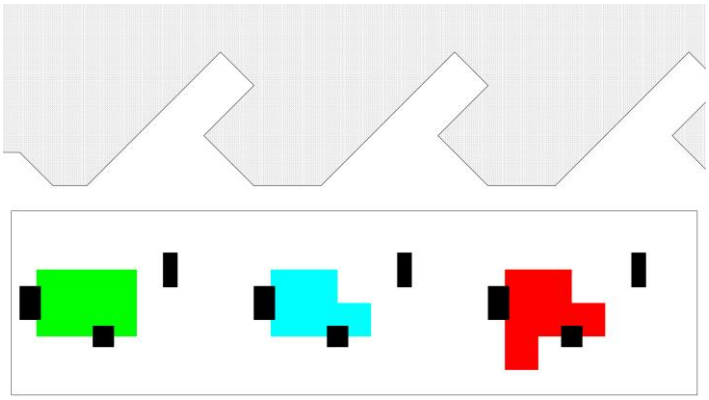
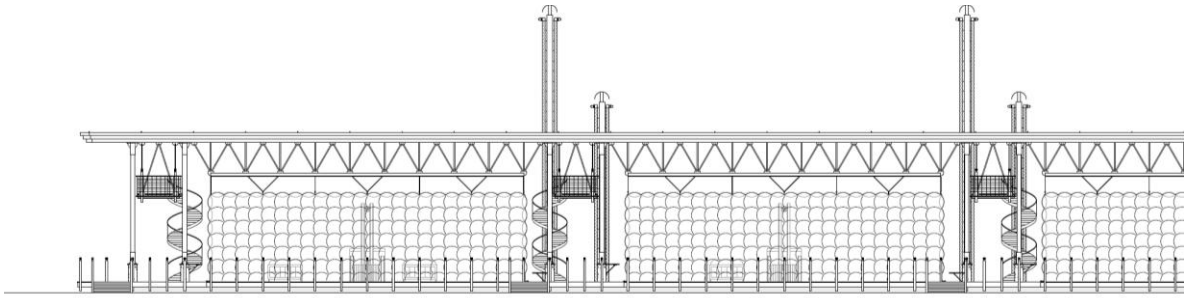


Diagram of the first iteration of the uniform hall *– three market stall clusters around and in-between solid cores.*

As the project developed, the building slowly transformed into a column-free hall under a robust roof structure supported only at the edges. It became clear that the structure is getting oversized, such a building has the atmosphere of an industrial warehouse or hangar, and the civic market connotation is again getting lost. One of the key findings of the project was that in a tall, uniform hall that has otherwise very few spatial elements to relate to, a tight column spacing is critical to bring the interior experience down to the scale of the human, especially, because in the proposal, a column is not only a structural member, but also an anchor onto which lighting and fixed furniture can be attached, defining the main qualities of the interior space.



Partial elevation of the tripartite hall structure *– showing the circulation cores and the heated suspended ETFE tents in winter.*

Eventually, a hybrid solution emerged: a building that combined the best qualities of both megastructure and domestic framed construction. 18m span trussed frames define three internal halls, which are divided by double rows of columns, each 3.6m apart. This layout introduces hierarchy and gives the previously uniform field a directional quality. The large frames define views and orient users towards the sea: an element that was neglected in previous design versions. The tripartite organisation not only defined a clearer basement layout for plant and service functions but also marked out two corridors on the ground floor level, through which the coast is accessible outside market hours in winter.

Because the market operates intermittently, provisions are made for how the building can be used outside market hours: the fully flexible layout enables a range of evening functions, from a pop-up design market to an outdoor cinema. The building also needs to adapt to both summer and winter conditions — an aspect that the current market fails to address.

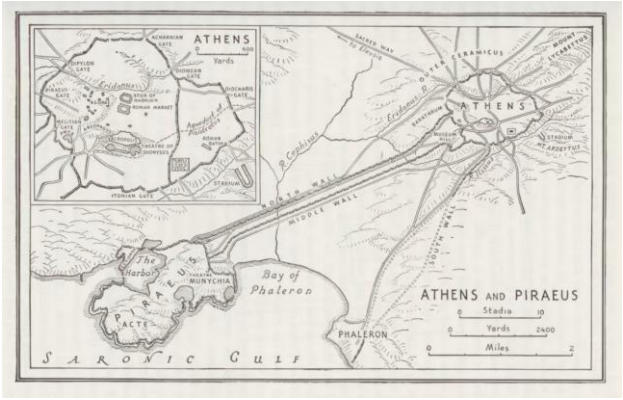
As Margot Roose (Deputy Mayor for Entrepreneurship, Innovation & Circularity in Tallinn) stated about Kalaturg in 2025: *I have seen vendors weighing fish there in winter with their fingers stiff from the cold, I've often thought they need humane conditions (ERR News).*

A convertible system that allows the market hall to be open in summer and enclosed in winter has long been a design ambition. However, due to the dense forest of columns, a fully insulated removable volume proved nearly impossible. Dividing the building into three halls made it possible to erect three temporary suspended volumes for winter operation, leaving outdoor passages in between. In the double row, columns are spaced generously enough not to limit large-scale activities within, but tightly enough to be read as a clear dividing line and to act as a protected corridor for entering the hall. The three trussed spaces establish a nave-like hierarchy, with the column corridors acting as aisles for circulation. In conclusion, the design began as three separate market buildings, then transformed into a unified hall, and eventually settled in the middle as a tripartite market hall.

3.3. Urban approach

Interviews with locals revealed a strong reluctance among locals to visit public establishments, particularly among the elderly. This likely stems from lingering negative associations with socialism, under which public spaces were regarded as spaces for the poor. Others suggested that the only community establishments the older generation frequently visit are markets. This creates an exciting opportunity to design a market that goes beyond selling food and sparks social activity amongst otherwise publicly inactive groups.

To further boost activity and minimise the risk of underuse (which many new developments in Tallinn suffer from), the urban conditions around the site are improved to focus attention and activity on the newly created coastal destination. Thus, along with the design of the fish market, the project establishes an urban axis from the Old Town directly to the old fishing harbour. The route connects the abrupt endpoint of Lai Street at the edge of the old town with Kalasadama Street and continues the axis to the market. Cutting through a hill, a field, tram tracks, and major roads, the axis addresses a variety of urban conditions, aiming to reroute movement towards the market and enhance the presence and appreciation of the sea.



Ancient Athens during the Peloponnesian War (left) *– The city, the road, and the port create one system.*
The proposed urban axis (right) *– connecting Tallinn's Old Town to Kalaturg.*

As the building concept began to take shape at 1:100 scale, the project progressed to address the immediate context in greater detail. Approaching the market from the city, the building is positioned at the end of a 200m-long vista (along Kalasadama street), offering a rare opportunity to express an inviting character and simultaneously monumentality. The hall is rotated 45° from the main access route and thus exhibits both façade conditions: the dense line of columns and the monumental frame. Approaching the building at its corner makes its volume more legible and avoids it being confrontational or overwhelming despite its large size.

Upon reaching the market, the route widens into a public square, conceived as a hybrid between an urban civic space and a working harbour floor. Rather than forming a conventional paved plaza, the square is structured by a sequence of long linear bands that extend the order of the market hall into the surrounding ground. These bands function simultaneously as drainage lines, slip-resistant steel-grating paths in icy conditions, and visual axes that direct attention to the sea. Between them, the square becomes a more informal field: a steel-reinforced surface, topped by steel plates in a grid pattern that increases in density towards the building and dissolves towards the edges of the site. This creates a transition from a loose urban ground to a more precise maritime technical surface. The building edge remains deliberately blurred: the approach begins beneath the cantilevered roof, continues up the floating ramps and stairs, and finally leads into the hall between the columns. In this way, the square does not simply sit in front of the market, but becomes an extension of its structural, material, and infrastructural logic, forming an accessible public stage at the end of the urban axis.

4. Conclusion

4.1. Architectural tools for coastal connection

This thesis asked how architectural interventions can integrate Tallinn's coast into the urban fabric through guiding movement and creating a coastal destination. The project shows that this connection cannot be achieved only by improving access to the waterfront or placing a new object on the coast. It has to be constructed through a set of architectural tools. These tools evolved organically throughout the project; some of them are tied to a specific architectural scale, but most of them are relevant to both the market (building scale), the route leading to it (urban scale), and to their detailing as well. Nonetheless, connection to the sea was to be achieved not only on multiple scales but also in multiple domains. Below are descriptions of the different toolkits for linking the project to the sea through composition, drama, and identity.

Compositional tools

Rerouting existing urban flows towards the sea sounds like a monumental task. The project proposes that orientation can be achieved by subtle interventions, defining axes of movement. Repetition of small architectural elements was a useful tool in formalising a specific route in the network of paths. Nonetheless, the most effective tool proved to be elevation: creating vantage points to look over the sea and thus to establish the sea as a point of reference in the city. This is why the path leading to the market is elevated where possible, and why the building itself is raised on a pedestal. The path is composed of two uninterrupted straight sections creating long vistas towards the market and the sea, further amplifying the effect of verticality. Another key, multi-scalar tool of the project is the framed view of the sea. The horizon of the sea is almost without scale in its vastness, it cannot be gauged without a human-scale reference. Limiting our views creates a contrast of proximity and distance, helping to appreciate the infinity of the sea. For this project, on a building scale, formal structural frames become the frames of the experience, serving a double function. On the urban scale, the framing becomes more incidental: the path makes use of existing urban items together with newly planted trees and lamp posts to create composite frames.

Tools for a dramatic experience of the sea

Not strictly linked to the sea, but essential tools to make urban movement varied and more enjoyable, in order to draw people towards the market and the waterfront. The sudden expansion / contraption of space is a valuable tool, based primarily on the theory of Serial Vision by Gordon Cullen, where the route is understood as a sequence of

changing spatial experiences. Tight passages create anticipation and make people aware of their movement, while wider, exposed sections provide moments of release and orientation. By alternating between compression and expansion, the project builds rhythm into the approach to the market. The broad horizon of the sea then becomes the final and most powerful expansion in this sequence. The tight column-corridors inside the market all open onto the large market halls, which all culminate in a broad view over the bay. The experience of moving along the path is more varied, with squeezes through bosquets and tight bridges followed by exposed urban squares, and wide views.

The next dramatic tool to mention is creating contrast between movement and moments of stopping. To amplify the effect, the project minimises transitions: sequences jump from fast movement to a complete stop abruptly, just to accelerate to full speed again. On plans, the moments of stopping are marked by circles – identified as the essential shape of turning and orienting oneself. These appear at different scales: from circular public squares, and circular platforms, to round tables and benches. Fast movement, in contrast, is marked by straight lines, as the key form of uninterrupted progress, appearing as straight corridors and long straight stretches of road.

The transition from ascent to descent became another prominent tool for creating drama. This gesture appears subtly in the short staircases leading to the market, and on a larger scale in the path climbing the slopes of Rannamägi hill. During the climb, the steep slope directs the gaze upward, keeping the sky in constant view. Near the top of the slope, this condition changes: the horizon suddenly appears, and the path culminates in a moment of revelation before the descent towards the sea. This effect is then repeated through a series of descents until the market is reached.

The last tool to include in this segment is obscured and blurred views which create drama by delayed recognition: making people move closer and look more carefully. The most successful application of this tool is the translucent ETFE façade, which creates a filtered view of the sea and builds anticipation. The controlled lack of clarity makes the view more active: it suggests what lies beyond without revealing it completely. Obscurity was only used modestly in the design of the urban route, as for the most part, it was preferred to make the direction and orientation blatantly obvious.

Tools to achieve a coastal architectural identity

The final toolkit consists of elements that define the design as inherently coastal, in a city where the coast is so underwhelming and unappreciated. The project took a conscious decision not to follow a romanticised, picturesque aesthetic of a sunny sea with colourful sailboats, but rather to embrace the crude reality of the Baltic Sea: rain, fog, frost, and industrial maritime infrastructure. This informed the decision to limit the material palette to robust, heavy-duty materials able to withstand saltwater exposure and strong coastal winds: primarily concrete and steel.

Another trait of maritime infrastructure is its monumentality, produced through repetition rather than scale alone. The project reinterprets this quality in an urban context, creating a civic hall whose monumental character emerges from the repetition of rooms, halls, and rows of columns. The urban path follows this concept through a rigorous rhythm of urban furniture along the route.

The most important structural decision that defined the project's identity was the choice of tension over compression. The use of cables and ropes in maritime infrastructure is not a stylistic choice; it enables boats to be lighter and structures to be more flexible, and thus more resilient under changing forces of wind and waves. The project translates this logic into architecture through a razor-sharp steel frame held together by thin cables. In a city often defined by solidity, heavy construction, and thick thermal boundaries, this structure appears deliberately light and precise. Its contrast is most powerful in the vicinity of Linnahall, where it stands against one of the city's most emphatic examples of monumental, heavy architecture.

Nonetheless, the aim is not just to raise eyebrows: the project uses transparency and openness, qualities common to maritime structures, to establish a civic hub that is legible, exposed, and thus, inviting to the public.

Together, these tools reconnect Tallinn to the sea by turning the waterfront from a distant edge into a place of everyday movement, work, exchange, and public experience.

4.2. Implications and Recommendations

Beyond Tallinn, the project addresses a wider architectural question: how low-intensity cities can be activated through ordinary, human-scale programmes. By doing so, it suggests that interventions focusing and expanding already present social activity and everyday practices can effectively integrate the sea into the daily urban life of coastal cities. Despite many paths that did not yield progress in the design, the project's core can be summarised by a strict methodological sequence:

1. Mark all urban axes directing movement along and towards the coast
2. Identify any gaps in the axes and abrupt endpoints
3. Examine the area with the largest number of dead ends, and research its current and past uses
4. Create continuous urban axes by connecting the dead ends, plugging the area into the city's ecosystem
5. Expand an established function present on the site to profit from the newly created social activity

This sequence can be adapted to any coastal city, or — beyond the sea — reinterpreted for any significant natural or cultural feature. Based on the above method, a key recommendation is to treat urban routes as architectural projects in their own right. The waterfront should not be approached only as a final destination, but as the outcome of a longer spatial sequence that begins within the city. Strengthening these relationships could allow Tallinn and other coastal cities to move beyond isolated waterfront nodes and instead establish the coast as a continuous, living part of the urban fabric.

4.3. Reflection

The project started from a nebulous idea to emphasise the urban presence of the sea in Tallinn. In the first few weeks, the project quickly jumped between radically different scales, moving between urbanism, landscape architecture, and public art. The definition of the problem was clear, but the number of solutions seemed to be infinite, the project could be anything. I defined the principles of design and the tools to achieve them, then quickly abandoned them a week later, setting brand-new goals. To put an end to this saga, the project was forced into a conventional programme, marking clear boundaries on how far the design can reach. What first seemed like a compromise later proved to be very beneficial for the project. I had to realise that weeks and months can be spent on researching locations and defining specific urban aspects and goals, but the design will eventually be judged purely on its architectural qualities. There was also no point in me developing an urbanism or landscape architecture thesis, when my knowledge in these fields is very limited. Having said that, looking back at my initial set of goals and principles, hastily written in the first weeks, I was very surprised to see that they match the final outcome almost spotlessly, even though I thought the project took a 180° turn. What I thought was research into irrelevant domains and therefore a waste of time at the start of the project, subconsciously made its way into the DNA of the design. It turned out that the desire to do something different for my final academic project did not mean abandoning architecture altogether but rather creating something new within common architectural practice.

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