

Harbouring craftsmanship

A vocational shipbuilding school along Tallinn's waterfront

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*AR4MET110 A Matter of Scale Graduation Studio
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This is the final version of the Master thesis graduation report for Methods: A Matter of Scale Graduation Studio (2025/26). The design proposal supported by this thesis focuses on an intervention along Tallin's coastline, to re-activate the nautical heritage of Estonia. Through adaptive reuse of maritime architectural heritage the nautical knowledge and tradition is made tangible, activating the waterfront as a landscape for making, learning and repair.

Within the report an important distinction should be noted between maritime and nautical. Maritime - from the Latin word mare, "of, or pertaining to, the sea" - is used in relation to existing architecture which comes from (defensive) structures related to the sea.¹ Nautical - from the Greek word nautilus, "pertaining to ships, sailors, or navigation" - refers to the intangible heritage of shipbuilding and is used for the projects programming and knowledge production.²

Furthermore, the thesis touches upon the notion of craftsmanship, specifically nautical craftsmanship. This is understood as the embodied knowledge of building, repairing and maintaining vessels through hands-on practice and intergenerational learning, the importance of which will be further examined through the theoretical framework.

The project focuses on reconnecting Tallinn's residents to the sea through architecture, craft and learning. By reactivating nautical traditions within an existing coastal structure, the coastline is approached as a shared urban environment rather than a border.

The first part of this report introduces the project through the problem statement, outlining the historical, spatial and cultural conditions that form the basis of the design assignment. The relevance chapter positions the research within a broader architectural discourse, after which the objective, motivation and research questions are defined. The scope chapter concludes the introduction by explaining the project location, the reasons for its selection and the boundaries of the design proposal.

The second part of the presents the ongoing approach while designing. Throughout the project reflections are added on my own position as a designer. By constantly reflecting on the working methods I try to sharpen my design tools and with that, the design itself. This part establishes the research foundation of the project. It consists of the theoretical framework, which is further elaborated through three central themes, followed by a chapter on positioning and a description of the methods used throughout the research and design process.

The third part of the report is dedicated to the result of my project. In the result the findings of going from the research to design exploration are discussed, followed with a walk through the final design. This is supported by a logbook which has been tracked from the first week to the last, including intermediate reflections and findings.

Lastly, the final part reflects on this entire process, including the different tools and methods used. Here results are linked back to the initial brief and research questions through a conclusion and most importantly I reflect on myself as an architecture student having taking this education at the faculty or Architecture at the TU Delft.

First coastal walk with the group along Tallin's waterfront on 11th of November. Photo: author.



Yachts at sea, with the Tallinn harbor and city skyline in the background, 1910. Photo: J. & P. Parikas. Courtesy Tallinn City Museum.



Despite being geographically defined by the Baltic Sea, Tallinn today maintains a largely disconnected relationship with its coastline. This disconnection is not only spatial and ecological³, but also cultural: practices of seafaring, shipbuilding and other nautical craftsmanship are increasingly absent from everyday urban life.⁴

Access to the sea has increasingly become a privilege rather than a shared public resource, contributing to a social and cultural detachment from nautical life. As a result, communities of sailors, fishers and other seafarers have diminished. Tallinn now risks losing long-standing traditions of nautical craftsmanship.

Historically, the coastline of Tallinn played a central role in the city's prosperity and identity.⁵ Once a key port along the Hanseatic trade routes, the sea enabled trade. The port was a place of shipbuilding and merchant activities and it harboured many fishermen throughout its time.⁶ These activities embedded nautical knowledge and practices into the everyday urban life of Tallinn. However, this relationship began to change as the city became increasingly militarised.

Large fortifications and defence structures were built along the coast, protecting the city from outsiders and physically separating its residents from the water. Among these structures are the city walls (with its earliest sections from the 13th century) which developed for centuries⁷ and the Kalaranna fortress (1837) as part of the Peter Suure naval fortress system.⁸

During these periods of foreign rule, the coastline was repeatedly adapted for strategic and industrial use, building large structures such as the Kopli Sonata shipyard (1913)⁹ and Lennusadam hangar (1916).¹⁰ Even civilian interventions, such as Linnahall (1980), reinforced the separation between city and sea. Though publicly accessible, it concentrated access to the waterfront into a controlled and designated space.¹¹

This strictly controlled coastal access under the Soviet occupation intensified the separation between Tallinn and the sea not only physically, but also socially.¹² To prevent the Estonians from escaping this regime, nautical heritage was deliberately erased by burning boats while simultaneously suppressing fishing and small-scale seafaring.¹³ The sea became a border rather than

a shared space, eroding both engagement with the water and the cultural passing on of nautical skills. After the fall of the Soviet regime, Estonia's rapid privatisation of land resulted in large sections of the coastline being fenced off or reserved for future development.¹⁴ The structures related to these former regimes were removed or abandoned and public access was not restored.

Because of that, nowadays monumental coastal structures in Tallinn stand vacant or are underused. These structures occupy prominent positions along the shoreline but fail to contribute to public life, ecological care or cultural continuity. Architecture along Tallinn's coast has largely prioritised control, ownership and spectacle over accessibility, community and living with the water. Nowadays, the waterfront is used for industrial purposes and as a way to access surrounding countries by ferry. Spaces required for making, repairing and transmitting nautical knowledge to the public have largely disappeared. For the average resident of Tallin, everyday engagement with the sea no longer forms part of urban life.

To address the limited access to the sea and the loss of nautical cultural practices, this project proposes the introduction of a public architectural intervention along Tallinn's coastline. Anchored within a vacant coastal structure, the project reinterprets a monumental building as a community-oriented space that actively supports the making, repairing and teaching of nautical craft. In this way, shipbuilding is positioned not purely as heritage display but as a living, productive practice. The nautical school includes Tallin's waterfront as a part of a wider learning environment.

In doing so, the project contributes to ongoing discussions surrounding the future of Tallinn's waterfront, particularly regarding public access, adaptive transformation and the reactivation of maritime heritage.^{15 16 17}



The architectural challenge lies in transforming a structure historically associated with control and militarisation into an accessible environment that mediates between land and water, monumentality and everyday use.

13 - Tammaru, T., Kumer-Haukanõmm, K., & Anniste, K. (2010). The formation and development of the Estonian diaspora. *Journal of Ethnic and Migration Studies*, 36(7), 1157–1174. <https://doi.org/10.1080/1369183x.2010.481614>
14 - Kiivet, E. (n.d.). The Sea Subjected to Infrastructure: Asphalt vs Vision. MAJA, Autumn 2017: Shared Space.

15 - Martínez, F. (2017). 'This Place has potential': trash, culture, and urban regeneration in Tallinn, Estonia. *Aaltodoc* (Aalto University), 42(3), 4–22. <https://journal.fi/suomenantropologi/article/view/60577/30841>
16 - Feldman, M. (2000). Urban Waterfront Regeneration and Local Governance in Tallinn. *Europe Asia Studies*, 52(5), 829–850. <https://doi.org/10.1080/713663094>
17 - Cerrone, D. (2011, October). Tallinn, opening to the seaside. Retrieved March 18, 2026, from <https://regard-est.com/tallinn-opening-to-the-seaside>

overleaf *Equipment for the construction of a new embankment, date unknown. Photo: Ado Resin. Courtesy Tallinn City Museum.*



Relevance

Within the broader architectural discourse, this research builds upon existing publications that investigate crafting traditions and their role in shaping architectural expression.

One of the fundamentals for my project is *'The craftsman'* by Richard Sennett (2008).¹⁸ In this book the author explores craftsmanship as a form of knowledge production. He draws out a relationship between thinking and making and emphasises how crafting tradition is not just purely technical, but also cultural and social.

Another important aspect of how crafting is more than a technical practice is the work by Juhani Pallasmaa. Specifically *'The thinking hand'* (2009) focuses on the embodied knowledge in architecture, arguing that design emerges through an interaction between the body, the hand and the materials.¹⁹

Furthermore, more specific research situated in Estonia shows how craftsmanship evolves in the practice. Elis Pärn examines the shift from vernacular, craft-based traditions to more modern architectural ideas in an article on wooden manor houses. She argues that crafting methods are not static but rather develop over time, this contributes to the fundament of my project by showing a strong link between tradition and innovation.²⁰

These fundamentals contribute to an ongoing conversation by positioning architecture not only as a spatial practice, but as a cultural and temporal one.



Placed in a broader geographical context, this research also relates to studies of bay areas as integrated land-water systems. For example, in *The Metropolitan Bay: Spatial Imaginary of Imperial St. Petersburg and Maritime Heritage of the Gulf of Finland* (2019), the city and its surrounding waters are understood as one cultural and technological whole. This approach helps to read waterfronts as connected heritage landscapes, even when they now seem fragmented.²¹

Beyond architectural discourse, this research engages with a broader global condition in which nautical heritage is

increasingly under pressure. Traditional forms of shipbuilding such as small-scale and wooden boat construction are quickly fading due to industrialisation, standardisation and the globalisation of nautical production.²²

These references support the key themes of this research:

- a. the translation of nautical craftsmanship into architectural language;
- b. the reactivation of coastal heritage through making, learning and repair; and
- c. architecture that responds to the seasonal and climatic conditions of the Baltic coast.



Jaan Keerdo building a traditional 'haabjas' dug-out canoe. (2008) during the VIRU FOLK festival. Courtesy Käsmu Maritime Museum.

18 - Sennett, R. (2008). *The craftsman*.

19 - Pallasmaa, J. (2009). *The thinking hand: Existential and Embodied Wisdom in Architecture*. Wiley.

20 - Pärn, E. (2023). *Wooden Manor houses in Estonia 1700–1850: From archaic traditions to modern ideas*. *Baltic Journal of Art History*, 24, 47–80. <https://doi.org/10.12697/bjah.2022.24.02>

21 - Kraikovski, A., & Lajus, J. (2019). *The Metropolitan Bay: spatial imaginary of Imperial St. Petersburg and maritime heritage of the Gulf of Finland*. *Humanities*, 8(1), 37. <https://doi.org/10.3390/h8010037>

22 - Lettany, H., Burger, G., & Jarvis, C. (2024). *Houten scheepsbouw in de Nederlanden van de late middeleeuwen tot nu*. Amsterdam University Press.

This research identifies a critical architectural problem: the absence of spatial, cultural and material frameworks that allow Tallinn's inhabitants to reconnect with the Baltic Sea in an inclusive and sustainable way. There is a need to rethink how coastal architecture can mediate between land and water, past and present, monumentality and everyday use. By reintroducing traditional Estonian crafting techniques, particularly those related to shipbuilding and nautical construction, architecture can support the continuation of local craft traditions while responding to contemporary ecological and social challenges. The repurposing of vacant coastal structures offers an opportunity to gain public access to the coast, foster collective care for the sea, and re-establish the coastline as a lived and shared urban environment rather than a border.

This design proposal did not only take shape because of the fieldwork that was done in Tallinn, but had also been forming for a longer period in my mind. Because of my own background in sailing and my second education at the nautical school of Enkhuizen I wanted to approach this project from an interdisciplinary perspective. This project brings together two disciplines which are inherently connected in my own everyday life but had not yet found a way into my academic output.

The objective of the design proposal is to successfully transform a vacant coastal structure, as part of a larger urban plan connecting sea, land, people and architecture. The building is part of a maritime quarter including the maritime museum and a marina. By adding a vocational school for shipbuilding, the building not only functions as a place to relive the past, but it ensures this traditional craftsmanship will be carried into the future through learning and making.

Working within the shell of a (ruined) existing building brings both interesting opportunities and some design challenges. The project approaches this through different angles, including exploring traditional Estonian and Dutch shipbuilding practices, doing fieldwork on site, and talking to local residents in Tallinn as well as shipbuilders in Saaremaa.

*Dear Baltic Beast, so beautifully brave,
wash your waves wildly away.
Crashing captains to bottomless caves,
catching bullets in brutal battles.
Swim along the sand and stone of
shielded
shores.*

*Dear sailor, sitting strong and straight,
course your creaking clipper across.
Lovingly lose sight of viewing the blues,
watch the whitewash slash abaft,
while gulls glide unwavered on wings of white.*

*Dear port, please pay attention to the people,
watch them pass and go like*

tidal turns.

*Harbour them happily in your homelike halls
and steer them steadily through the lesson of life.*

While I bid you farewell, please let me fare well.

Writing on my initial encounter with Tallinn's coastline and its large coastal structures.

Scope and research questions

Location
Lennusadam, Tallinn

Project area
10,500 m² (GFA 1,900 m²)

Programme
Shipbuilding school

Users
Students, craftspeople,
residents and visitors

Intervention
Transformation

Materials
Timber, reclaimed brick,
lime-based construction and
seaweed insulation

Focus
Craft, repairability and
climate-responsive design

For the design proposal a strategic plan was developed along the Lennusadam harbour area, which is located along the northwestern coast of Tallinn. This location was selected through a series of coastal walks during fieldwork in November. Multiple locations were initially analysed using visual notes which can be found in the logbook. Walking the coastline revealed different forms of inaccessibility. In some places, fences, infrastructure and vacant industrial areas physically blocked access to the water. In others, the separation was less direct, resulting from large-scale developments that occupied the waterfront without necessarily creating a meaningful relationship to the sea.

These observations ultimately led to the selection of the Lennusadam area as the focus of the project. While parts of Tallinn's waterfront are rapidly developing and others are preserved as historical landmarks, this location occupies an intermediate condition. It combines vacant structures, existing maritime institutions and direct access to the sea, while still containing traces of the area's military, industrial and nautical past. The presence of underused buildings alongside active public programmes creates an opportunity to build upon what is already there, introducing new forms of learning, making and public use without erasing the existing character of the site.

Kasarmuhoone, the old military
barrack belonging to the Peter
Suure naval fortress on
Tallinn's northwestern coast.
Photo: author



The selected design area currently consists of a full building block with two existing structures, a parking area and a renovated square. The structures are used as a base for the design. The program will consist of a vocational school for shipbuilding, accessible to the public with the flexibility to host events or lectures. A new entrance is introduced, linking the school with the canteen and a public square. On the other side of the transformed building there is a pond with a docking area for a small boat, to visually represent the school as seen from the roadside.

The new design will react on the seasonality of the coast and the curriculum of the school and there is a future possibility to expand towards the coast for extra workspace and a boatyard. The public program will not include museum and exhibition space, as there can be a collaboration with the Maritime Museum across the road. It will however, on a more intimate scale, harbour a canteen and café for students, visitors and residents to propose an alternative to the existing café in the museum.

To define the project within the scope, the following research questions are formulated:

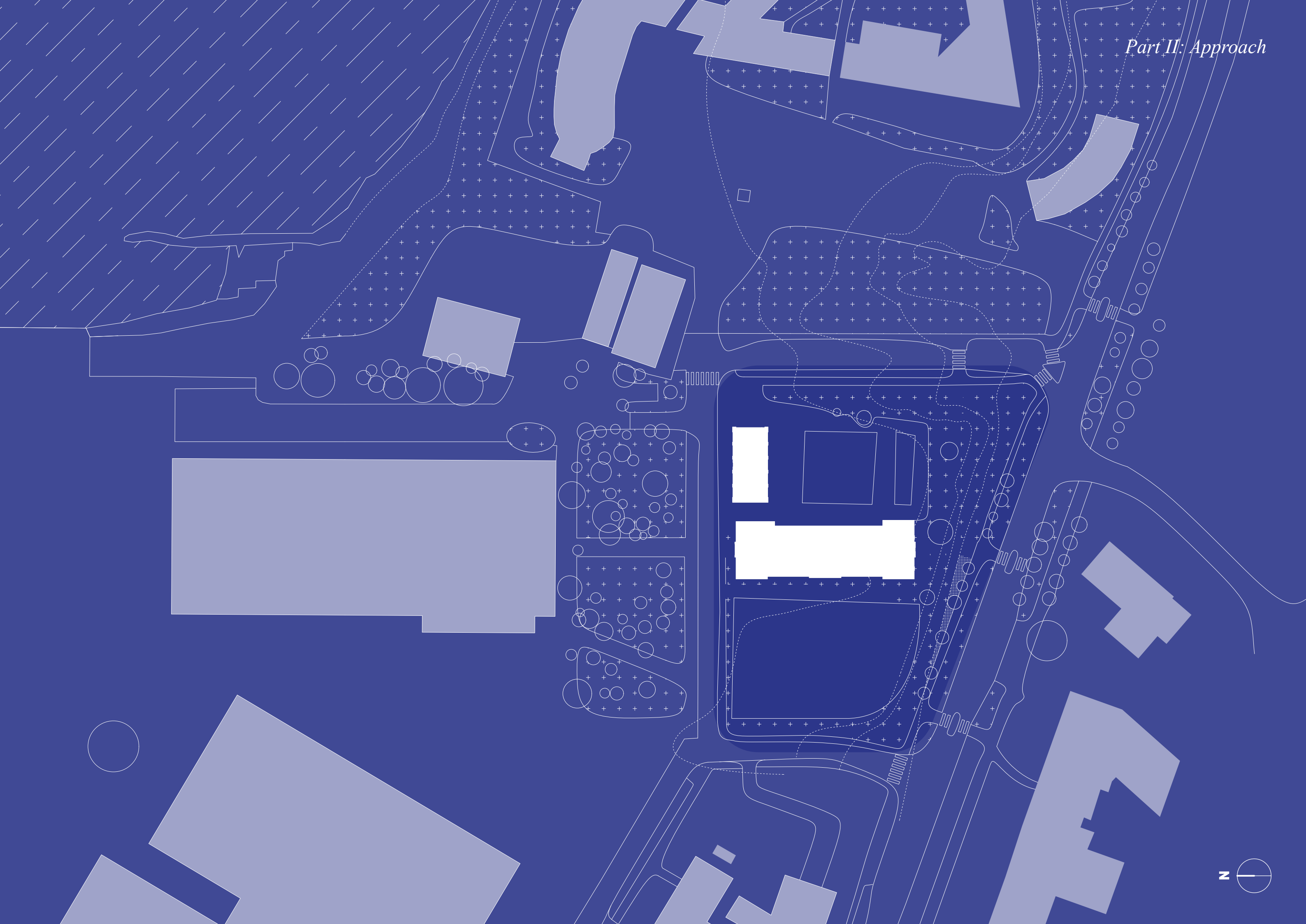
How can a former coastal building in Tallinn be transformed through local building traditions, craft knowledge, historical layers and the material conditions of the Baltic coast to strengthen the relationship between architecture, people and the Baltic Sea?

In what ways can traditional shipbuilding principles such as flexibility, repairability and material knowledge inform a contemporary architectural language for Tallinn's coastline?

How can architecture respond to the seasonal, material and ecological conditions of the Baltic coast through construction, spatial organisation and use?

Which heritage conservation approaches can be applied to Tallinn's coastal monuments to support both preservation and public engagement?

overleaf Sitemap scale 1-1000
of the current situation, with the
building site highlighted in dark
blue.



This research follows a qualitative and exploratory research-through-design approach, in which crafting forms both the foundation of the programme and an important part of the design process itself. Material experimentation, fieldwork, interviews and making are used alongside drawing and writing to develop architectural insights. Rather than separating research and design, both continuously inform one another throughout the project.

The research is supported by a literature review and a self-constructed bibliography focusing on craftsmanship, heritage and the role of making within architectural practice. Alongside these theoretical sources, technical and historical publications on shipbuilding are used, including construction manuals, nautical histories and documented interviews with craftspeople. Together, these sources help connect maritime traditions to contemporary architectural thinking and building practice.

The bibliography, which is listed at the end of this report, consists of publications that are foundational to my research. Some of these have already been read during other parts of my education, shaping who I am as a designer and how I approach architecture. To further develop my knowledge attained at the nautical college of Enkhuizen, several publications on wooden shipbuilding are used throughout the research. Some findings are discussed in the next chapters and some findings can be seen throughout my logbook and models. Other publications, more direct sources of information, have been noted and referenced throughout the report using footnotes and assembled at the end of the report.

Grounded in a paradigm of craft and material culture drawing from the works from Sennett and Pallasmaa (see 'relevance'), this research approaches the craft of architecture as a cultural carrier, positioning both land, sea and city as layered conditions shaped by overlapping histories and material traces.

This approach is in line with Aldo Rossi's *The Architecture of the City* (1966).²³ Within the research, architecture is understood

as a carrier of collective memory, acting as cultural anchors. This idea supports the view that buildings have an active role, not only preserving but also reinterpreting crafting traditions.

At the same time, the fragmented and layered nature of post-industrial waterfronts relates to the ideas in *Collage City* (1979), where the city is understood as a composition of different elements and time periods.²⁴ This perspective allows for design strategies that work through juxtaposition and reuse, instead of aiming for a single, unified vision.

Similarly, André Corboz's concept of *The land as a palimpsest* (1983)²⁵ frames the landscape as something that is constantly rewritten. Through this lens, the design can be seen as a superimposition, where multiple layers are visible at once. This is particularly relevant for coastal conditions, where land and sea are always shifting, reinforcing the idea of architecture as a mediator between environmental and cultural thresholds.

24 - Francaviglia, R. V., Rowe, C., & Koetter, F. (1979). *Collage City*. The Antioch Review, 37(3), 368. <https://doi.org/10.2307/4638210>

25 - Corboz, A. (1983). The land as palimpsest. *Diogenes*, 31(121), 12–34. <https://doi.org/10.2307/4638210>

Tørrfisk driers, Honningsvåg, 1935. From Architecture follows fish. Courtesy Museene for kystkultur og gjenreisning i Finnmark.



23 - Rossi, A. (1966). *The architecture of the city*. MIT Press.

26 - Richard Uutmaa (1911 - 1981) was an Estonian painter and the son of a seaman. Many of his works depict coastal life, the daily activities of fishing communities, and the interplay between humans and the sea.

To understand which mediation is wished between land, people, and sea, the research is also placed within a framework of human relations to the sea. For centuries, people have sought to document this relationship. In visual arts, it is often expressed through coastal scenes that depict daily life and practices. In these works, the sea can appear as a distant line on the horizon, as in Richard Uutmaa's *Puise neemel* (1955), or as a site of activity and craftsmanship, as in *Paadisadam* (1960)²⁶, reflecting the lived labor of seafaring communities.



Puise neemel (1955) by Richard Uutmaa. Courtesy of Eesti Kunstimuuseum.



Paadisadam (1960) by Richard Uutmaa. Courtesy of Haus Gallery.

Within the academic realm I have tried to divide this interconnectedness with the maritime world in three rough categories:

- a. programming,
- b. technology;
- c. material.

In terms of programming, André Tavares tries to read this palimpsest of not the land, but rather the sea through fish. In his book *Architecture follows fish* (2024) he relates the fishing practices along the North-Atlantic to the coastal developments and industrialisation of fish processing. Moving on from the programmatic connection of maritime life and architecture, he also describes the linking and exchanging of knowledge and material over water. In his book he states:

“Many building practices are borrowed from distant waters and shaped by unexpected dynamics [...] and weave together examples from many locations around the ocean.”²⁸



My research deliberately draws on techniques and practices from coastal regions beyond Estonia, recognizing that maritime knowledge and craft have historically travelled across seas. By examining shipbuilding and vernacular coastal practices in the Netherlands, Estonia, the North Atlantic and Baltic sea, I am able to identify design strategies and material solutions that respond to shifting coastal conditions. These borrowed techniques are not mere replicas; they are adapted to the local Estonian context, enriching architectural approaches with a global perspective on human interactions with the sea and layered maritime heritage.

As stated before, this research mainly focuses on the relation between architecture and shipbuilding, so other written sources on shipbuilding such as *The evolution of the Wooden Ship* by

28 - Tavares, A. (2024). *Architecture follows fish: An Amphibious History of the North Atlantic*. MIT Press.

28 - Greenhill, B. (1988). *The evolution of the wooden ship*.

29 - Interviews on 20th of November at Saare Yachts and Vätta Puit

30 - Interview on 3rd of February at Ambachtelijk Botenbouw Centrum Amersfoort

31 - Bauer, S., & Pauli, D. (2024). The joinery Compendium: Learning from Traditional Woodworking.

32 - Larsen, K. (2022) [Seaweed] Farm to table. <https://resolver.tudelft.nl/uuid:835b8c49-1646-4d06-a09e-5b53a3d4a8ab>

33 - *The Experimental House* by Susanne Brorson on Rügen transforms a post-war house into a living lab for climate-responsive design, inspired by Baltic vernacular architecture. It hosts workshops and experiments with thatched roofs, seasonal façades, and outdoor living to explore sustainability and passive climate adaptation.

Basil Greenhill (1988)²⁸ and oral sources from shipbuilders in Estonia²⁹ and the Netherlands³⁰ have been used to dive deeper into specific connections, building techniques and material use. Due to the size of this report, these findings have been mostly moved to an Appendix on *Architectural learnings from shipbuilding*. Along with this shipbuilding specific technical knowledge, books such as *The joinery Compendium* are used for more specific information on wooden joints.³¹



Lastly the topic of material practices and the coastal areas are a more broad subject on material sourcing in vernacular coastal architecture. This differs from other materials related to water (such as clay and reed) because coastal areas offer hardships that require robustness and are different from inland areas. Some examples of these practices are the traditional building with seagrass (eelgrass) to use as insulation on islands such as Læsø. More contemporary applications of these materials have been researched within our own faculty (*[Seaweed] Farm to Table*, Kathryn Larsen, 2022)³² and a beautiful modern interpretation is Susanne Brorson's project on the *Experimental house*.³³

Together, these references form the theoretical foundation of this research. Rather than providing direct architectural solutions, they offer ways of understanding the coastline through craft, material, history and use. They weave together a framework for this research and act as a fertile soil for knowledge as well as a (soft) border to ensure the feasibility of this research within the given time of 30 weeks.

By integrating knowledge from architecture, shipbuilding and maritime culture, the framework allows the project to move between different disciplines and scales. In doing so, it establishes a perspective through which the relationship between architecture, climate, material and nautical culture can be explored within the context of Tallinn's waterfront.



The Experimental House in Rügen. Photo: Susanne Brorson.

In addition to the theoretical framework, this project is informed by a personal position that has developed throughout my education and continued to evolve during the graduation process. While the theoretical framework establishes the academic lens through which I approached the project, this chapter outlines the values, interests and beliefs that guided design decisions throughout the research. It acts as a reading guide for my methods, design process and final proposal, providing insight into the perspective from which the project has been developed.

Throughout this master's programme, my position as an architect has both broadened and sharpened. Increasingly, I have become critical of architecture that responds primarily to speed, image or short-term demands, often driven by economic interests rather than long-term cultural or social value. This has strengthened my interest in architecture that is grounded in place, history and use, and that develops from a strong narrative rather than from trends or purely visual ambitions.

For me, architecture should not only answer immediate needs, but also contribute to continuity over time. This means designing buildings that can adapt, be repaired and evolve through use, instead of becoming obsolete quickly. Longevity is therefore not only a technical issue, but also a cultural one. Buildings that allow for change and maintenance can remain meaningful for longer, both materially and socially.

Within this, craftsmanship has become an important theme. Craft is not only relevant as a building technique, but also as a cultural practice that carries knowledge, traditions and collective memory. By creating spaces for making, learning and repair, architecture can support forms of knowledge exchange that are increasingly disappearing from contemporary urban life. In this sense, the project is not only about preserving a building, but also about giving space to practices and communities connected to it.

I firmly believe that heritage is understood as something active rather than fixed. It is not just about preserving a building in a static way, but also about continuing its story. As designers

and users, we add new layers over time. Especially in an area like Tallinn's waterfront, with its complex history. Architecture should allow for change instead of staying frozen in one moment.

The intervention is therefore approached with a large amount of care. Rather than replacing or dominating the existing structure, the aim is to work with it. New elements complement what is already there, often through contrast in material and construction, so that both old and new remain visible. It is important that the building can keep evolving, so flexibility is key. The design allows for different uses over time, instead of being too fixed or defined.

Collective making plays an important role in this. By introducing spaces for shipbuilding and craft, the project tries to bring people, material and knowledge together again. At the same time, this is partly speculative, since it is an academic project. The challenge is to design the right spatial conditions for this to happen, even if it cannot be fully tested.

Lastly, this project takes a clear position on the design process itself. Instead of focusing on fast digital production and visual output, it values slow and thorough research. Drawing by hand, making, fieldwork and conversations are used to ground the project in real contexts. Digital tools are useful, but they should support the process, not define it. The aim is to create architecture that is not only visually appealing, but also meaningful and well grounded.



Hairy drawing workshop in collaboration with the Estonian students from EKA on November 14th. Photo: author.

The theoretical framework and personal position establish the lens through which this project is approached; the following methods describe how this perspective is translated into research and design. Empirical research was done during a two-week fieldwork trip in Estonia, where observational walks along coastal and post-industrial sites provided insight into spatial conditions and atmospheres. Through workshops and lectures in collaboration with the Estonian Arts Academy (EKA), site writing was used as a method to articulate spatial observations through language. In this way, language is used as a cultural carrier. Several interviews were conducted with local residents, to gain insight into their lived experience of Tallin's coastline. These interviews were conducted in English, but the interviewed people were happy to share their experience also in a language which is not their first.



Harbour master Tonu whom I interviewed in November 2025 during the 'Scaling stories' exercise. Photo: Balint

Interviews with local craftspeople, community members and overseas shipbuilders contribute to the reconstruction of material knowledge and cultural practices. These conversations foreground oral tradition and inform a series of form and material studies.



The fieldwork was continued within the direct context of the Netherlands, using case studies of boatyards and boatbuilding schools to investigate spatial qualities, needs, measurements and scale, such as the interview with owner of ABC Amersfoort, Frank. Ethical considerations are integral to this approach, particularly in relation to interviews, videography and the engagement with cultural heritage. The research acknowledges the cultural ownership of traditional practices and positions itself as a collaborative and interpretative act rather than an authoritative one.

The use of different media plays a central role in the methodology. Videography is employed not simply as documentation, but as a mode of inquiry capable of capturing movement, temporality and embodied practices that are difficult to access through photography alone. In parallel, a visual urban essay combines drawings, photographs and textual fragments to construct a layered reading of the site and its narratives.



Working method of drawing by hand, superimposing drawings and pictures adding layers onto the design process. Photo: author.

The superimposition of drawings, text and photography is used throughout the project to explore relationships between existing conditions and proposed interventions.

Research-through-making forms a crucial component of the process. Through woodworking and small-scale fabrication, the project investigates structural principles, joinery techniques and material behaviours derived from shipbuilding practices. These crafted fragments act as micro-scale experiments in which narrative insights and technical knowledge come together.

By engaging directly with materials, the research develops an embodied understanding of craft logics and evaluates how these can be translated into architectural strategies at the building scale. The same goes for the choice of drawing by hand, as explained within my paradigm of the craft culture, the bodily movement of drawing lets the mind think while the hand draws, undermining the separation of these two and rather creating an environment in which these two can work together.

The project generates a range of data, including written interviews, video material, photographs, drawings and physical models. These are systematically documented and stored in digital and physical formats, ensuring clarity and accessibility throughout the process. All materials are organised and summarised in a logbook to support both the development of the thesis and its potential future reuse in exhibitions or publications. In line with FAIR data principles, the research aims to make its outputs findable, accessible and interpretable, particularly through the integration of visual and narrative material in the final representation.

Together, these methods create an iterative process in which observation, documentation, making and reflection continuously inform one another. Photography leads to writing, writing to sketching, sketching to models and material experiments, while interviews, literature and fieldwork provide cultural, historical and technical context. Rather than treating research and design as separate activities, this approach allows architectural knowledge to emerge through repeated shifts between seeing, making, testing and drawing. In this way, the final design is not the result of a single method, but of the interaction between multiple forms of inquiry operating across different scales.

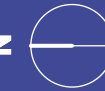
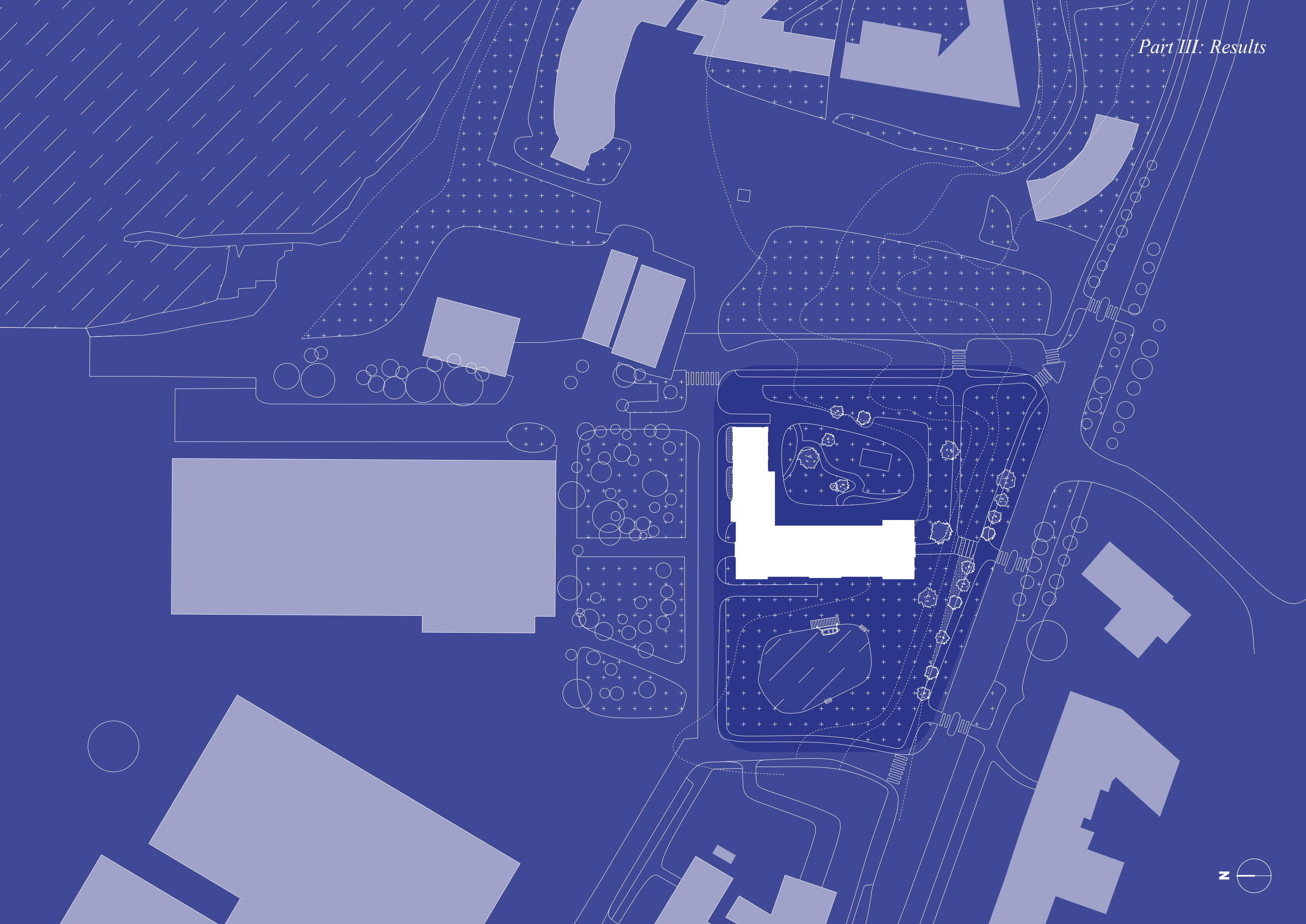


Scaled facade fragment to understand and design the last details in the final technical part of the project.



Material sample from re-using brick into cyclopean concrete. Testing different pouring and polishing techniques.

overleaf Sitemap scale 1-1000 of the new design, with the building site highlighted in dark blue.



Results

The results can be divided into the design exploration throughout the project, which is as much an integral part of the outcome of this thesis as is the final design.

Design exploration

The final proposal is the result of a series of explorations carried out through drawing, model making, material testing and technical studies. Rather than following a linear process, the design developed through continuous shifts between conceptual ideas, constructional questions and spatial experience.

A first series of studies focused on circulation and the relationship between public, educational and productive spaces. Through plans, sections and perspective drawings, different routes through the building were explored. These studies gradually led to the current plan organisation, where students, visitors and craftspeople each have their own entry points while remaining visually connected through the central building hall. The circulation strategy allows making to become visible without disrupting the daily functioning of the school.

A second set of explorations focused on climatisation and seasonality. Different arrangements of heated and unheated spaces were tested through plans, sections and programme studies. These investigations highlighted the advantages of concentrating highly conditioned spaces within the educational wing while allowing the larger workshop hall to operate more flexibly throughout the year. Seasonal occupation became an important design driver, leading to the development of adaptable workspaces and environmental strategies that respond to changing weather conditions along the Baltic coast.

The construction of the roof was developed through a combination of technical drawings, precedent studies and physical models. Different truss geometries, span directions and assembly methods were explored before arriving at the current system of arched timber trusses and layered wooden shingles. These studies helped to balance structural performance, material efficiency and spatial quality while maintaining a close relationship to shipbuilding principles and timber craftsmanship.

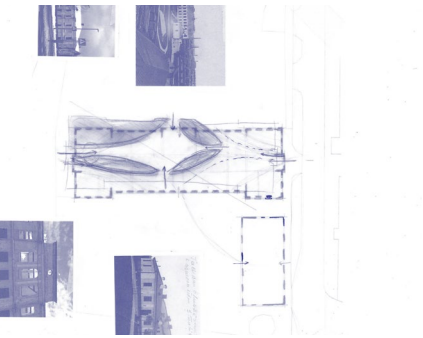
Material investigations were carried out through a series of physical samples at scales up to 1:5. These tests explored the behaviour and appearance of cyclopean concrete made from reclaimed brick, lime-based finishes, timber connections and layered wall assemblies. Beyond technical performance, the samples were used to evaluate texture, colour and tactile qualities. In this way, material became not only a technical consideration but also a means of shaping atmosphere and spatial experience.

Together, these explorations informed the final proposal presented hereafter, allowing architectural decisions to emerge through repeated testing and refinement rather than through a predetermined formal concept.

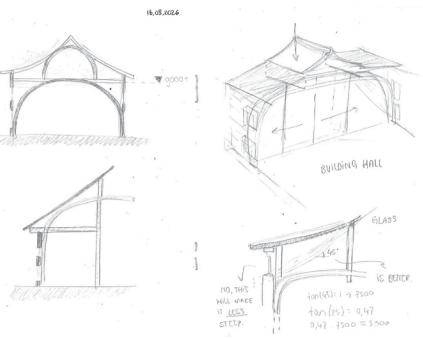
On the following pages some more iterations with short descriptions of key moments in the design process are included, a wider selection of the explorations can be found in the Appendix under 'Logbook'.



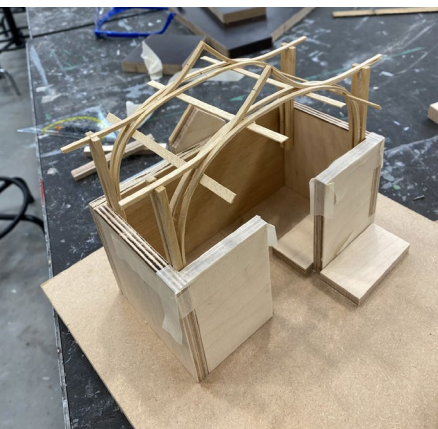
Design exploration in 1:50 model, designing through making figuring out material connections



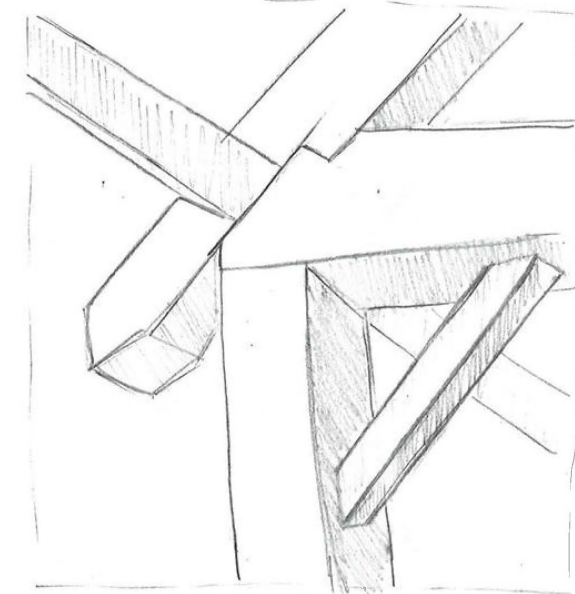
Circulation and organisation principles explored in quick sketches, moving from plan to section.



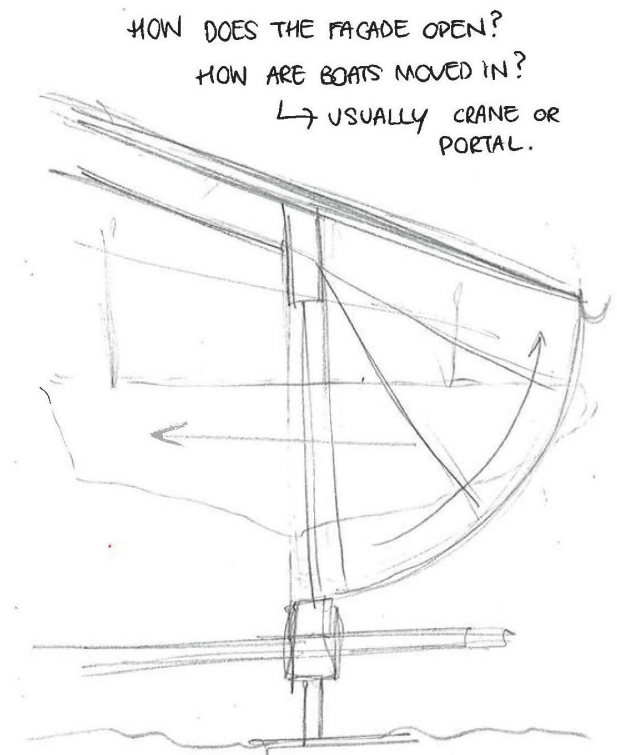
Exploration sketches in section and isometric view, designing the roof and its openings.



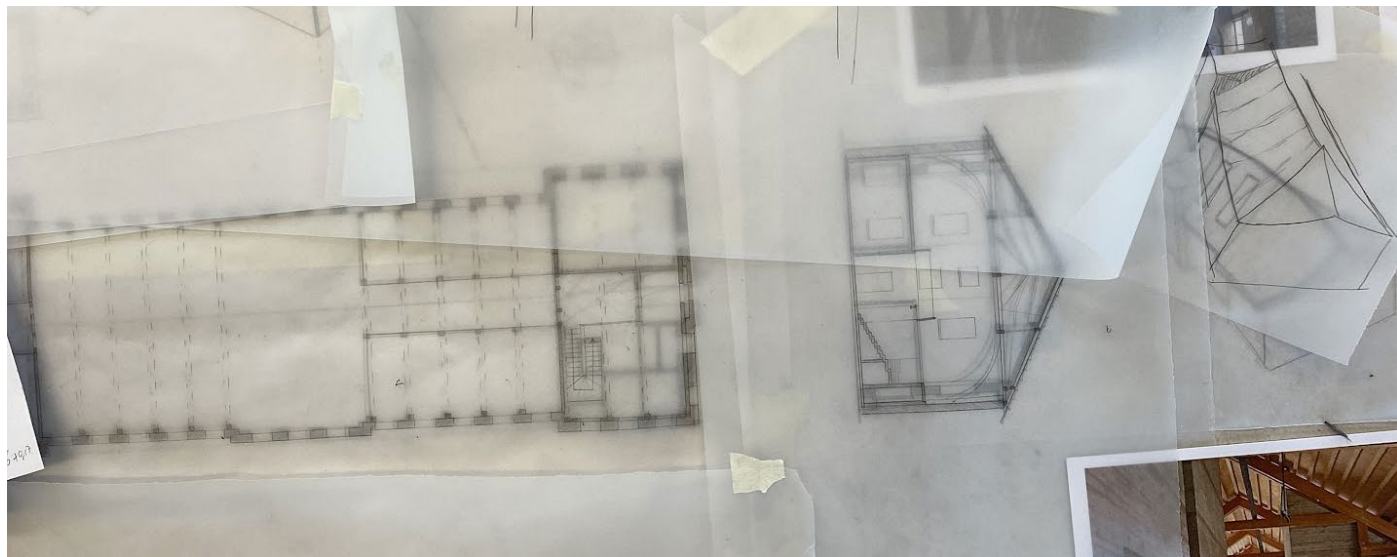
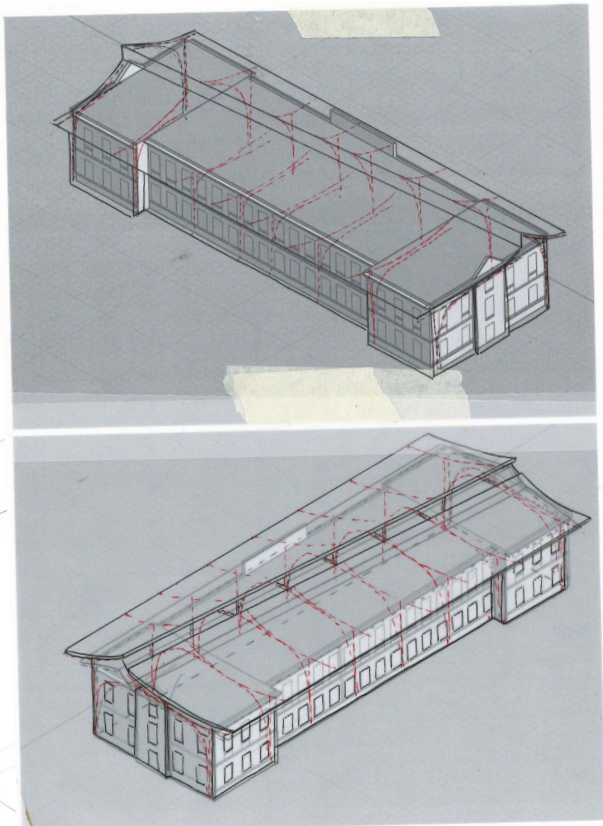
1:200 model using woodbending to configure the roof structure.



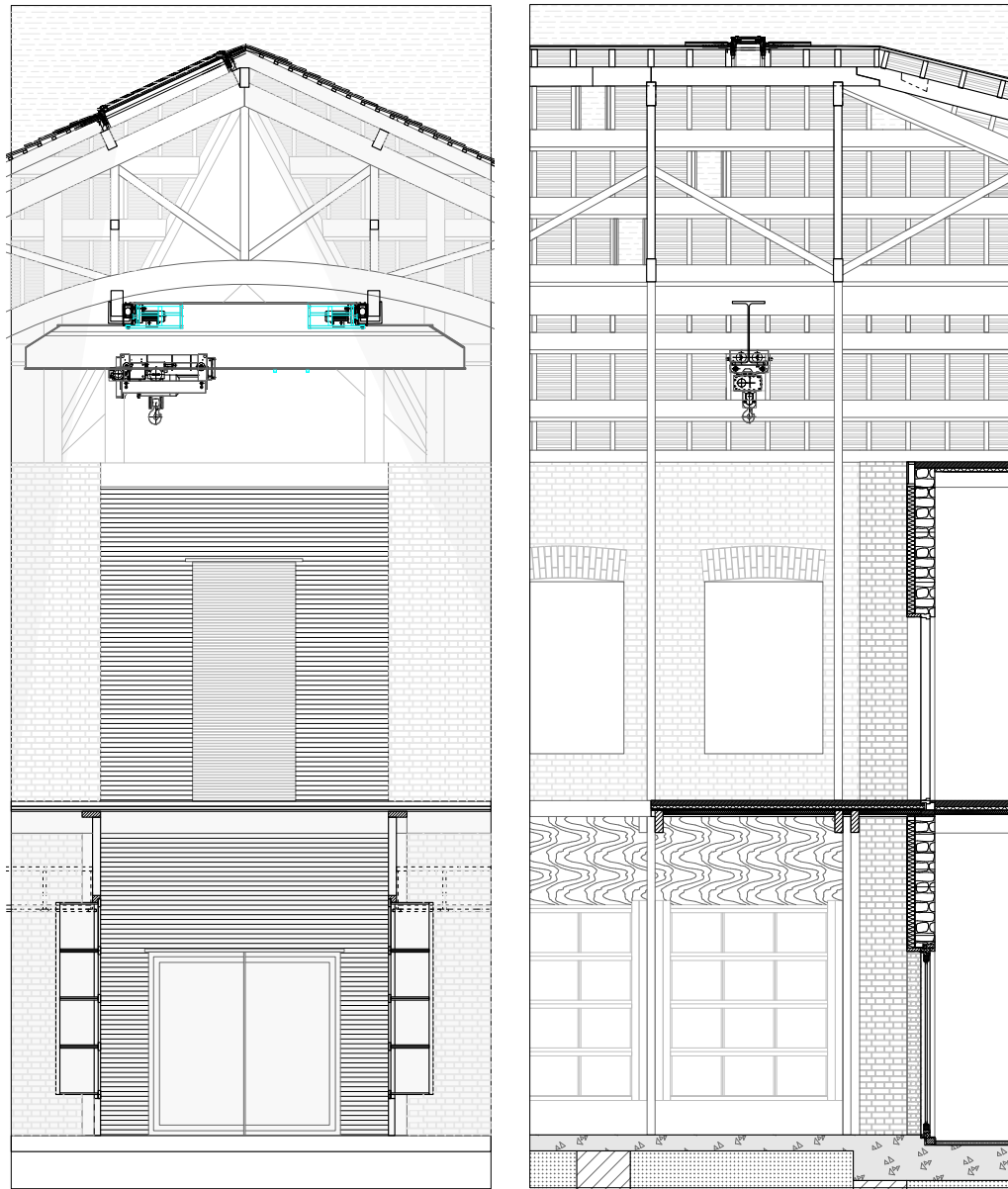
HOW DOES IT CONNECT? WHAT IS THE BUILDING SEQUENCE?
CAN IT BE DEMOUNTED? MOVED?



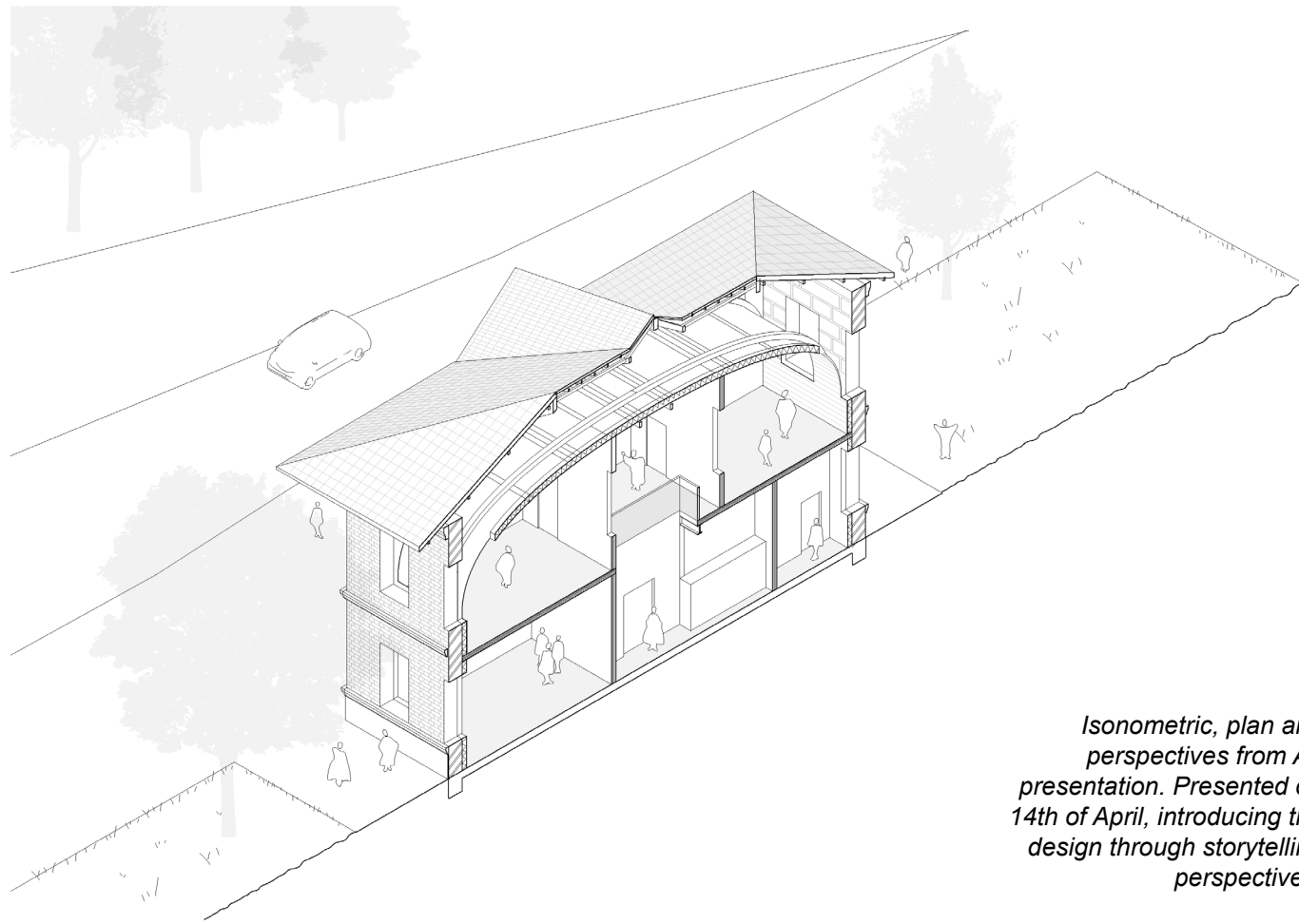
Roof structure exploration with a light street which would cut open the building hall for more natural light. Initially it was inspired by the keel of a ship.



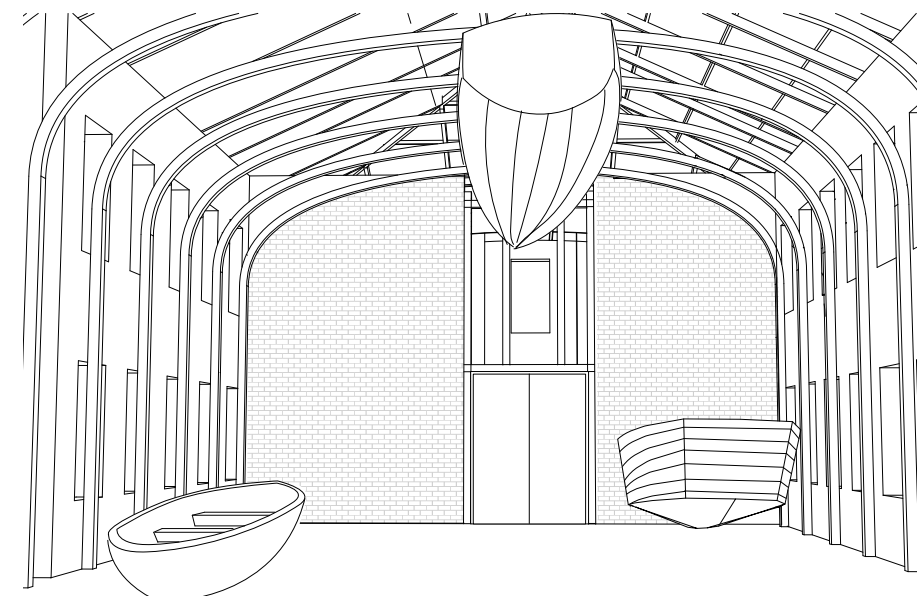
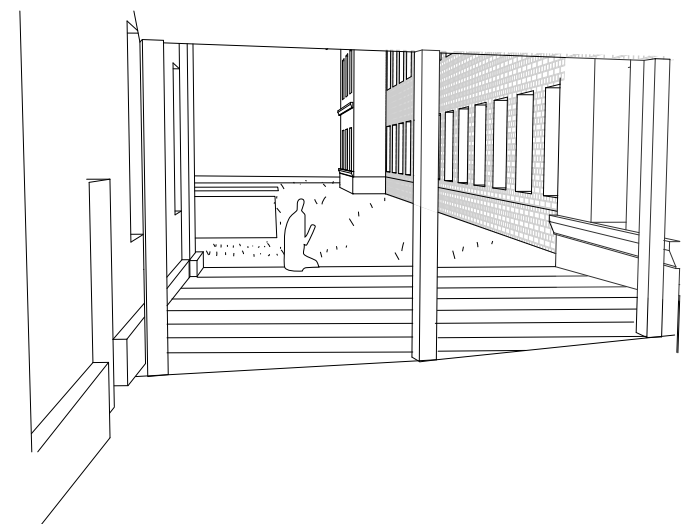
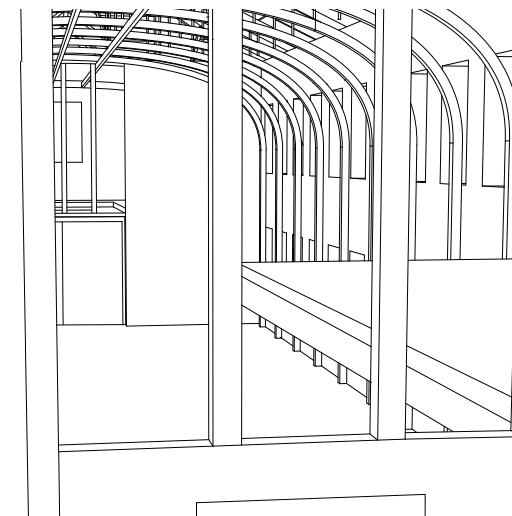
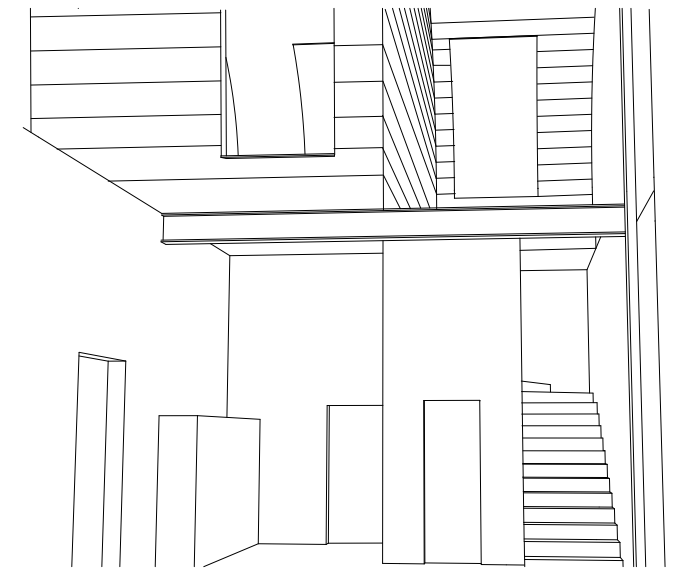
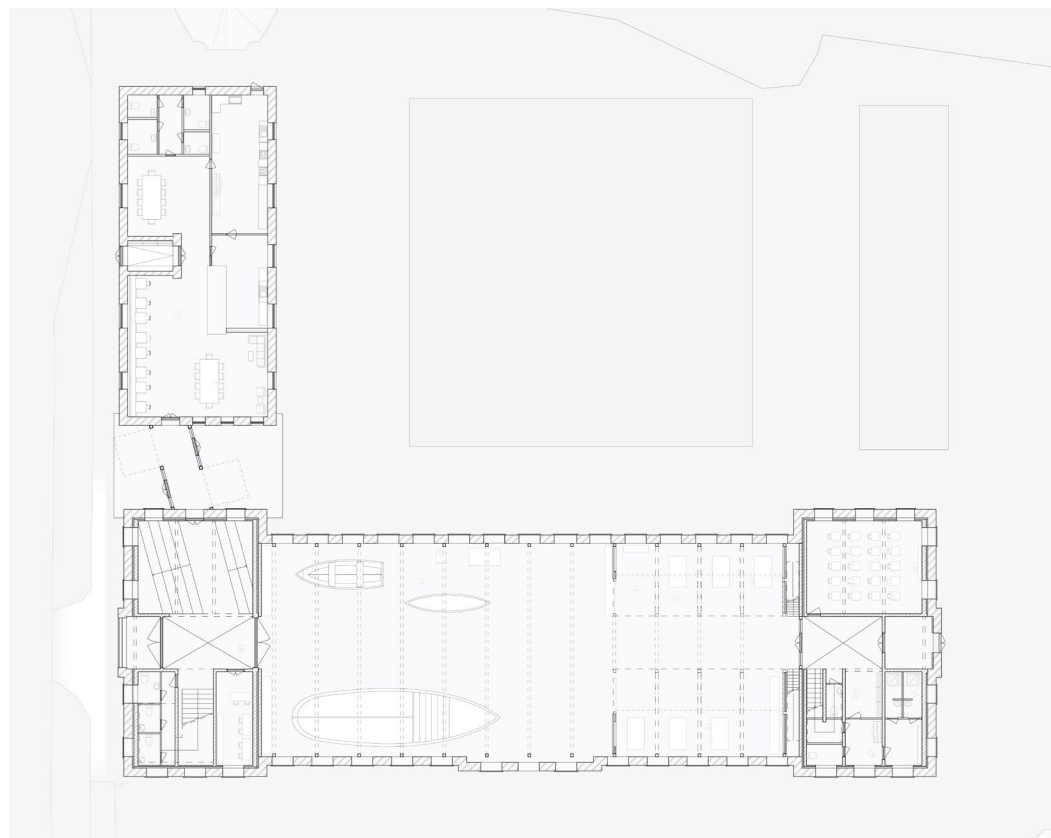
Superimposed plan and sections, working towards the final design

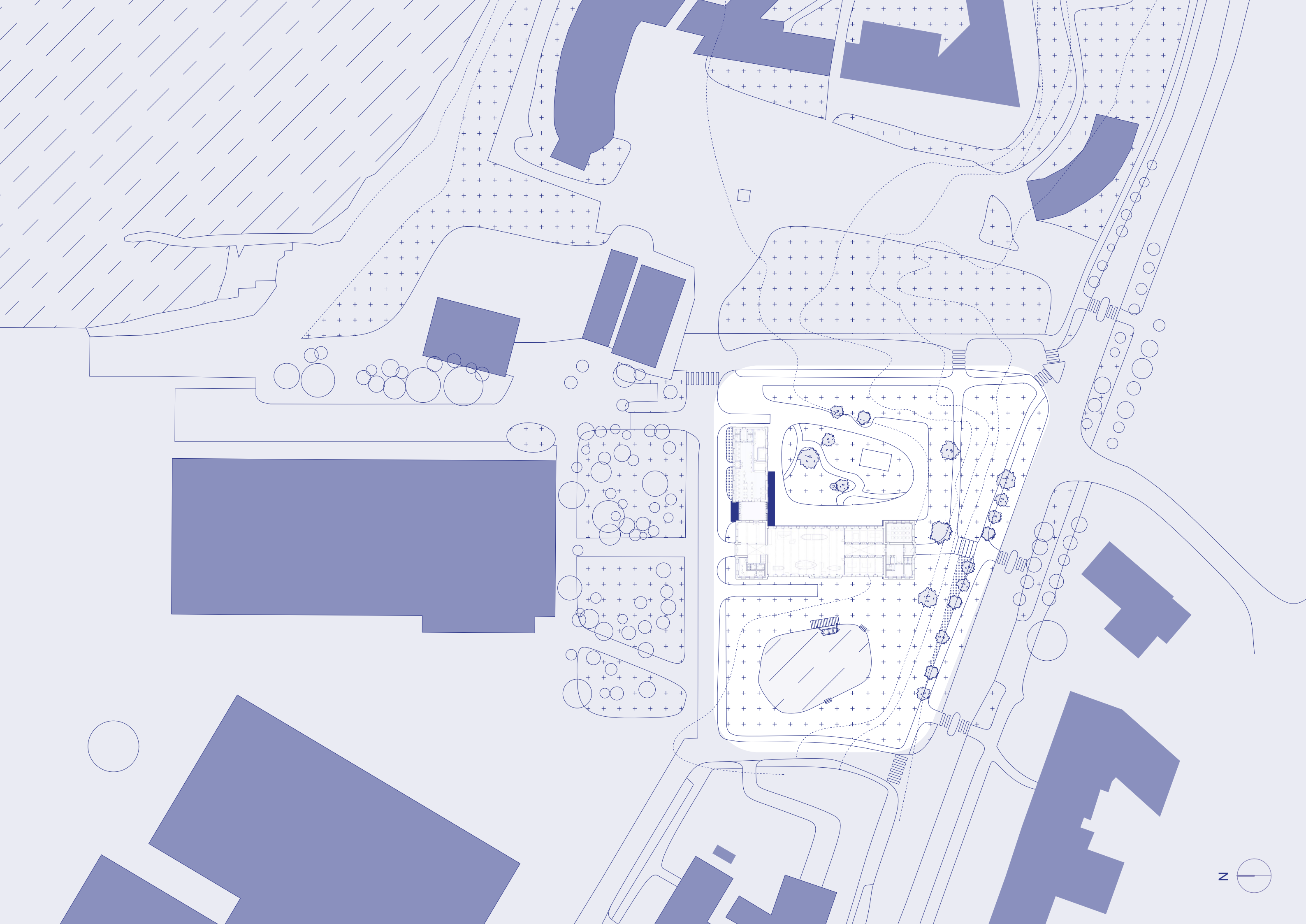


Scaled 1:50 fragment of the inside, working on roof, crane portal, joinery, flexible system and new floors and walls. Used for tutoring.



Isonometric, plan and perspectives from A2 presentation. Presented on 14th of April, introducing the design through storytelling perspectives.





Final design



1:20 sectional fragment model, pictured from the roof

This research demonstrates how principles derived from shipbuilding can inform architecture not as representation, but as a spatial, structural and material logic. Through the analysis of traditional Estonian boatbuilding techniques, ranging from dug-out canoes (haabjas) to clinker-built fishing vessels, principles of layering, repairability, flexibility and timber construction became central to the design approach.

Rather than applying these references symbolically, the project translates them into the organisation, atmosphere and construction of the building itself. The intervention transforms the former coastal structure into a vocational shipbuilding school in which making, repair and learning become visible parts of everyday life. The project positions the waterfront not only as context, but as an active extension of the learning environment.

The building unfolds through a sequence of atmospheres, each connected to different forms of use and occupation. Multiple entrances allow different spatial experiences to the design. The student entrance, positioned towards the residential neighbourhood Kalamaja, is intentionally modest. It leads directly into the climatized learning section of the school, creating a quieter and more controlled environment before entering the larger construction hall.



Outside rendering of the garden where students can go out for a walk, there is a small pond with docking area.

This first part of the building is constructed using cyclopean concrete made from reclaimed brick originating from demolition within the existing structure itself. These heavy walls are supported by reused steel beams and timber elements, combining new interventions with materials already present on site. Classrooms, changing rooms and study spaces are organised within this insulated volume, with windows looking into the central hall to maintain a visual relationship with the making process, including a walking bridge on the first floor accessing the mezzanines in the building hall.

Spatially and climatically, this section contrasts strongly with the workshop environment beyond. The spaces are insulated through mass and layered wall build-ups, remaining cool during summer while wall and floor heating systems provide warmth during winter. Ventilation is integrated within the wall construction

itself. Unlike the construction hall, the large arched timber truss system is absent here due to its interference with climatisation and acoustic control. Instead, flat ceilings create space for an attic level where materials can be stored and where the crane portal terminates.

From this more quiet educational environment, students move into the central building hall, where the atmosphere changes completely. Existing brickwork and limewashed surfaces are exposed where demolition has revealed older layers of the building. New timber columns, constructed from sawn tree trunks, support large arched trusses spanning across the hall. The scale of this space is determined by the dimensions required for shipbuilding and repair. Large spans minimize the need for columns within the centre of the hall, allowing uninterrupted workspace and sufficient room for moving boats through the building. The structural rhythm follows the spacing of the existing facade openings to preserve daylight conditions and maintain continuity with the original structure.

Material expression within the hall remains intentionally robust. Traces of demolition, repair and addition stay visible, allowing the building to communicate its own transformation over time. At the same time, careful detailing ensures that the workshop can function efficiently as a contemporary learning environment. Electricity access points are integrated into floors and ceilings to support flexible working arrangements, while level floor transitions maintain accessibility despite changes in material and atmosphere between spaces. Sounds become louder here, filled with sawing, hammering and movement, while smells of timber, oil and lacquer become part of the spatial experience.

Environmental strategies also shift within the hall. Openable roof windows create displacement ventilation, while local mechanical extraction systems directly remove sawdust, lacquer fumes and other pollutants generated during construction work. The hall therefore remains partly exposed and industrial in character, while still responding carefully to comfort and working conditions.

Within the central hall, a flexible timber system allows for seasonal adjustments to the building. Folding timber partitions can create smaller, more enclosed workspaces during winter periods when construction activity decreases and additional climatisation



Rendered: east garden during springtime where students can picnic or work on the boats.



1:20 model of columns and windows

becomes necessary. When opened, these elements function simultaneously as storage systems and spatial dividers, allowing timber and tools to become part of the architectural expression of the hall itself.



1:20 model of roof, classrooms and building hall

The roof construction further develops these ideas of flexibility, repairability and long-term use. It is composed of individual wooden shingles, creating a layered and porous outer skin that responds well to the harsh coastal climate. The system performs particularly well under changing freeze-thaw conditions and varying moisture levels, while also being capable of carrying seasonal snow loads. Although the placement of thousands of individual shingles requires a significant amount of labour and time, this investment creates a durable roof system in which damaged elements can be individually replaced without removing larger sections of construction.

This logic of porosity continues throughout the material build-up of the building. Limewash and lime cement allow moisture to move naturally through walls and surfaces, preventing the building from becoming overly sealed or mechanically dependent. Seaweed insulation further supports this approach due to its breathable, moisture-regulating and naturally fire-resistant characteristics. At the same time, the use of seaweed subtly introduces smell and atmosphere into the building, bringing traces of the coastline itself into the interior environment.

The structural connections are largely based on exposed timber joints, assembled through interlocking systems that remain visible throughout the building as educational elements for students. The hierarchy of the construction allows components to be removed, repaired or reused without destroying the surrounding material. If parts of the roof or timber structure were ever dismantled, elements could largely be taken apart rather than demolished. In this way, reversibility becomes part of the architectural logic itself.

The project therefore does not treat the building as a finished object, but as something that changes through occupation, maintenance and weathering. Timber surfaces are expected to grey over time, rough edges will smooth through use and workshop activity will leave visible traces on the building. Students may replace boards, repair joints, add shelving to the modular systems or adapt spaces according to changing needs. Ageing,

repair and modification are not hidden from the architecture, but become part of its identity.

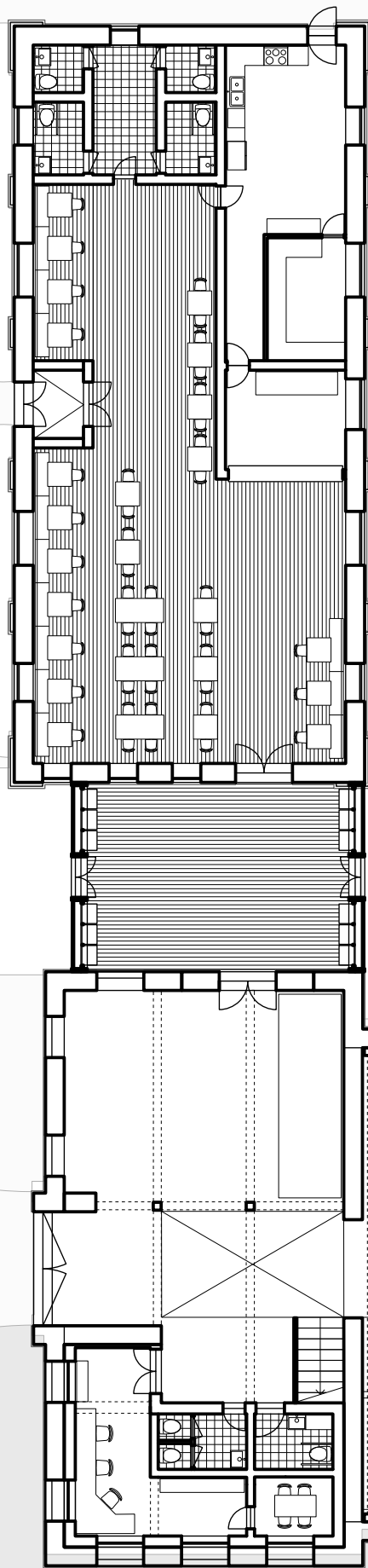
Adjacent to the workshop space are more collective functions, including a lecture area, offices and the boat entrance. This entrance is dimensioned to haul vessels up to ten metres in length into the building, where a crane portal can lift and transport boats for repair or storage on the upper level.

From here, visitors enter a transitional public zone connecting the school to the canteen and maritime quarter beyond. A lighter timber structure mediates between the heavier workshop atmosphere and the calmer public spaces. The canteen acts as a shared environment where students, visitors and local residents intersect. Rather than functioning as an isolated educational institution, the project positions the shipbuilding school as part of a broader public waterfront condition.

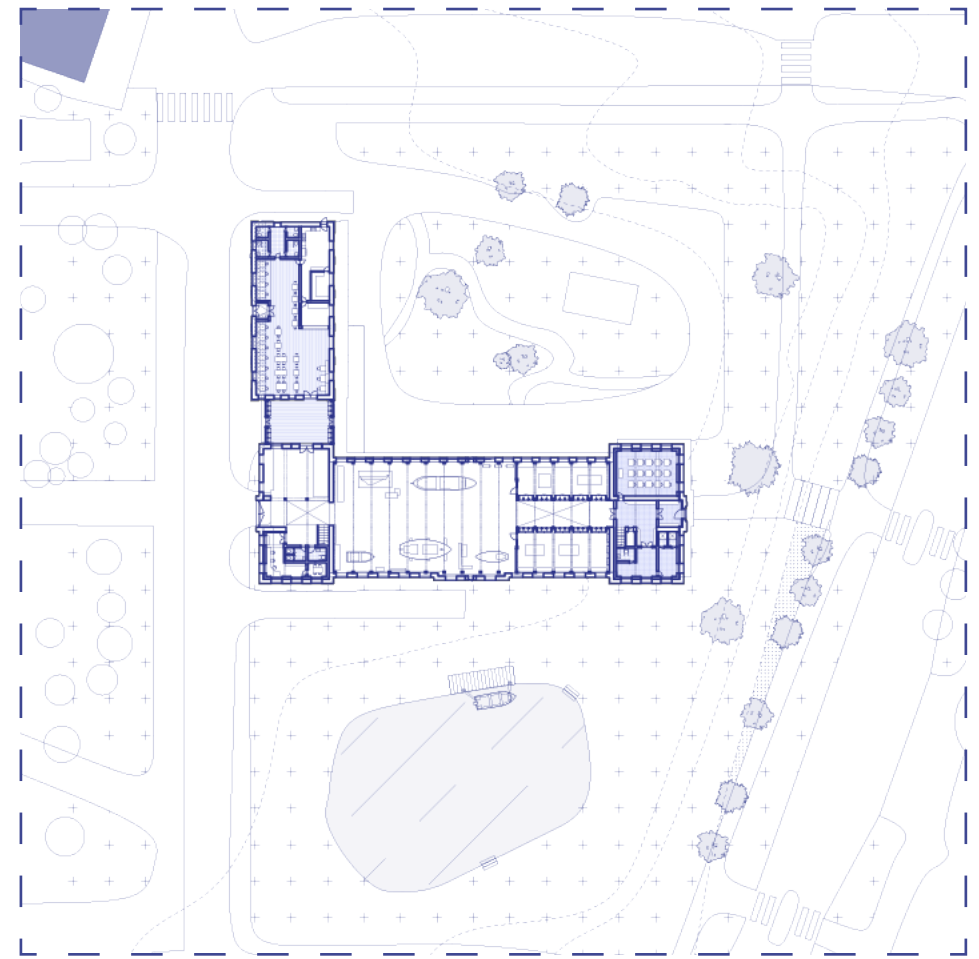
This continues into the outdoor working yard and garden spaces, where practical boatbuilding activities coexist with coastal planting and material drying areas. Local vegetation and landscape conditions are integrated into the design, allowing the waterfront itself to become part of the learning environment. Together, these strategies demonstrate how architecture can support nautical craftsmanship not only as heritage, but as an active and evolving practice embedded within the everyday life of Tallinn's coastline.

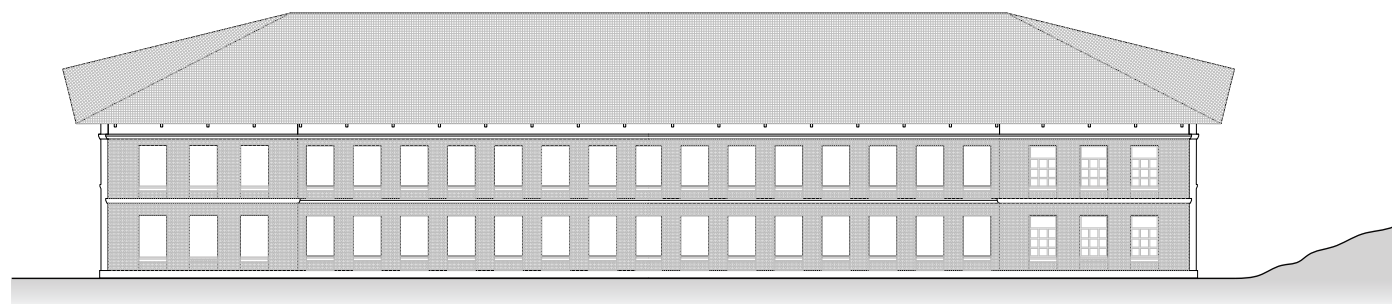
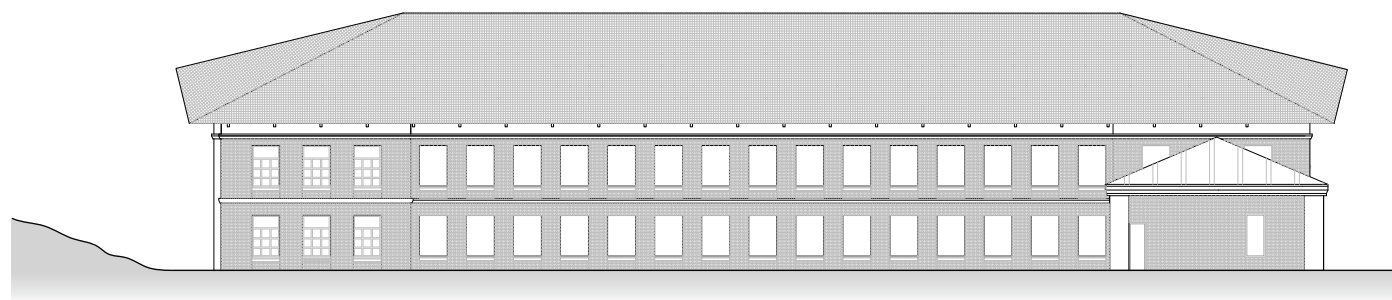
Rendered: winter situation of the building, tourists approach the public visitors entrance.



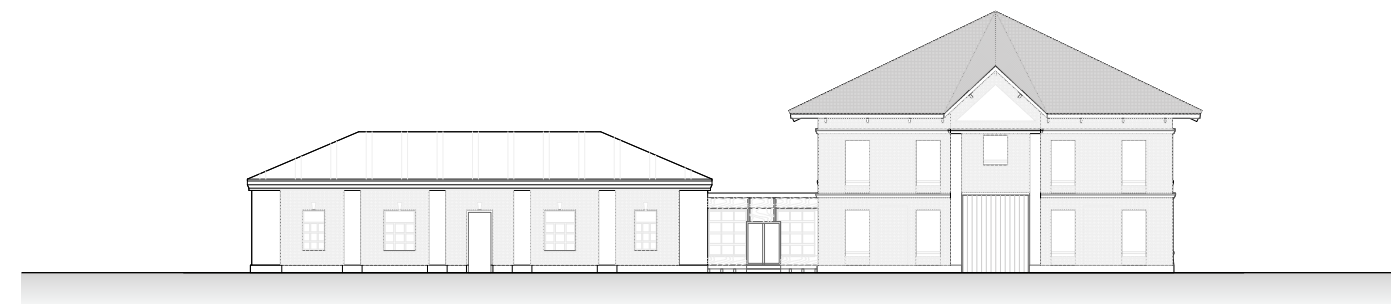


Ground floor scaled 1-200.
Visible in winter modification
with climatized panels folded
down.

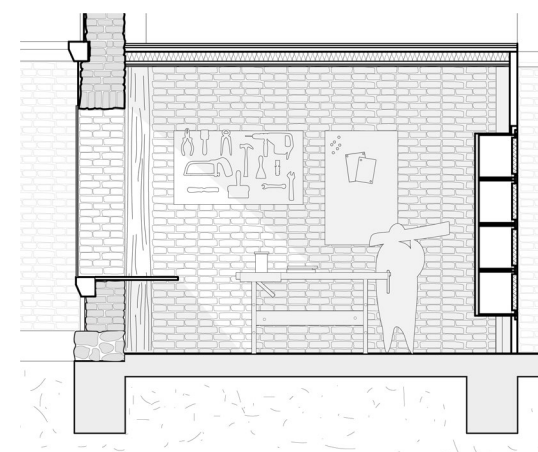
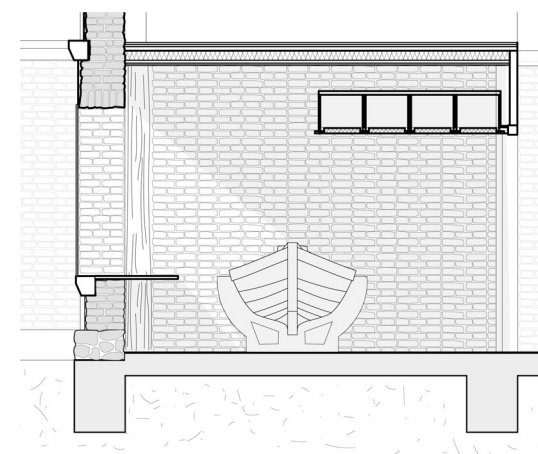




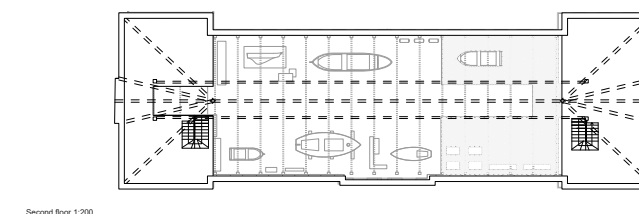
*East and west facades,
scaled 1:400*



*North and south facade,
scaled 1:400.*

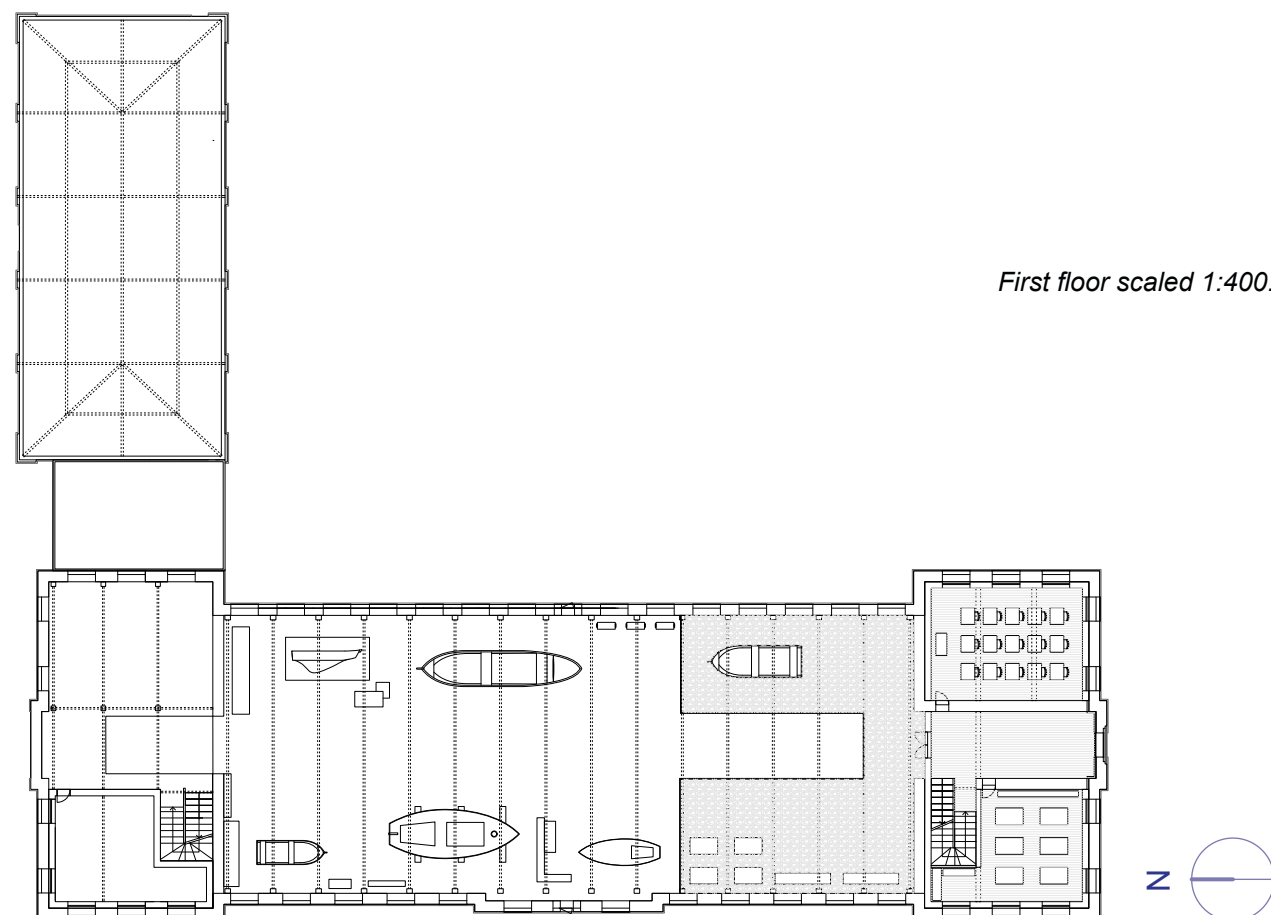


First floor scaled 1:400.



Second floor 1:200

Selection of the drawing set



Wooden roof constructed from shingles, all overlapping 1/3rd. 600x350x18mm

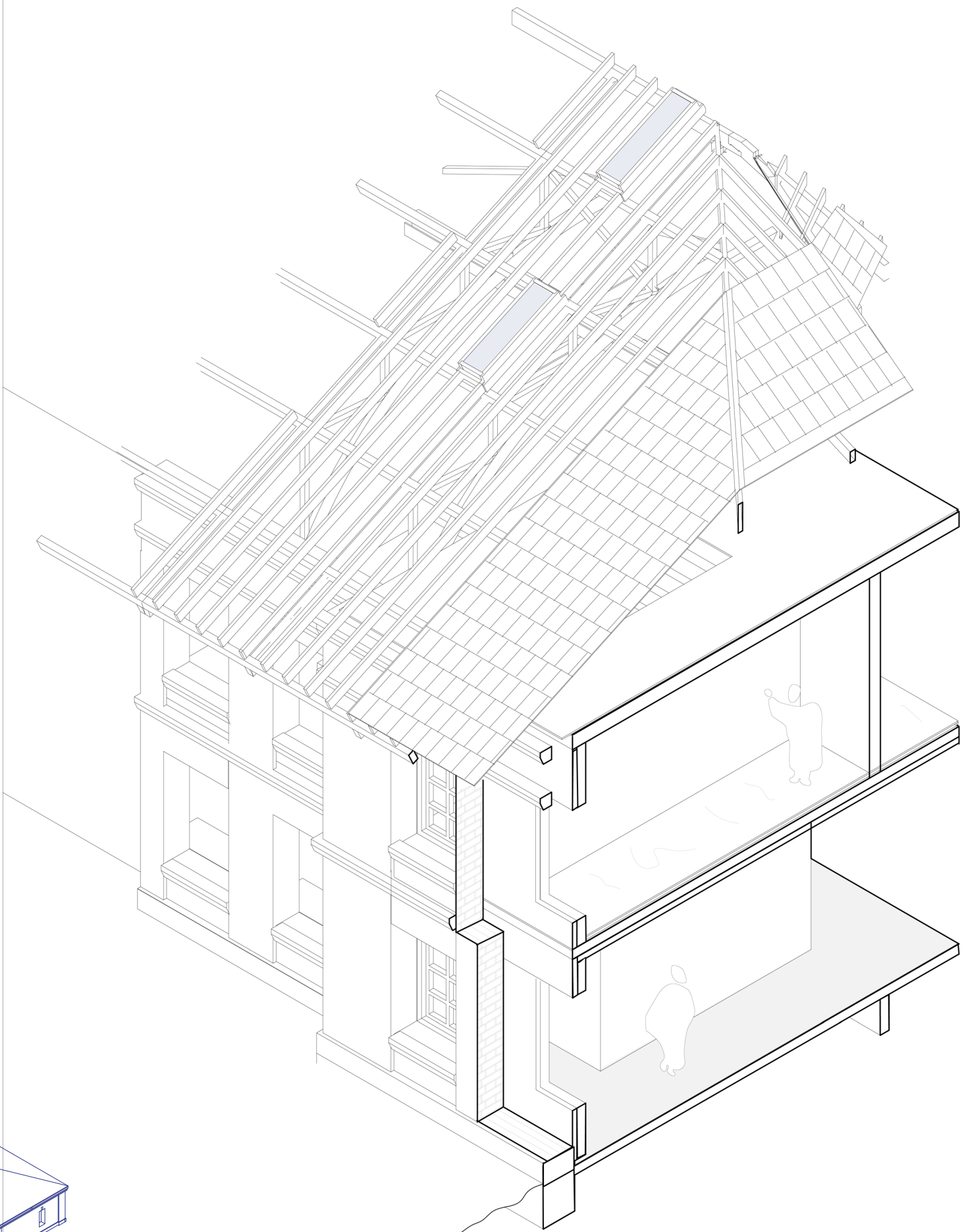
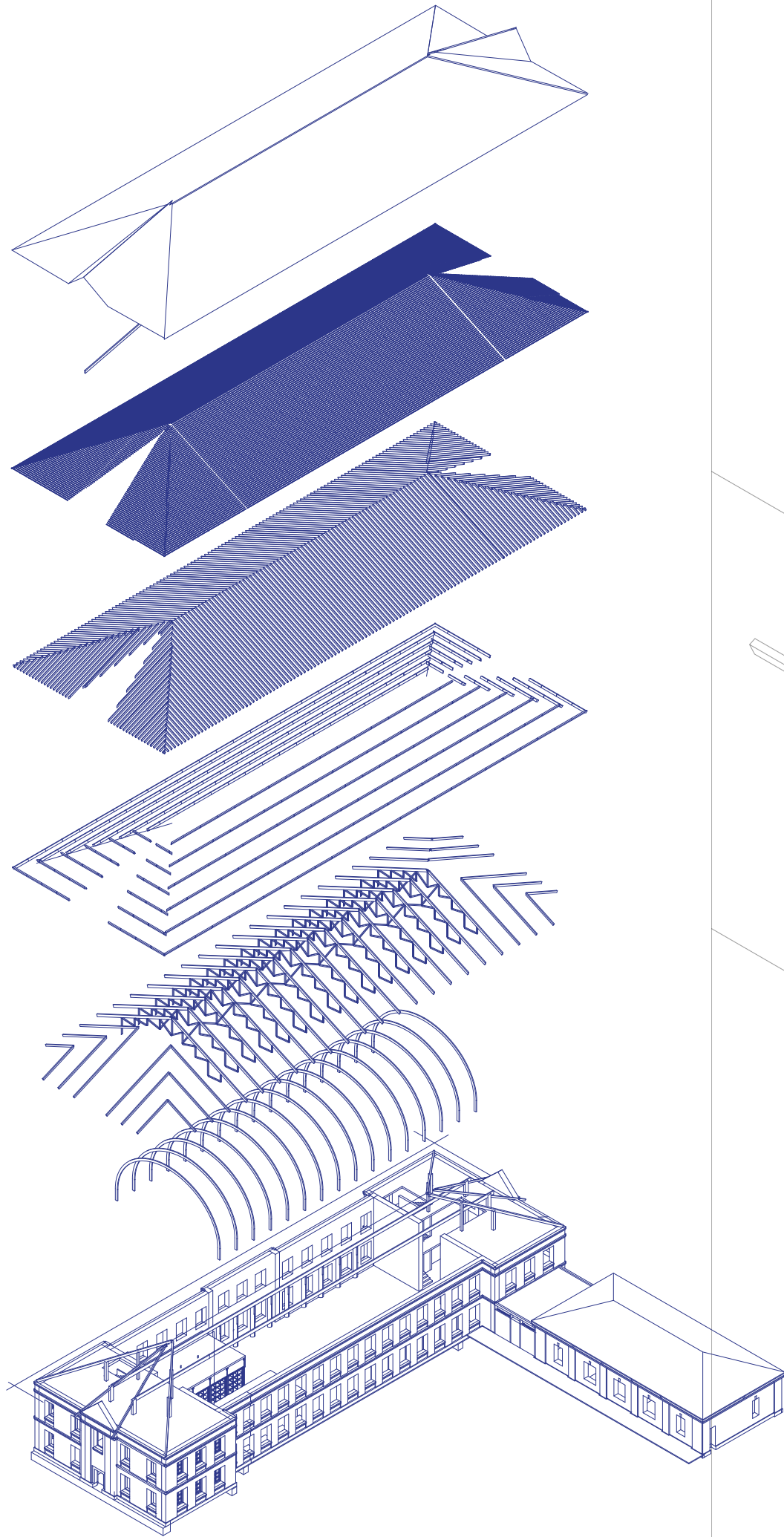
Battens center to center 200mm, 50x70mm spanning 450mm.

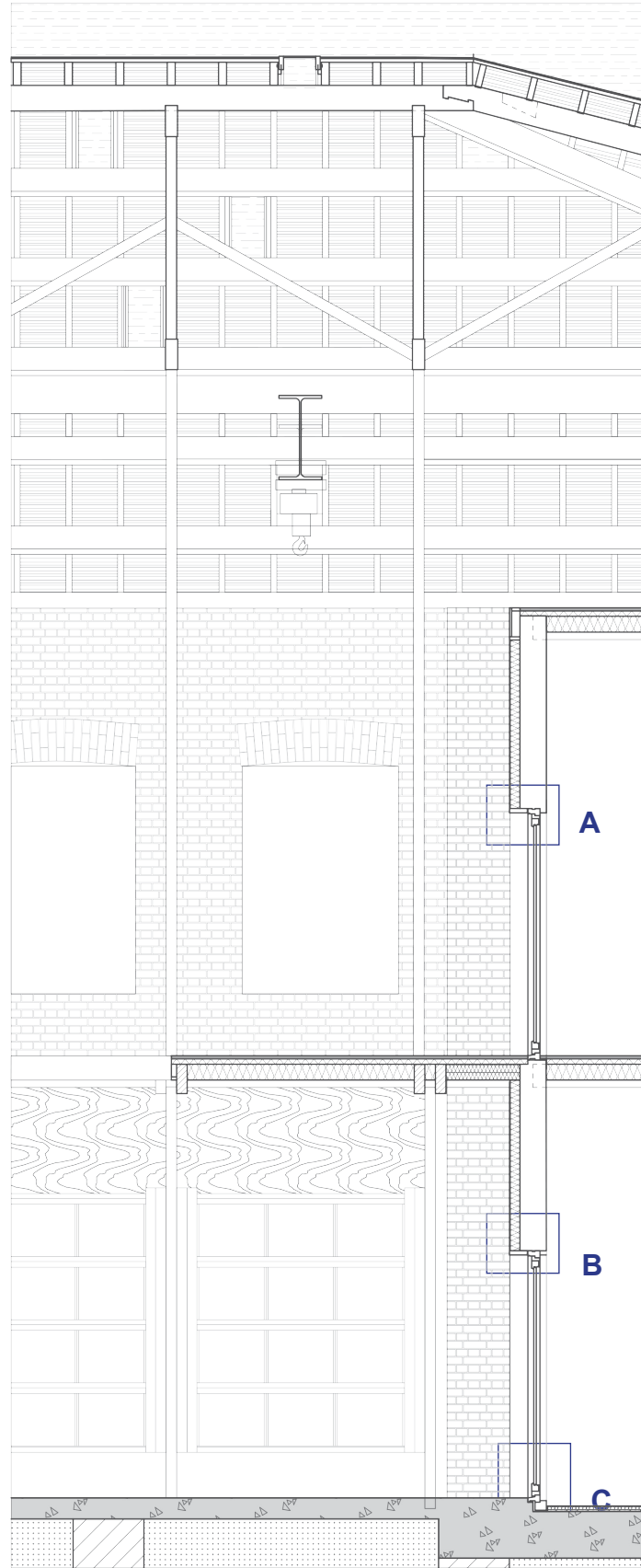
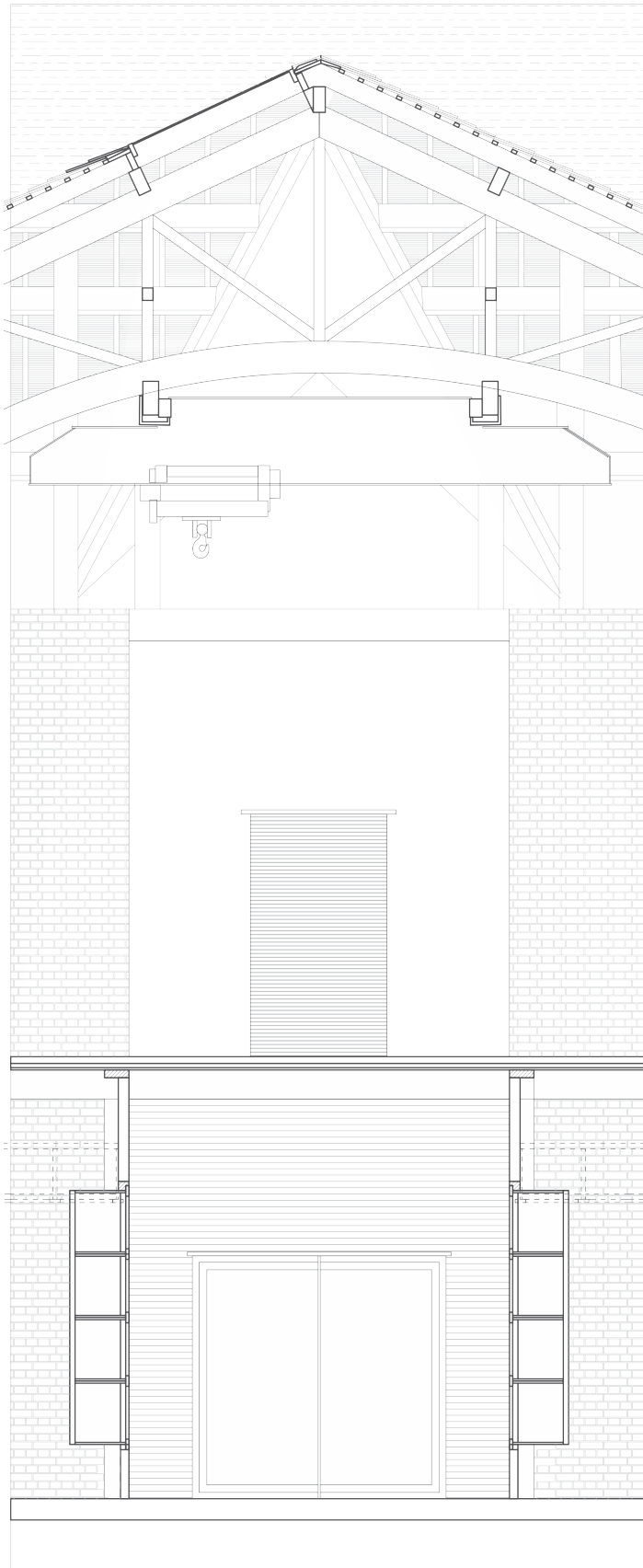
Rafters center to center 450mm, 60x200mm, spanning 1000mm.

Purlins center to center 1000mm, 120x240mm, spanning 2450mm..

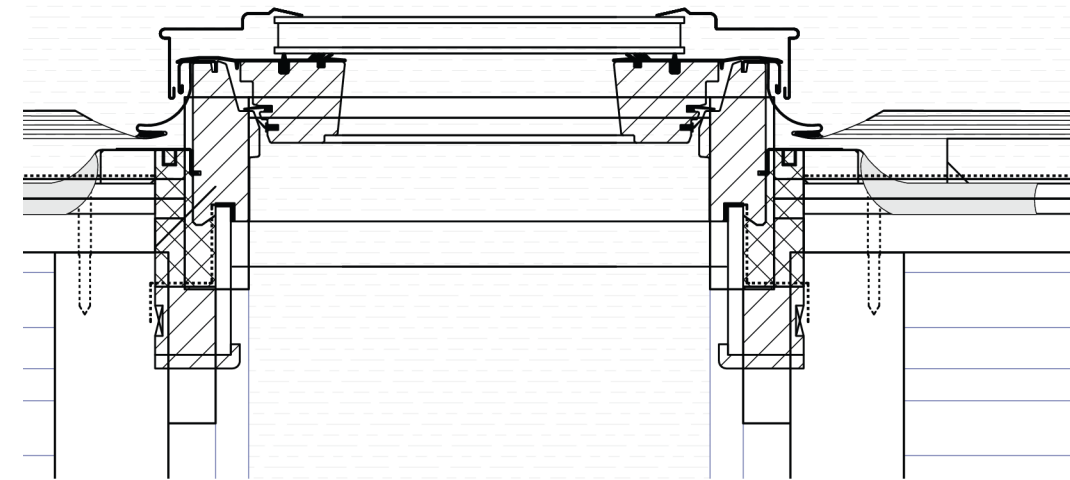
Diagonal topbeams, center to center 2450mm, 120x280mm. Supported by trusses, diagonals 75 x 175mm.

Arched bottom chords 120 x 280mm.





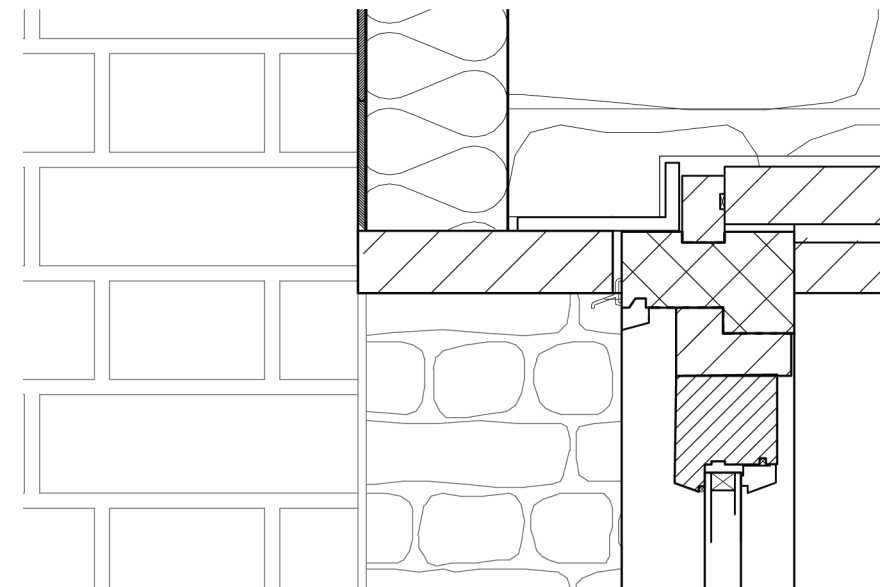
1:50 fragment and 1:5 details
of the inside the building
hall, including the foldable
wallpanels.



detail A

aspen wooden shingle, 18mm

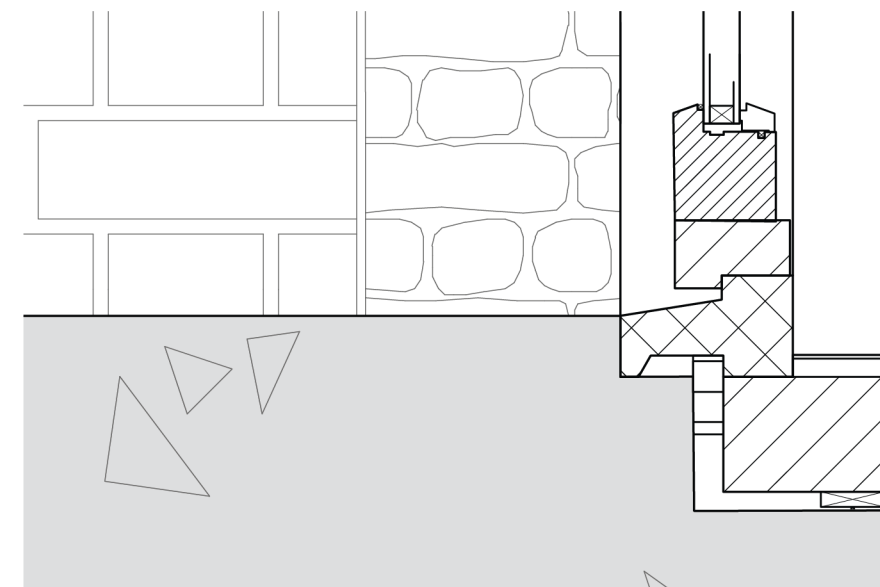
spruce rafter, 200mm



detail B

wooden planks, 10mm
seaweed insulation, 100mm
cyclopean concrete block, 250x220x500mm

wooden doorframe

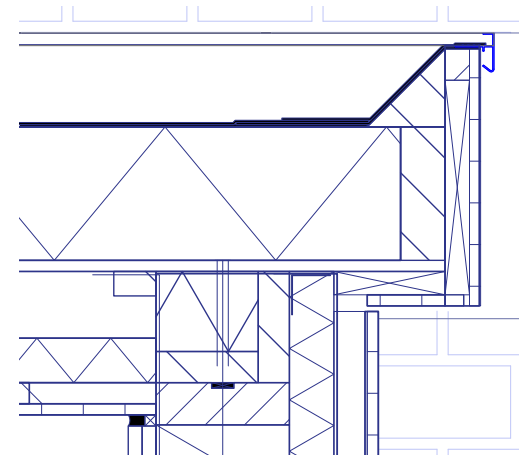
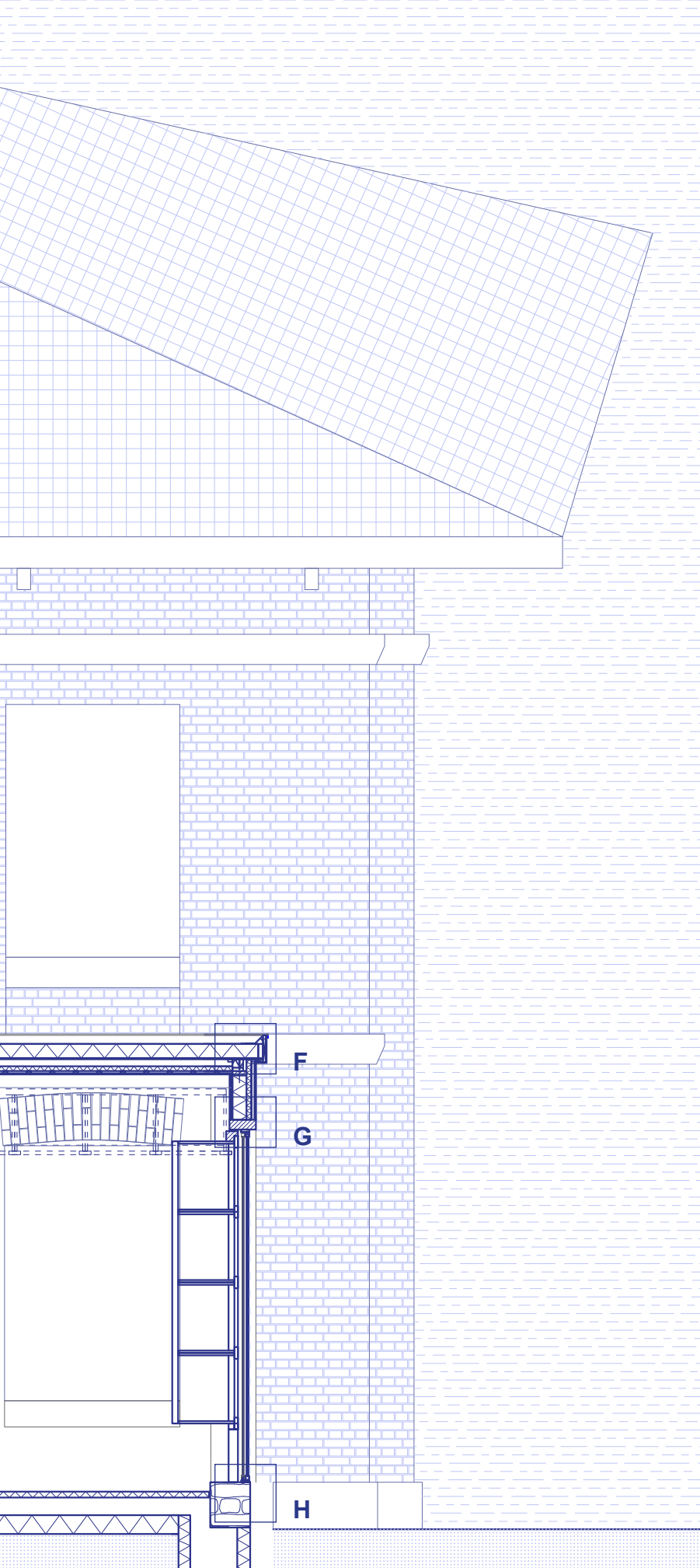


detail C

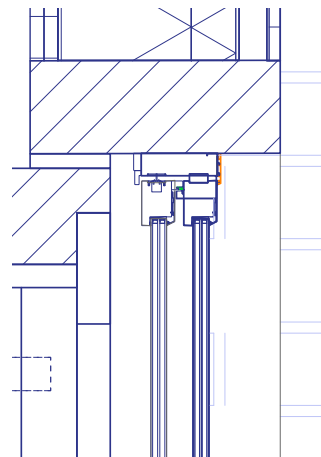
wooden planks, 10mm
seaweed insulation, 100mm
cyclopean concrete block, 250x220x500mm

wooden doorframe

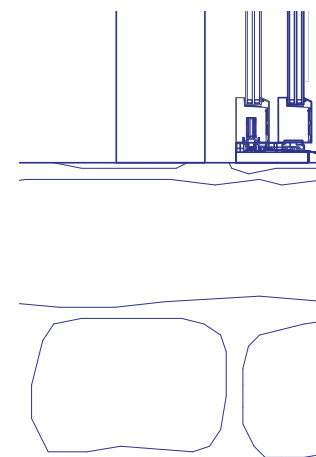
plum concrete



detail D

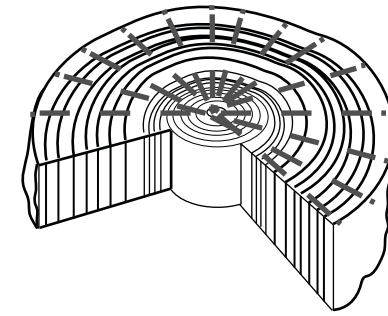


detail E

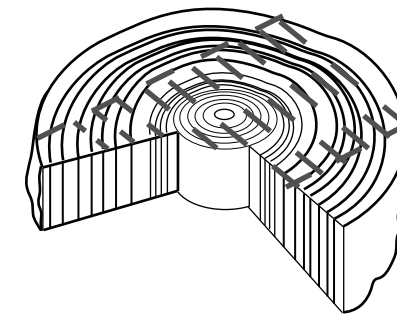


detail F

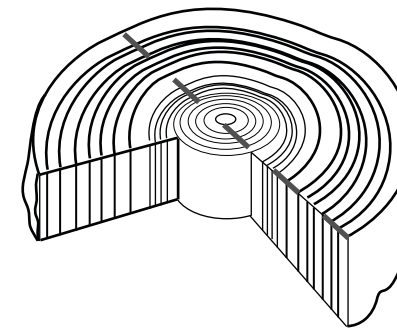
1:50 fragment and 1:5 details of the additional building connecting the school with the canteen.



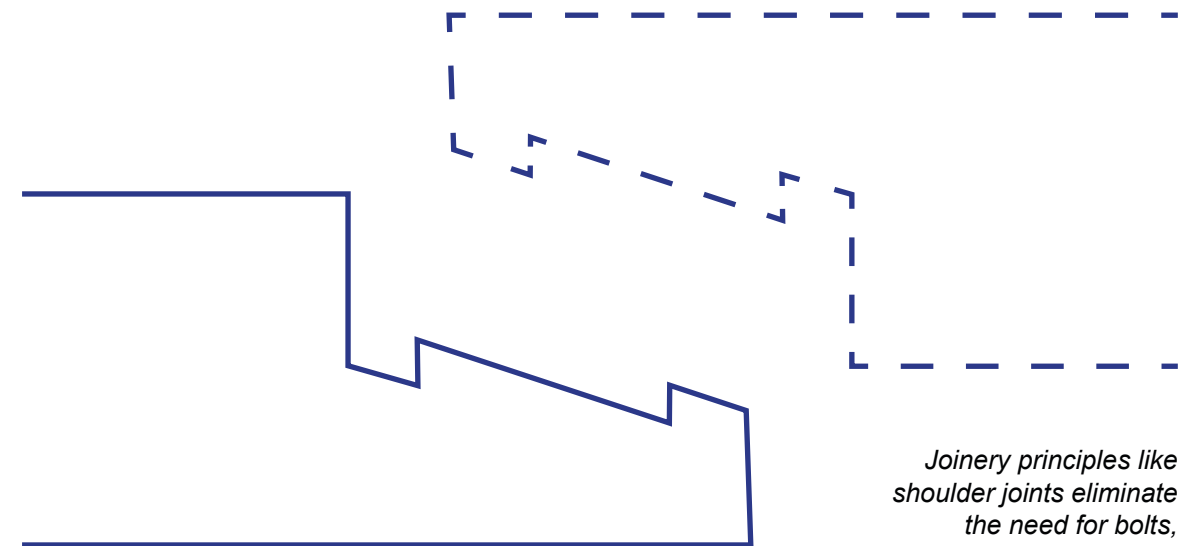
Cutting of shingles in a radial way, making each bottom of the shingle slightly higher than the top, ideal for overlap.



Cutting of wooden planks from the tree.



Splitting the tree in half for columns, using the structural integrity of the trunk as a base.



Joinery principles like shoulder joints eliminate the need for bolts, making the structure ready for disassembly and re-use.

This research set out to investigate how Tallinn's waterfront could support a renewed relationship between inhabitants and the Baltic Sea through architecture, craft and learning. Through historical research, fieldwork, interviews, material studies and design exploration, the project developed into a proposal for a vocational shipbuilding school embedded within an existing coastal structure.

The research suggests that reconnecting people to the sea is not solely a matter of improving physical access to the coastline. Equally important are the activities, knowledge and communities that give meaning to coastal environments. By introducing spaces for making, repair and education, the project proposes an alternative approach to waterfront development, one that builds upon existing structures and cultural practices rather than focusing primarily on new construction or spectacle.

The investigation into traditional shipbuilding demonstrated that nautical craftsmanship offers more than joinery principles and timber shaping techniques. Principles such as repairability, flexibility, layered construction and material awareness proved valuable in shaping both the architectural language and technical development of the project. These principles informed decisions ranging from structural systems and joinery to material selection and the organisation of spaces.

The research also highlighted the importance of working with local climatic and seasonal conditions. Rather than creating a fully controlled environment, the proposal embraces variation throughout the year through adaptable workspaces, porous material assemblies and differentiated climatic zones. In this way, the building becomes closely connected to the environmental conditions of Tallinn's coastline.

At the same time, the project remains partly speculative. The social and educational impact of the proposed programme can only be tested through actual occupation and long-term use. Nevertheless, the design demonstrates how architecture can create the spatial conditions for learning, making and public engagement to coexist within a former coastal structure.

Ultimately, the project proposes that coastal heritage is not only something to preserve or exhibit, but something that can continue

to evolve through use. By bringing together craft, climate and education, the intervention seeks to reconnect Tallinn's waterfront to everyday life while providing a framework through which nautical knowledge can be maintained, adapted and passed on to future generations.

Recommendations

The findings of this research suggest several directions for future research and design projects concerned with coastal development, heritage and craftsmanship.

Firstly, waterfront redevelopment projects could benefit from looking beyond physical access and public space alone. While many contemporary waterfronts successfully reconnect cities to the water visually, fewer support the activities, skills and communities that historically shaped these environments. Future projects should therefore consider how making, repair, education and local knowledge can become active components of coastal development, allowing heritage to continue through practice rather than solely through preservation.

Secondly, greater attention could be given to the relationship between cultural heritage and climate adaptation. Coastal environments are often approached through technical solutions alone, while local building traditions frequently contain valuable knowledge regarding material use, maintenance, weathering and long-term adaptation. Investigating these existing practices may reveal alternative approaches to contemporary coastal challenges and strengthen the connection between environmental and cultural resilience.

Thirdly, future research could further explore the role of making within architectural design. Throughout this project, physical models, material samples and construction studies frequently generated insights that were difficult to achieve through digital modelling alone. Expanding research-through-making methodologies may strengthen the connection between design intentions, material behaviour and constructional reality.

Several aspects of the project itself remain open for further development. Given more time, the timber joinery and construction hierarchy could be explored in greater detail, particularly regarding assembly sequences, maintenance and long-term repair. The

ageing of materials also remains largely speculative. Further testing could investigate how timber, lime-based materials and seaweed insulation evolve through occupation, weathering and exposure to the Baltic climate. More extensive experimentation with seaweed would be particularly valuable, not only as insulation but also as a tactile, atmospheric and sensory material capable of strengthening the relationship between architecture and the coastal environment.

The complexity of the plan organisation could likewise be developed further. As the project progressed, increasing attention was given to construction, material behaviour and tectonics. Further research could allow a deeper exploration of circulation, seasonal occupation and the relationship between public and educational functions.

The project also raises questions regarding architectural education, particularly within the context of TU Delft. Having completed both my Bachelor and Master studies within the faculty, I have experienced a curriculum that places a strong emphasis on innovation, technological development and design research. While these qualities remain essential, greater attention could be given to existing knowledge systems, cultural heritage, craftsmanship and alternative ways of producing architectural knowledge.

Throughout the curriculum, case studies and architectural precedents are frequently presented as examples from which students should learn. However, less attention is often given to understanding why these projects are relevant, which methods and techniques underpin them, and which forms of knowledge they themselves build upon. Greater emphasis on these questions could help students engage more critically with architectural references and develop a broader understanding of design practice.

In addition, there appear to be relatively few spaces within the curriculum, outside of departments such as Methods and Analysis, where slower, more exploratory and materially driven approaches to architecture are actively encouraged. Increased engagement with material experimentation, fieldwork and research-through-making could complement existing strengths in innovation and technical

development. Such an approach would not diminish the importance of innovation, but rather ground it within a richer understanding of existing structures, materials, cultures and practices.

Finally, institutions such as TU Delft could further encourage alternative forms of knowledge production alongside conventional design methods. Drawing, writing, photography, fieldwork and making each contributed different forms of understanding throughout this research. Recognising these methods not only as representational tools but also as legitimate forms of inquiry would allow students to engage more critically and personally with the places and communities they design for.

The recommendations presented here should not be understood as a call to return to the past, but rather as an invitation to engage more carefully with the knowledge already embedded within places, materials and practices. Innovation remains essential, yet it may become more meaningful when developed in dialogue with the cultural, material and environmental conditions that already exist.

The focus on craftsmanship has influenced not only the content of the project, but also the way in which I approach design. By engaging in woodworking, interviews and fieldwork, I started to understand architecture as an embodied practice, where knowledge is constructed not only intellectually, but also through the hand and through experience. This challenged the separation between thinking and making, as described by Pallasmaa and Sennett, and made the design process more iterative and exploratory.

At the same time, I became more aware of my own position in relation to the cultural context I am working in. As an outsider to Estonia, it felt important to approach local traditions and knowledge carefully, avoiding romanticisation or appropriation. This awareness shaped the way interviews were conducted, how material was documented and how architectural proposals were developed, seeing the project more as a collaborative interpretation than an authoritative statement.

As the project progressed into the final design phase, the focus increasingly shifted towards construction, material behaviour and spatial atmosphere. Material experimentation became an important design tool. Through concrete casting tests with chalk cement and brick fragments, I explored structural behaviour, brittleness, colour and texture, investigating how material itself can define spatial experience. Parallel to this, wood experimentation and the study of joinery became central to the architectural language of the project. Manuals and construction tutoring gave insight into different timber joints and construction methods, informing the development of columns, trusses and structural connections within the design.

The construction process continuously moved between digital modelling, physical model making and drawing. Digital models allowed for precision and structural coordination, but at times also caused the process to become overly detailed and restrictive. Physical models, on the other hand, allowed for a more intuitive understanding of atmosphere, hierarchy and material relationships, even if they lacked precision at smaller scales. The tension between these methods became an important part of the design process itself.

Throughout the process, the pace and focus of the project continuously shifted. Initially, the ambition was to include a second phase in the proposal, introducing a larger shipyard closer to the coastline. However, this idea was eventually abandoned in order to focus more deeply on the architectural and technical development of the existing building itself.

Rather than expanding the scale of intervention, the project increasingly concentrated on material language, structural hierarchy and detailing, allowing the building to become more resolved tectonically and spatially.

At the same time, I noticed that model making occasionally became a way to postpone difficult design decisions. While the models provided a deeper understanding of atmosphere, structure and material relationships, they sometimes functioned as a form of evasion from directly confronting unresolved architectural questions. Reflecting on this process made me more aware of the balance between experimentation and decision-making within design practice.

Deadlines often forced decisions to be made quickly and pushed the work into highly productive phases, while the periods in between allowed more space for experimentation, reflection and the development of narrative or poetic aspects of the project. This fluctuation became an important part of the design process itself, acknowledging that architectural thinking does not progress linearly or consistently.

Similarly, the research process at times became too extensive in relation to the design itself. The interviews and conversations generated valuable insights into nautical craftsmanship and coastal culture, but occasionally shifted the focus too heavily towards gathering information instead of translating findings into architecture. Looking back, stopping the interview process after the visit to the boatbuilding school in Amersfoort helped redirect the project towards spatial and tectonic development.

Another important realisation was how strongly the integration of building technology from the beginning shaped the project. Weekly building technology consultations further sharpened the project, particularly regarding dimensions, structural hierarchy and the positioning of joints and connections. What initially started



1:50 sketch model of materialisation

from a broader cultural and spatial interest gradually became much more technical and construction-oriented than expected. Structural systems, joinery, ventilation, material build-ups and repairability increasingly informed spatial decisions, making technology not simply a supporting layer, but an active design driver.

At the same time, I noticed that photography and videography temporarily shifted to the background during the technical development of the project. However, they returned as important tools when documenting models and communicating atmosphere. These media increasingly became part of the project's visual language, helping to archive the process and support the narrative within the presentation and report.

Writing also remained important throughout the process. Site writing and storytelling were combined with perspective drawings to explore the building through the eyes of a student or visitor, using narrative to understand spatial sequencing and experience. Towards the final phase of the project, analogue drawing was reintroduced more consciously as part of the design method itself. Drawing by hand reconnected the process to embodied knowledge and allowed space for intuition, imperfection and interpretation. Although these drawings are sometimes flawed or imprecise, they reveal the process, mistakes and personal working methods embedded within the project.

Lastly, this project made me aware that maintaining a constant level of productivity throughout a long graduation process is neither realistic nor necessarily productive. Some weeks were highly output-driven and focused on production, while others were slower and more reflective, allowing ideas to linger, develop and shift direction more freely. Accepting these changing working rhythms became an important part of understanding my own design process.

Rather than aiming for complete resolution or perfection, this project increasingly became an exploration of how architecture can emerge through making, testing, drawing and revisiting. The process itself became part of the architectural outcome.

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Although this thesis marks the end of my studies, many of the questions raised throughout this project remain open. I hope to continue exploring them through future projects, conversations, making and learning.

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