

**HOW**

la Biennale di Venezia

13. Mostra  
Internazionale  
di Architettura  
Partecipazioni nazionali

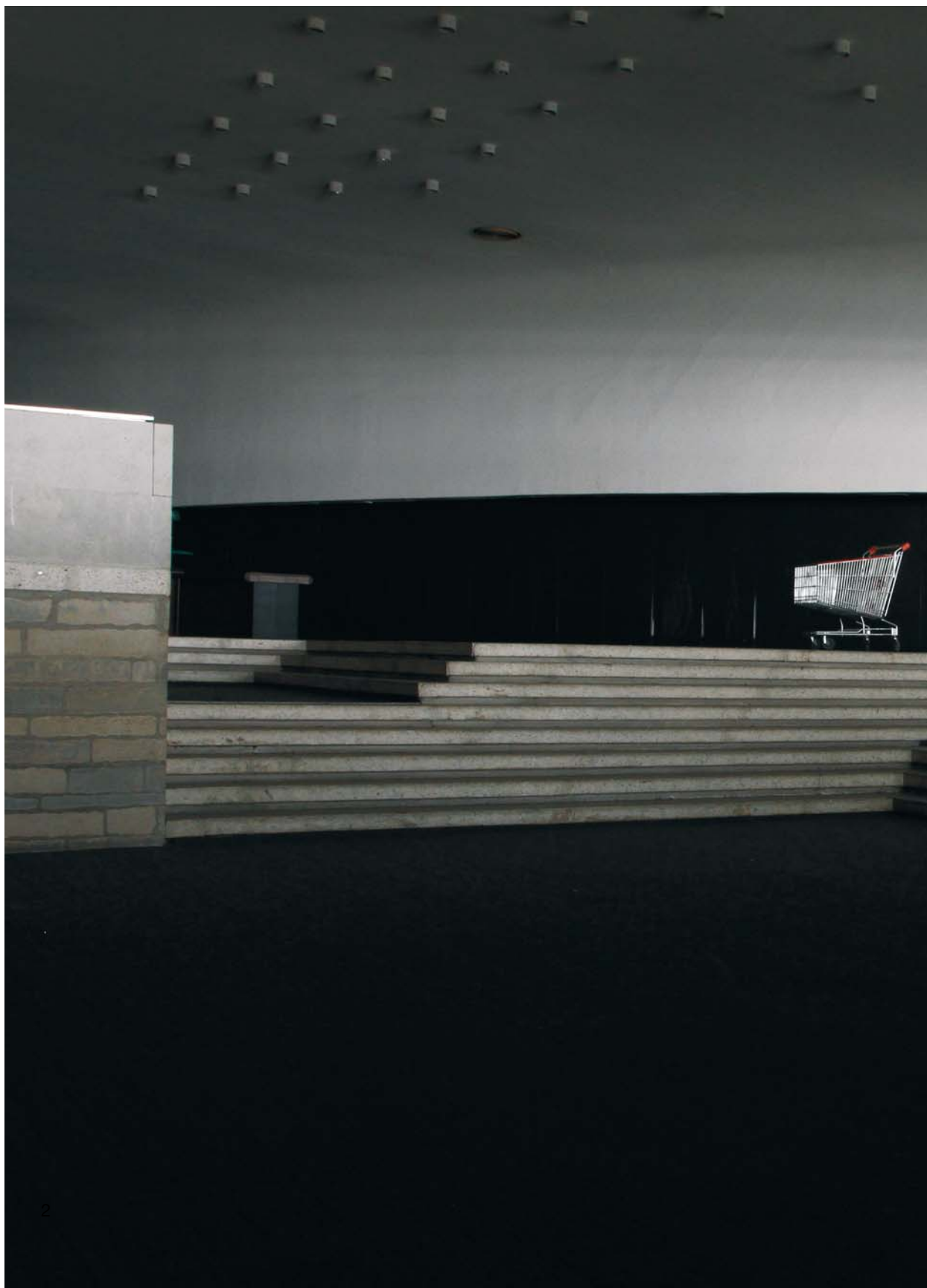
**LONG**

**IS THE**

**? LIFE**

**OF A**

**BUILDING**









19

18

17

16

15





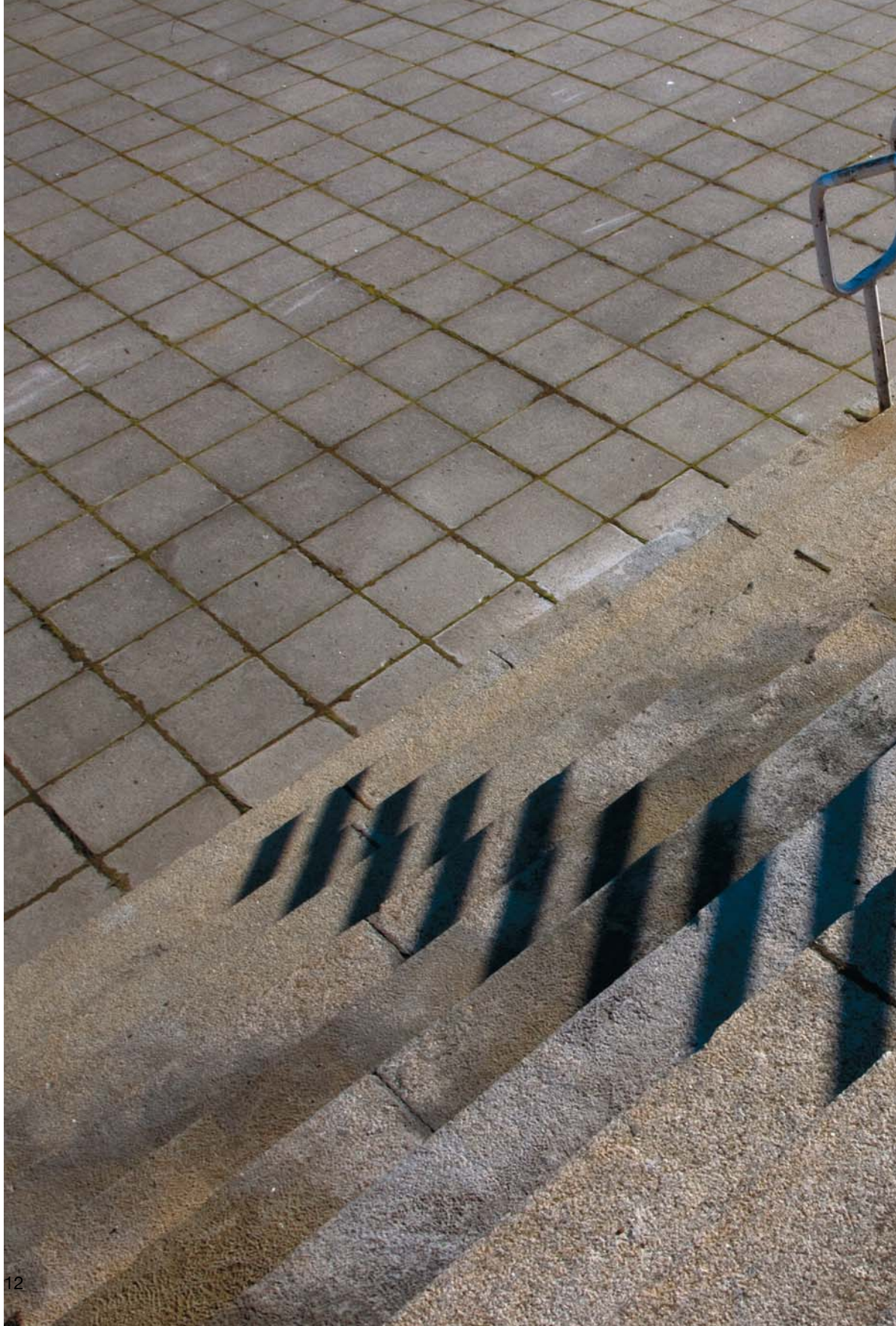






















# KUI PIKK ON ÜHE MAJA ELU?

# HOW LONG IS THE LIFE OF A BUILDING?

---

Eesti ekspositsioon XIII Rahvusvahelisel  
Arhitektuuribiennaalil – *la Biennale di Venezia*

Estonian National Exhibition at the XIII International  
Architecture Exhibition – *la Biennale di Venezia*



la Biennale di Venezia

13. Mostra  
Internazionale  
di Architettura  
Partecipazioni nazionali

# SISUKORD / CONTENTS

Kultuuriministri pöördumine \_\_\_\_\_ 21

Message from the Minister of Culture \_\_\_\_\_ 23

Kuraatori eessõna \_\_\_\_\_ 25

Curator's Foreword \_\_\_\_\_ 29

Majade igavik \_\_\_\_\_ 33

Perpetuity of Buildings \_\_\_\_\_ 147

## **Tõnu Õnnepalu**

Nõukogude arhitektuuripärandi nostalgia ja tulevik \_\_\_\_\_ 37

Nostalgia and the Future of Soviet Architecture's Heritage \_\_\_\_\_ 151

## **Triin Ojari**

Restauraatori pilguheit 20. sajandi ehitusmaterjalidele Eestis \_\_\_\_\_ 43

A Restorer's Insight into 20th Century Building Materials in Estonia \_\_\_\_\_ 157

## **Maris Suits**

Mitu elu on ühel majal? \_\_\_\_\_ 47

How Many Lives does a Building Have? \_\_\_\_\_ 161

## **Alari Allik**

Lossist lossiks ehk ajaloo paradoks \_\_\_\_\_ 51

From a Palace into a Palace, or a Historical Paradox \_\_\_\_\_ 167

## **Harry Liivrand**

Post-Ideology and Post-Conceptual Architecture and Urbanism in (Eastern) Europe \_\_\_\_\_ 171

## **Marina Gržinić**

Indeks. Arhiiv / Index. Archive \_\_\_\_\_ 81

Biograafiad / Biographies \_\_\_\_\_ 218

## **LINNAHALLI JUHTUM / CASE STUDY LINNAHALL**

Ümarlaud: kui pikk on ühe maja elu? \_\_\_\_\_ 57

Round-Table Discussion: How Long is the Life of a Building? \_\_\_\_\_ 179

### **Tüüne-Kristin Vaikla**

Linnahall ja tema järelelu \_\_\_\_\_ 65

The After-History of the Linnahall Concert Hall \_\_\_\_\_ 189

### **Andres Kurg**

Mõisahoone lahkumine \_\_\_\_\_ 69

Departure of the Manor House \_\_\_\_\_ 195

### **Eero Epner**

Linnahallitsükliks? \_\_\_\_\_ 72

Linnahall as Part of a Cell Cycle \_\_\_\_\_ 200

### **Toivo Maimets / Veronika Valk**

Kronoloogiat Linnahalli eluloost \_\_\_\_\_ 76

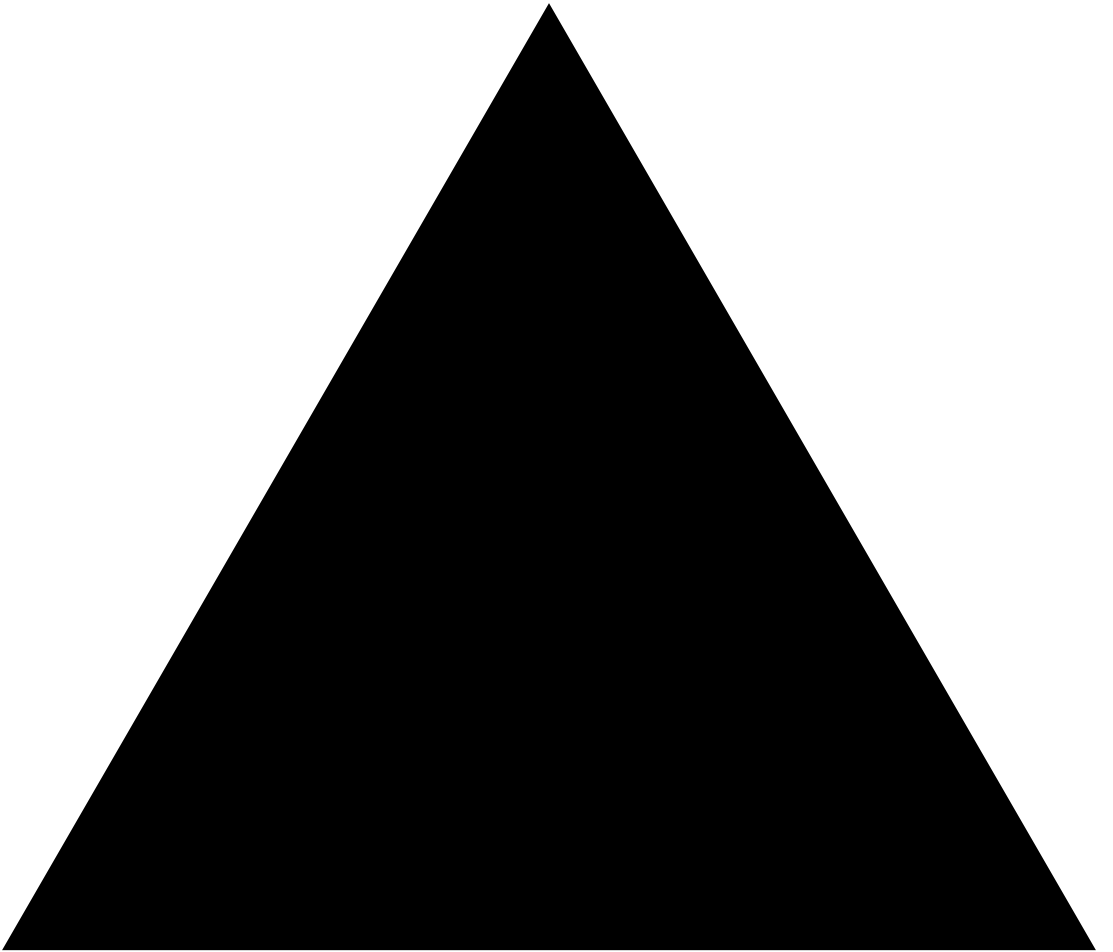
Chronology of the Linnahall's Biography \_\_\_\_\_ 204

### **Piret Lindpere**

Unista. Taju. Kohane. Toida. Linnahalli 5 visiooni /

Dream. Sense. Adapt. Feed. 5 Visions for Linnahall \_\_\_\_\_ 208

### **Maria Pukk, Ivar Lubjak, Veronika Valk**



Need, kellel on olnud võimalus olla õõ hakul Giza püramiidide väljakul, suhtuvad ehk aega ja inimkättega rajatud ehitistesse veidi erinevalt kui inimesed, kes kogu elu saavad mööda teisaldatavas telgis. Ilu ja väärtushinnangud on ikka vaataja silmades!

Lääne kristlik kultuuriruum tähtsustab aega ja ehitisi teisiti kui islam. Hiljuti kuulsime õõvastavat uudist, kuidas moslemiäärnuslased hävitavad Timbuktu templeid, mis valdavalt kristlaste väärtushinnanguid kandvate UNESCO ekspertide poolt maailmapärandi nimekirja said kantud. Võib arvata, et tuareegi nomaadid ei tea kogu UNESCOst midagi. Nende debatt arhitektuurist on hoopis teistsugune kui meie oma.

Kas inimkond peaks taotlema, et kõik kord rajatu on ajatu ja sedavõrd väärtuslik, et järgmistele põlvetele säilitada? Kui Tallinnas oleks 17. sajandi keskel Raad otsustanud säilitada 13. sajandi miljöö, oleks meie pealinn täna sootuks teistsugune. Kas tänase ilumeele järgi ilusam või koledam, ei tea, ega saagi kunagi teada.

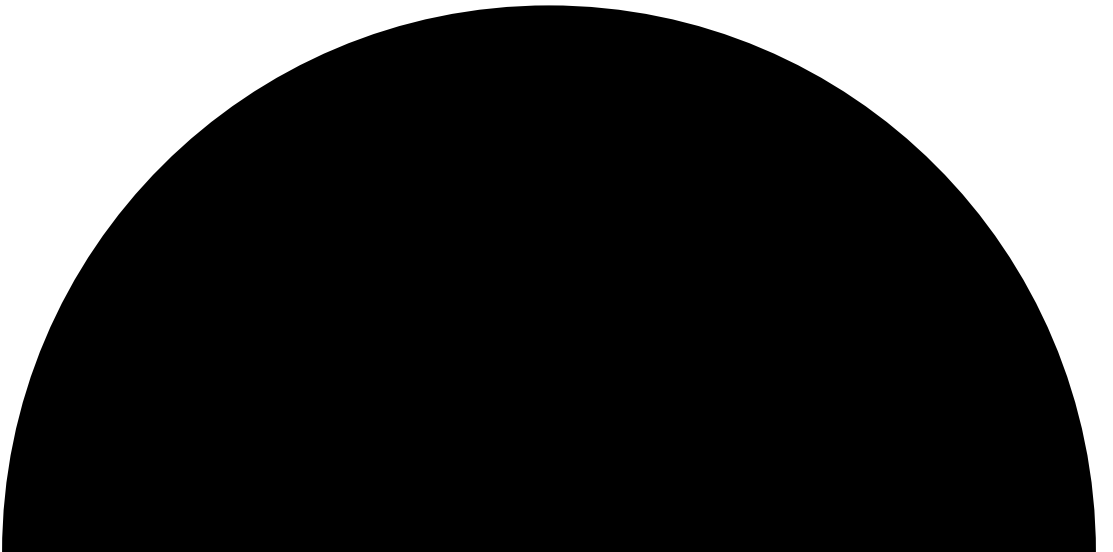
Aeg kulgeb paratamatult. Inimkonna arendatavad tehnoloogiad loovad arusaamu ilust. Pärast Teist maailmasõda lõhuti kogu Euroopas keskaegseid linnu, et teha ruumi uuele arhitektuurile, mida täna peetakse inetuks. Tallinna oleks kindlasti tabanud sama saatuse. Ajalooline grotesk on, et Tallinna Vanalinn säilis seetõttu, et kommunistidel polnud raha seda maha lõhkuda. Täna loeme me seda pisikeseks kompensatsiooniks kommunistliku okupatsiooni õõduste eest.

Aga seesama okupatsiooniperiood tõi Tallinnasse ka uut arhitektuuri, mida me tänaste kriteeriumide järgi peame säilitamisväärses. Kumatigi

seisame uue probleemi ees – sotsialistlik majandusmehhanism lõi ehituskultuuri, mida eelmised põlved ei tundnud. Selles kultuuris varastati tsement ja asendati liivaga. Enamik ehitajaid ei mõelnudki sellele, et nende kätetõõ peaks olema püsti 600 aasta pärast nagu Tallinna Raekoda.

Kui vaid see tsement, mis oli ehitise jaoks ette nähtud, oleks leidnud oma tee ehitisse, mitte töödejuhataja suvilasse! See on meie põlvkonna otsustajate dilemma – kuidas saavutada ajatu arhitektuurilise mõtte väljendusd majades, mis on ehitatud tahtlikult või tahtmatult ajutistena.

Rein Lang  
kultuuriminister



People who have had the chance to visit the Giza pyramid fields at dusk relate somewhat differently perhaps to time and structures built by human hands than people who spend their entire lives in portable tents. Beauty and value judgements are still in the eyes of the beholder!

Western Christian civilisation attaches a different kind of significance to time and structures than Islam. We recently heard the appalling news that Moslem extremists are destroying the Timbuktu temples that UNESCO experts, who prevalently espouse Christian value judgements, have entered on the world heritage list. Tuareg nomads most probably don't know anything at all about UNESCO. Their debate on architecture is altogether different from ours.

Should mankind claim that everything that has at some point been built is timeless and valuable to such a degree that it should be preserved for future generations? If Tallinn's town council had decided in the 17th century to preserve the atmosphere of the 13th century, our capital would be altogether different today. We don't know if it would be nicer looking or uglier according to our contemporary aesthetic taste and we'll never find out.

Time inevitably marches on. The technologies that mankind develops create a notion of beauty. Medieval cities throughout Europe were destroyed after the Second World War to make room for new architecture, which is considered unsightly nowadays. Tallinn would surely have suffered the same fate. It is a historical paradox that Tallinn's Old Town was preserved because

the communists didn't have the money to tear it down. Nowadays we consider that a tiny compensation for the horrors of the communist occupation.

But that same period of occupation also brought new architecture to Tallinn that we consider worth preserving according to today's criteria. All the same, we face a new problem – the socialist economic mechanism created an attitude towards construction that was foreign to previous generations. This attitude created a culture where cement was pilfered and replaced with sand. Most builders didn't even think about the idea that their handiwork should continue to stand 600 years later like Tallinn's Old City Hall.

If only that cement that was meant for the building had found its way into that same building and not into the foreman's summerhouse! That is the dilemma that faces the decision-makers of our generation – how to achieve the expressions of the idea of timeless architecture in buildings that were intentionally or unintentionally built as temporary edifices.

Rein Lang  
Minister of Culture





## Lammutada? Unustada? Uinutada? Rekonstrueerida?

Üks maailma olulisematest arhitektuuri-sündmustest, Veneetsia arhitektuuribiennaal, leiab tänava sügisel aset 13. korda ning on tähelepanuväärne kultuurisündmus eelkõige muidugi Euroopa külastajaile. Aasta-aastalt vaheldumisi toimuva arhitektuuri- ja kunstibiennaali puhul on märgata ühisjooni nii sarnase temaatika kui vormikeele kasutuses. Tänavuse arhitektuuribiennaali kuraator Briti arhitekt David Chipperfield julgustab osalejaid suhestuma teiste autorite ja nende töödega nii tavapärases kui ka provokatiivses vormis, mis mahub koondpealkirja alla ÜHISOSA / COMMON GROUND. Veneetsia biennaal annab suurepärase võimaluse Eestil kaasa rääkida tänast arhitektuurimaailma puudutavatel olulistel teemadel.

Kõik, mis ei leia kasutust, hävineb. Eesti näituseprojekt Veneetsia arhitektuuribiennaalil käsitleb väarika modernismipärandi hääbumist, mida soosivad majanduslikud olud ning poliitilistes tõmbetuultes mängud planeeringutega. Miks hüljatakse vaid mõnikümme aastat toimunud tunnustatud ehitised? Eestimaal seisavad unustatuna suurepärase arhitektuuriga endised kolhoosikeskuste peahooned, kultuuri-, puhke- ja koolimajad ehk siis parimad näited meie arhitektide loomingust. Siinkohal meie sügav

kummardus arhitektidele – Ado Eigi, Peep Jänes, Raine Karp / Riina Altmäe, Vilen Künnapu, Maara Metsal, Valve Pormeister, Toomas Rein, Meeli Truu - ning sisearhitektidele - Vello Asi, Helle Gans, Taevo Gans, Mari Kurismaa, Aet Maasik, Aulo Padar, Ülo Sirp / Mari-Ann Hakk, Väino Tamm.

Eesti ekspositsioon kujutab suhestumist aja ja ruumiga – oluliste ning ka mitteoluliste paikade tänase hüljatusega, kuid samavõrd homsete muutumiste ja võimalustega... püstitades Veneetsias küsimuse: kui pikk on ühe maja elu? Seesama teema puudutab arhitektuuripärandit rohkem või vähem kõikjal maailmas nii silmatorkavamate kui põgusamate nähtustena.

Ühe hoone näitel, milleks on Tallinna Linnahall, rullub lahti suurem lugu. Moskva Olümpiamängude Tallinna purjeregatiks valminud monumentaalne hoone toimis vaid paarkümme aastat ja seisab käesoleval sajandil tühjana, nüüdseks kattunud grafitiga, kuid tõusnud DoCoMoMo huviorbiiti. Hoones on aeg seiskunud, küte undab, kell tiksus... Pealinna tuiksoonel toiminud hoonet kasutatakse täna vaid narkokoerte ja politsei katsepolügoonina, helikopteriplatsina või ka lihtsalt päikesetõusu nautimiseks. Kirjeldatud drastilise olukorra oleme biennaalil tõlkinud poeetilisse visuaalsesse keelde, vastandades algset ametlikku, n-ö suurejoonelist hoone kasutusdiapasooni hiljutiste isetekkeliste ilmingutega, aitamaks vaatajal ära tunda ja suhestuda analoogsete nähtustega omaenda linna- ja kultuuriruumis.

Pikemas perspektiivis ei ole ju igavesi hooneid. Kuid tänase maailma majanduskriisi järellainetuses ei ole kuigi mõistlik hüljata märgilise arhitektuuriga maju, millel on piisavalt potentsiaali kaasaegseteks muutusteks. Selleks et säilitada, tuleb muuta, sest hoone vananeb

nii füüsiliselt kui ka moraalselt. Olemasoleva rekonstrueerimine eeldab ent arhitektuuri väärtustamist. Eestis on rohkesti hooneid muinsuskaitse all. See iseenesest ei taga veel majade säilimist. Paraku kõik, mida ei saa turustada, hääbub, sealhulgas ka sotsiaalsed suhted. Kuidas leida hoonele uus kasutus? Ajalooline hoone on kui kunstiteos, millega suhestuda. Rekonstrueerimine ehk ideaalis kohanemisvõimeline taaskasutus on tõestanud, et uues kasutuses toimivad vanad hooned sageli paremini kui tänapäevased, teadlikult funktsioonist lähtuvalt projekteeritud ehitised. Modernismi lähtekoht – *form follows function* – vaidleb siinkohal mõistagi vastu ning seab arhitektid suurema väljakutse ette.

Arhitektuur kui elav organism transformeerub pidevalt uute kasutajate, arhitektide ning ehitajate jõupingutuste tulemusena, kuulumata siiski selle loojatele – ta on iseseisev, elades oma elu, kus peegelduvad ajas muutuvad väärtused. See puudutab eelkõige inimest, meid endid. Kuidas jagunevad erinevad rollid väärt hoonete säilimisel ja toimimisel? Riik, arhitektid ja meedia saavad kujundada avalikku arvamust.

Millest räägib käesolev Veneetsia arhitektuuri biennaali Eesti näituse kataloog?

### **Ühiskonnakriitikast**

Teadaolevalt on ühiskonna olemus läbi aegade väljendunud visuaalselt väga selgesti arhitektuuris – siis millist mõju on ühiskonnakordade vahetumine tänaseks avaldanud arhitektuurile ja urbanistlikule linnaruumile Ida-Euroopas laiemalt.

### **Hüljatusest**

Eestis on maal ja ka linnades hämmastavalt palju tühje maju. Mida teha kasutuseta seisvate 1960.–1970. aastate ehitistega, mitte üksnes Linnahalliga, sest teema hõlmab ka üle Eesti laiali olevaid kolhoosihooned, n-ö märgilist arhitektuuri, mis on erialaringkondades suurt tähelepanu tõmmanud ja millest tihti

räägitakse. Mis elu neis kunagi on olnud ja mis seal täna võiks olla ning kellele neid vaja võiks minna homme – milliseid väärtusi ja kuidas neid edasiseks säilitada. Needsamad mõtted haaravad mind rohkem või vähem maailma eri paigus ringi liikudes, kui mööduja. Miks modernistlik arhitektuur hüljatakse – kas materjalid ja tehnoloogiad amortiseeruvad või on see pigem põgenemine, kuna modernistlik arhitektuur ei ole inimestele kunagi meeldinud?

### **Elueast**

Pragmaatilisest vaatepunktist oleneb hoonete kestlikkus ehitusmaterjalide vastupanuvõimest ning nende uuendamise valikutest. Filosoofilisemas plaanis leiab aset provokatiivne mõtteline paralleel maja eluea ja rakutsükli vahel ning elusorganismide tekkimise–hävimise vahel nii looduses kui pidevalt muutuvus linnaruumis.

### **Potentsiaalid**

Hoone tüpologia annab ainek erinevateks mõttearendusteks, eriti kui vaadata hoone plaane ja lõikeid n-ö puhta lehena ja vaagida selles elu ümbermõtestamise võimalusi. Allakirjutanu mäletab varajasest lapsepõlvest Mustamäe ehitamise algaastatel põnevaid kolamisi hiiglasliku üheksakorruselise korterelamu valmivas silikaadist majakarbis, kuhu mängleva kergusega sai omaenda tulevikumaailma sisse mõelda... Tegelikuses on määrava tähtsusega, kas ehitada uut elu ruumi seest välja või

vastupidi väljast sisse. Sisearhitektina tean, et esimene vaatenurk võib olla keeruline, kuid siiski võimalik, olenevalt maja potentsiaalset ehk selle arhitektuuris peituvatest võimalustest. Teine vaatenurk eeldab arhitektilt kontekstuaalset suhestumist ümbritseva keskkonna ja reaalse võimalustega. Mida, kellele ja kuidas – on lahutamatu kolmik, mille lülide haakimine on uute lahenduste leidmisel võtmeküsimus.

### **Linnahalli juhtumist**

(Post)modernistlik megarhitektuuri näide Eesti pealinnas Tallinnas ning selle legendaarsest minevikust kronoloogilise ülevaadena, samuti analoogidest. Võimalikest tulevikuvisionidest mudeldamise abil tudengite töötoas, kus visati õhku sümpaatne „uinutamise“ idee.

### **Identiteedist**

Tänastel inimestel puudub isiklik suhe nõukogudeaegsete „nomenklatuursete“ hoonetega – majad ei jutusta meile oma lugu, või kui nad seda teevad, siis pigem tahaks sellest mööda vaadata ehk unustada. Nagu defineerib Marc Augé: „Kui kohta võib määratleda millenagi, mis seostub identiteedi, suhete ja ajalooga, siis ruum, mida ei saa määratleda ei identiteedist, suhetest ega ajaloost lähtuvalt, moodustab mittekoha...“ Koht ja mittekoht on pigem vilkuvad polaarsused: esimene ei haihtu kunagi täielikult ning teine ei teostu kunagi totaalselt; palimpsestid, millele identiteedi ja suhete keerukujumäng jätab üha uusi jälgi. Ometi on kohad ja mittekohad meie aja tegelikuks mõõduks, mida saab määratleda – pindala, mahu ja distantside omavahelise ümberarvestamise abil... ("Kohad ja mittekohad: sissejuhatus ülmodernsuse antropoloogiasse". Tallinn, 2012:77). Seetõttu loodetavasti ei kahanegi tänaste noorte huvi ja võimalus vaadata neid maju valge lehena, uudishimulikult – mis on ka omamoodi protest ehk vastupanu kaasaegsetele kõrgtehnoloogiasest kantud anonüümsetele lahendustele.

### **Lõpetuseks**

Kataloogi artiklid (ühe erandiga) on kirjutatud eesti keeles, millest tulenevalt on kataloog kakskeelne, et õhutada asjakohast debatti mitte ainult Veneetsias, vaid ka Eestis, sest märgilise arhitektuuri saatus on tänane valus teema. Suur tänu kõigile autoritele püstitatud küsimuste üle arutlemast, samuti suur tänu Linnahalli ümarlaura vestlusringis osalenud erialaringkondade esindajatele ning visiooni töötoa tudengitele! Siiras tänu arhitekt Raine Karbile isiklike meenutuste ja kogemuse jagamisel ja professor Mart Kalmule nõuannete eest teema käsitlemisel!

Tüüne-Kristin Vaikla  
kuraator



## Demolish? Forget? Hibernate? Reconstruct?

The curator of this year's architecture biennial, British architect David Chipperfield, encourages participants to relate to other authors and their works in both the usual way as well as provocatively, which fits into the overall title COMMON GROUND. The Venice Biennial provides Estonia with an excellent opportunity to have its say in important topics that relate to today's world of architecture.

Everything that is not used goes to rack and ruin. Estonia's exhibition project at *la Biennale di Venezia* deals with how the respectable heritage of modernism is fading away, a process fostered by economic conditions and games with plans in political crosswinds. Why are distinguished and acclaimed structures that have functioned for only some twenty or so years being abandoned? In Estonia, buildings with excellent architecture like the main buildings of former *kolkhoz* (collective farm) centres, recreational buildings and schoolhouses, in other words the best examples of the work of our architects stand forgotten. At this point we express our sincere appreciation to their architects and interior architects.

Estonia's exposition is about relating to time and space – to today's abandonment of important and unimportant places, yet also to alterations and opportunities of tomorrow...posing the question in Venice: how long is the life of a building? This same theme bears on architectural heritage throughout the world, more or less, in the form of both remarkable as well as more cursory phenomena.

A larger story unfolds through the example of one building, namely Tallinn's Linnahall Concert Hall. The monumental building that was completed for the Tallinn sailing regatta as part of the 1980 Moscow Olympic Games functioned for only some twenty years and stands vacant in the current century, covered by now with graffiti, yet it has aroused the interest of DoCoMoMo. Time stands still in this building, the heating system drones and the clock ticks...This building that functioned on an artery of the capital city is used nowadays only as a training grounds for narcotics dogs and policemen, a helicopter landing pad, or also for simply enjoying the sunrise. We have translated the drastic situation described above into poetic visual language at the biennial by contrasting the initial official, so to speak monumental range of uses for the building with recent spontaneous practices to help viewers to recognise and relate to analogous phenomena in their own urban and cultural space.

In the long run, no building lasts forever, yet in today's world in the wake of the global economic crisis, it is not particularly sensible to abandon buildings with noteworthy architecture and sufficient potential for contemporary alterations. In order to preserve a building, it must change because buildings age physically and become outmoded. The reconstruction of the existing building, however, requires the appreciation of its architecture. Lots of buildings are subject to heritage conservation in Estonia. This in and of itself does not yet guarantee the preservation of buildings. Unfortunately, everything that cannot be marketed dies out, including social relations. How can new uses be found for buildings? A historical building is like a work of art that has to be related to. Reconstruction, in other words adaptable recycling in the ideal has proven that old buildings often function in the new way that they are used even better than contemporary buildings that are purposely designed according

to their function. The reference point of modernism – form follows function – naturally argues against this here and poses a greater challenge to architects.

As a living organism, architecture is constantly being transformed as a consequence of the efforts of new users, architects and builders without belonging to its creators – it is independent and lives its own life, where values that change over time are reflected. This affects people first and foremost, it affects us ourselves. How are different roles divided up in preserving valuable buildings and in how they function? The government, architects and the media can shape public opinion.

What does Estonia's exhibition catalogue for this year's Venice Architecture Biennial speak of?

### **Social criticism**

It's a known fact that the nature of society has very clearly been expressed visually in architecture through the ages – what kind of effect, then, has a change in the prevailing system of government had by now on architecture and urbanist city space in Eastern Europe on a broader scale?

### **Abandonment**

There is an astonishingly large number of vacant buildings in the countryside and also in the cities in Estonia. What should be done with the buildings from the 1960's and 1970's that currently stand unused, not only the Linnahall, because the topic also includes the *kolkhoz* buildings scattered all over Estonia, symbolic architecture, so to speak, that has attracted a great deal of attention in professional circles and is often the topic of conversation. What kind of life proceeded in them at one time and what they could be used for today, and who might need them tomorrow – what kinds of values and how

they could be preserved for the future. These same thoughts absorb me more or less as I go about as a passer-by in different places in the world. Why is modernistic architecture being abandoned – do their materials and technologies depreciate or is it an escape instead, since people have never liked modernist architecture?

### **Lifespan**

From a pragmatic viewpoint, the durability of buildings depends on the durability of their building materials and the choices made in their renovation. From a more philosophical aspect, a provocative mental parallel operates between the lifespan of a building and the cycle of a cell, and between the origin and demise of living organisms both in nature and in continually changing urban space.

### **Potential**

The typology of a building provides substance for developing different lines of reasoning, especially if the plans and cross-sections of a building are viewed as a clean sheet, so to speak, and the possibilities for re-purposing life in that building are considered. The undersigned remembers from early childhood how fascinating it was to explore the silicate shell of a gigantic nine-storey apartment building nearing completion during the early years of the construction of Mustamäe, where it was so easy to imagine your own world of the future in that space... In fact, the question of whether to build a new life from within a space outward or the opposite way from outside to the

inside is of decisive importance. As an interior architect, I know that the former viewpoint can be complicated yet it is nevertheless possible depending on the potential of the building, in other words on the possibilities concealed in its architecture. The latter viewpoint requires the architect to relate contextually to the surrounding environment and actual possibilities. What, how and for whom – this is the inseparable threesome. The connection of the threesome's links is the key question for finding new solutions.

### **Linnahall case study**

An example of (post)modernist mega-architecture in Estonia's capital Tallinn and about its legendary past as a chronological overview, and also about analogies. About potential visions for the future through modelling in student workshops, where the appealing idea of "hibernation" was generated.

### **About identity**

People nowadays have no personal connection to the Soviet era buildings that were part of its "nomenclature" – the buildings do not tell us their story, or if they do, people tend to want to look past it, in other words to forget it. As Marc Augé defines: "If a place can be defined as something that is associated with identity, relationships and history, then space that cannot be defined by identity, relationships or history forms a non-place... Place and non-place are more like flashing polarities: the former never completely disappears and the latter never materialises totally; palimpsests on which the twirling game of identities and relationships leaves ever more new traces. Nevertheless, places and non-places are the actual measure of our times that can be defined – using recalculations of surface area, volume and distances among themselves..." (*Non-lieux: introduction à une anthropologie de la surmodernité*, Paris 1992).

Thus hopefully the interest of the young people of today in looking at those buildings as blank sheets and with curiosity, and the possibility for them to do so, will not diminish – which is also a protest in its own right, in other words resistance against the anonymous solutions offered by contemporary high technology.

### **In conclusion**

The articles in this catalogue (with one exception) have been written in Estonian, by virtue of which the catalogue is bilingual in order to stimulate pertinent debate not only in Venice, but also in Estonia because the fate of architecture with symbolic value is a painful theme nowadays. Many thanks to all the authors for discussing the questions that have been raised, and many thanks as well to the representatives of professional circles and the vision workshop students who participated in the Linnahall round-table discussion! Sincere thanks to architect Raine Karp for sharing his personal recollections and experiences and to Professor Mart Kalm for his advice concerning the approach to this theme!

Tüüne-Kristin Vaikla  
Curator





# MAJADE IGAVIK

Tõnu Õnnepalu

Võimalik, et nii kirjanikud kui ka arhitektid langevad puhuti ühe ja sama illusiooni ohvriks, hakates uskuma, et nad *loovad* igavikku. Loomulikult nad ei loo seda, ainult elavad selles nagu kõik teisedki inimesed ja juhtuvad mõnikord oma teostes seda *väljendama* – mitte igavikku ennast, vaid taju, et me elame igavikus. Nende teosed iseenesest on ajutised ja seda täiesti sõltumata nende materjali vastupidavusest või kehvusest. Raamat sureb niipea, kui ta unustatakse, ja maja niisamuti. Majade puhul nimetatakse seda ka mahajätmiseks. Maja võib veel püsti seista kaua, aga ta on juba surnud, sõna kõige otsesemas mõttes: elu temast on läinud.

Ja raamat võib samuti sajandeid riuilil seista, aga kui keegi teda enam ei mäleta (tema sisu, mitte lihtsalt tema olemasolu!), siis on ta samuti surnud, sest raamatud ei ela mitte riuilitel, vaid inimeste hinges.

Kuid nii raamatu kui hoone surm pole siiski sarnane inimese omaga: oli ja enam pole. Nad võivad olla hämmastavalt visad surnuist üles tõusjad. Piisab vaid sellest, et keegi vaatab teda

pilguga, milles jälle peegeldub vastu igavik, kui vana vare ärkabki ellu. On maju, mis on inimlikus mõõtkavas tõepoolest peaaegu igavesed. Ma isegi ei mõtle niivõrd neid vanu kirikuid, mis on täiesti teadlikult ja eesmärgipäraselt loodudki näitama vaid seda: igavikku. Kuigi, ka kirikud on hea näide selles mõttes, et mitte nende väline ja sisemine vorm pole need, mis oleksid igavesed. Vastupidi, kaheksasaja-aastast kirikut on ümber ehitatud (vahel ka lausa uuesti üles ehitatud) ja ümber sisustatud võib-olla kümme, võib-olla rohkemgi korda. Nende vormi pidev muutmine nimelt ongi see, mis tagab nende igavesuse. Hoopiski siis, kui vorm lõplikult tardub, hakkab vana maja, olgu ta kirik või muu, muutuma muuseumiks, mis on vaid üks surma eriliike (laiba palsameerimine). Asi on selles, et olgu igavik kui tahes igavene, inimesed tajuvad teda igal ajal veidi isemoodi. Vana igavikku ei pruugita enam ära tunda, kas või sellepärast, et ta pole veel küllalt vana. Näib siiski, et vanade *vormide* elluäratamine on kunstidest võimalik ainult muusikas, võib-olla sellepärast, et muusikas on *see*, see hetkelise ja kadumatu koosolemine kõige selgem. Muusika sünnib tegelikult ju hetkel, kui ta kuuldavale tuuakse (salvestustehnika olemasolu vaid ähmastab seda tõsiasja), aga tema tajumise seadused on igivanad. Inimkõrv on seitsaadik, kui inimene olemas on, muutunud vist väga vähe.

Maja puhul seevastu kipub tema justkui väga püsiv kuju varjutama tema ajutisust ja seda, et *elu* ongi selles ajutisuses. Majad luuakse kestma. Ja erinevalt muusikast või kirjandusest on nende materiaalne dimensioon vähemalt sama tugev kui vaimne. Arhitektuuril on kindlasti ühisosa muusikaga, aga teine vähemalt sama suur ka kokakunstiga. Toit on söömiseks ja maja sees elamiseks (nii või teisiti, olgu ta karjuseonn või tempel). Toidust ei eelda keegi, et ta oleks igavene. Vastupidi, parem on, kui ta on värsked.

Ometi on toit, selle kasvatamine ja kogumine, keetmine ja küpsetamine üks igavikulisemaid asju meie elus üldse. Me ei mõtle toidule, kui kõht on täis, ja kas me mõtlemegi majale, kui meil seal sees lihtsalt hea olla on? Maja tuleb siis meelde, kui katus hakkab läbi laskma, akna vahelt puhub juba liiga kõvasti või ahi ajab suitsu sisse. Kui seal on liiga pime või liiga valge, liiga soe või liiga külm, liiga kõrge või liiga madal, liiga kitsas või liiga avar. Tõeline igaviku-maja on selline, mida me peaaegu ei näegi. Vaid vahel harva, kui meie pilk jääb tema peale puhkama ja me heldinult mõtleme – mõnel kenal pühapäevahommikul või raugel suveõhtul –, et ennäe, milline kena ja armas ta siiski meil on! Ainult *võõras* märkab niisugust maja ja võib, kui tal on igaviku nägemise soont, seda imetlema jääda just nagu kaunist maastikku, jõge, põlist puud, vaadet kaugusesse.

Heaks näiteks niisugusest poolnähtamatust majast on vana talu, kus sees elatakse. Ja kus on sees elatud juba lugemata hulk põlvi. Sel talul pole vanust, kuigi mõne palgi või uksepiida sisse võib olla lõigatud aastaarv. Aga iial me ei tea, kas see aastaarv märgib aastat, kui pärast tulekahju ehitati uus elumaja, või aastat, kui vanale majale liideti uus tuba, või hoopis aastat, kui sündis pärija või suri vanaperemees või tulid uued omanikud. Dateeringud on tähtsad vaid võõra jaoks. Päriselaniku jaoks on see kõik tähtsusetu ja suhteline. Millal see ait tehti? Ei tea, ta on

seal alati olnud. Või miks seda maja nimetatakse uueks, kui ta on nii vana? Noh, see ju alles ehitati vana kõrvale. Millal? Ei mäleta. Vist vanaisa tegi. Aga võib-olla ka tema isa. Seda on ikka uueks majaks kutsutud. Niisuguse *koha* igavik ei ole mitte seinapalkide vanuses (kuigi neist mõni võib pärineda veel üle-eelmisest eluhoonest), vaid selles, et seal on „alati“ elatud ja elatakse ikka „nagu alati“, ise märkamata, et see „nagu alati“ kogu aeg natuke muutub. Alles siis, kui taoline igavikupesa maha jäetakse, asub sinna teistmoodi igavik, mitte enam elu, vaid surma oma. Mahajäetud paikades on ju samuti tunne, et nad on alati olnud – maha jäetud. Neis valitseb teistmoodi, inimesejärgne rahu.

Kuid talupoja elamine oma lihtsate, sealtamast paigast pärinevate materjalidega (puu, õled, savi, maakivid, liiv, lubi), mis on iga hetk valmis jälle selleksamaks maaks tagasi saama, ilma et suurt midagi näha jääks – see maaelamine on eriti ilmne ja kujukas näide sellest, kuidas maja on igavene vaid oma äärmises ajutisuses, isegi hetkelisuses. Tegelikult on läbi aegade toimitud samamoodi ka linnamajade, kirikute ja lossidega. Nad on alati olnud valmis ja nad elavad vaid seni, kuni nad valmis ei saa. Ons maja lõpuks midagi väga püsivamat kui linnupesa? Ja kas on midagi püsivamat kui linnupesa? Kui *koht* on hea, teeb lind (kas *see* lind, või tema poeg või mõni teine, ei oma tähtsust) oma pesa sinna igal aastal. Ja kui jääbki aasta vahele, järjepidevus katkeb, siis on seegi vaid ajutine ja näiline. Küll tuleb jälle ja teeb. Mõni lind mõnel kevadel ikka. Tõeliselt hea koht ei jää iial kaua asustamata. Ja üks ole linnupesadegi seas püsivamaid ja ajutisemaid. Vint punub igal kevadel uue, aga ronk ja kotkas üksnes kannavad oma kindlusesse uusi raagusid, kohendavad ta jälle üles. Kui määnd on tugev ja vaigune, võib nende pesa seal ladvas püsida aastakümneid, mitu ja mitu linnupõlve. Ühel kevadel muutub ta muidugi juba liiga raskeks

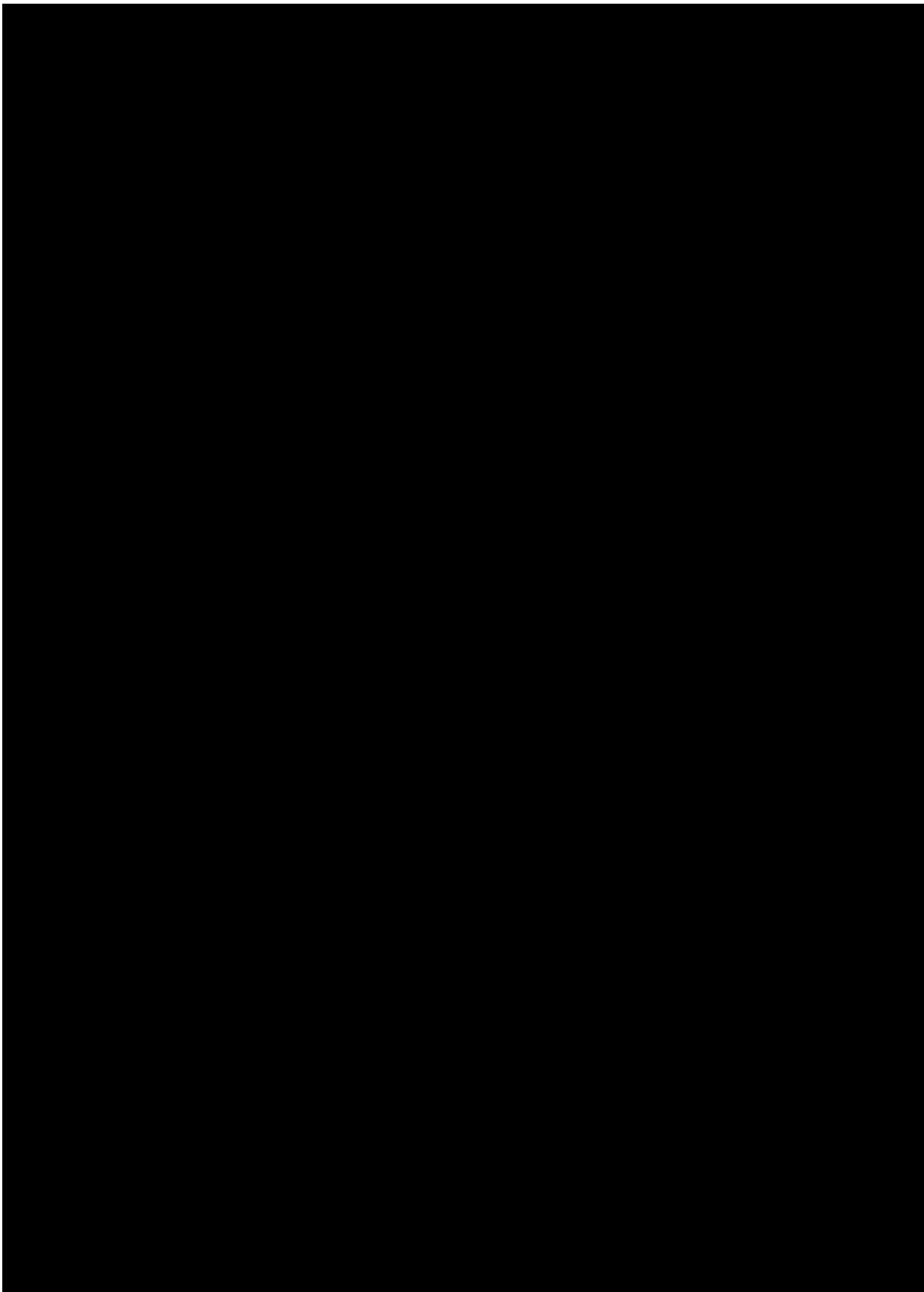
# **Kuid nii raamatu kui hoone surm pole siiski sarnane inimese omaga: oli ja enam pole. Nad võivad olla hämmastavalt visad surnuist üles tõusjad.**

või hakkab vana puu lõpuks pehastuma ja kogu see ehitis sajab sealt ülevalt alla. Selleski pole linnupesal ja inimesemajal suurt vahet: kõik, mis maa pealt on üles tõstetud ja kõrgele viidud, peab jälle maha tagasi langema.

Aga sel kevadel ei olegi vana ronk oma musta mammat sellele põlisele pesale hauduma toonud. Ta on juba aegsasti ehitanud uue: kuhugi sinnasamasse lähedale ja peaaegu täpselt sama ilusa.

Majadegi juures ei ole igavene mitte maja ise, vaid esiteks tema asukoht. Kui asukoht on tõesti hea, ehitatakse sinna kindlasti ükskord jälle midagi. Ja teiseks tema otstarve. On otstarbeid, mis iial ei aegu. Ja teisi, mis näivad tähtsad, aga on pelgalt moenähtused. Vastavalt läheb siis ka majaga. Ta jääb ripakile nagu moestläninud kleit, või isegi mitte moestläninud kleit, vaid nagu riideese, mida üldse enam ei tarvitata, näiteks sukapihik. Muidugi tunneme me suurepäraselt ka seda fenomeni, et vanaema riidekapist leiab

alati midagi moodsat. Samuti seda, et majad just teatavas vanuses hakkavad meile jälle huvitavad tunduma. Tuleb siiski öelda, et suur enamik vanaema garderoobist taaskasutusse ei tule. Asjal, et ta taas moodi võiks tulla, peab olema *stiili* olnud juba siis, kui ta veel esimest korda moodne oli. Aga mis see stiil on? Kummaline, aga stiil on moest täiesti sõltumatu. Tema muutumine on vaid välispidine. Stiil, kui rääkida majadest, pole lõpuks muud, kui koha ja otstarbe ajatuse tunnetamine. Enda ja moe allutamine neile. Teatav tagasihoidlikkus. Kõik, mis langeb stiilist välja, langeb varem või hiljem kokku. Või lükatakse.



# NÕUKOGUDE ARHITEKTUURIPÄRANDI NOSTALGIA JA TULEVIK

Triin Ojari

Hiiglaslik linnahall, maadligi ja murenev, laiutab keset Tallinna mereäärt kui sümbolne modernistlik emakuju, betoonfossiil, kelle tänane olukord ja tulevik kehastab endas mõneti kogu Eesti sõjajärgse unikaalarhitektuuri ühisnimetajat. 1980. aasta Moskva olümpiamängudeks, ajastu kõige politiseeritumaks spordi-*show*'ks valminud kontserdihall on nii arhitektuurilt kui linnaehituslikult lahenduselt eriline ja monumentaalne megastruktuur, mida tõenäoliselt ühegi teise võimu ega korra ajal poleks väikses Eestis valmis ehitatud. Linnahalli arhailisest vormist, tema saalidest ja fuajeedest õhkub suurriiklikku ehituspoliitikat. Oma tänases hüljatuses on ta ainus Tallinna kesklinna alles jäänud koloss, ent nähtamatud niidid seovad teda kõigi nende lugematute 1970.–1980. aastatel peamiselt maale ehitatud kolhoosi- ja puhkekeskuste ning kultuurimajadega, mida täna sellisel kujul enam vaja ei ole – või ei osata neid sellisel kujul vajalikuks teha. Nõukogude aja hiilgus ja viletsus, nii banaalselt kui see ka ei kõla, on jäädavalt ajalukku kuuluvaks lükatud ja ajalugu, teadagi, on väga valikuline distsipliin. Iga ajastu kirjutab seda aktiivselt ümber ja alates 1990. aastatest eelkõige rahvuslikkust kilbile tõstnud taasiseseisvunud Eesti pole siin mingi erand. Nõukogudeaegsed hooned kui väga selged ja jõulised ajastu märgid on reeglina saanud külge negatiivse pitseri (kui pole tegu just rahvuskultuuri jaoks oluliste „mälupaikadega“ nagu Lauluväljak või Rahvusraamatukogu hoone), nende massilisust on tõlgendatud totalitarismi edasikestmisena ja nende deideologiseerimiseks sobis kõige paremini „uue aja“ ärioloogikast kantud lammutuspoliitika.

Milline siis on meie suhe nõukogudeaegsesse arhitektuuri tänasel päeval? Kas me suudame juba pingevalt mäletada seda, mis oli, ja samas aktsepteerida vahepealseid muutusi? Arvan, et nõukogudeaegse arhitektuuri

tajumine kultuuripärandina ja meie suhtumine lähiminevikku on võrreldes 15–20 aasta taguse ajaga nihestunud, muutunud mitmekesisemaks. Peale on kasvanud uus, nõukogude aega mittemäletav põlvkond, parempoolne rahvuspoliitika on multikulturalismi jutlustavas poliitilises globaliseerumislaines oma teravad küüned kaotanud ning avaliku sektori positsioon on ühiskonna asjades kaasarääkimisel tugevnenud. Arhitektuuri ja elukeskkonna temaatikat on alati olnud hea barrikaadidele viia – ja nende barrikaadide ehitamiseni ühe nõukogude võimu sümbolhoone, Sakala keskuse pretsedenditult kaitsmisel peaaegu jõutigi.

Jagaksingi nõukogude aja ehitusliku pärandiga suhestumise laias laastus operatiivseks ja nostalgiliseks lähenemiseks, mis kumbki on seotud mälu ja mäletamise poliitikaga laiemalt.

## Nostalgia kui praktika

1990. aastate alguses võimupositsioonil olnud rahvuslaste valitsus soovis näha Eesti iseseisvust eelkõige tagasipöördumisena, eitada vahepealset ajalugu. See „suurte“ sündmuste ajaloolaste soovmõtlemise projekt ei arvestanud, et nii kaotatakse argised lood, igapäeva elu kestev protsess. Siit ka kogu nõukogude nostalgia laine *with a vengeance* 10 aastat hiljem.

Andres Kurg, GB, 2005.

Õeldakse, et 20. sajand algas futuristliku utopismiga ja lõppes nostalgiaga. Nostalgiat tõlgendatakse tavaliselt kui igatsust teise

ajamõõtme järele, olgu selleks siis lapsepõlv või noorusaeg, vahel hoopis kaugem ajalugu. Nostalgiat nähakse pea eranditult ka teatava vastuhakuna praegusele ajale, aja liikumise ja progressi eiramisena: „Nostalgilisus püüab muuta aja privaatseks või kollektiivseks mütoloogiaks, käsitleda seda ruumina, mis ei alistu aja tagasipööramatuse kreedole“.<sup>1</sup> Nii on nostalgia iseenesest lootusetu püüdlemine stabiilsema ehk „seisva“ ajajärgu poole, põgenemine tänasest kiirelt muutuvast ruumilisest keskkonnast turvalisemasse isiklikku ruumi. Nostalgia traditsiooniliste vormide kehastatava ajatuse järele on ka ehituskunstis üks postmodernismi tüüpilisemaid tõlgendusi. Viimase kümne-viieteistkümne aastaga totaalset muutumist läbi teinud Tallinn (vähemal määral ka teised suuremad Eesti linnad) on arusaadavalt tekitanud linnakeskkonna füüsilise taluvuslõhe üle elava arutelu, avalikus sfääris on moodustunud eri leerid, nagu muinsuskaitstjad *versus* arendajad, kodaniku liikumised *versus* arendajad, linnavõim *versus* kodanikud, arhitektid *versus* muinsuskaitstjad jne, kes kõik vastavalt vajadusele ka ümber formeeruvad. Ajaloolise pärandi säilitamise temaatika ning teatava keskkondliku *status quo* säilitamine on üks nn leeridevahelisi eristusjooni, eelkõige puudutab see kaitserefleks enne Teist maailmasõda rajatud linnajaguseid või toonast arhitektuuri. Nn eestiaegne arhitektuur on kõike seda, mida nõukogude perioodist pärit ehituskunst ei ole: madalstihi ja väikese skaalaga, traditsiooniliste vormide ja dekooriga, klassikalise tänavaruumiga, käsitööpõhise ehitusviisiga, iseseisva riigi taustaga jne. Samas on nõukogude aeg periood, millega suuremal osal tänastest inimestest on vahetu side ja kogemus; me mäletame seda linna ja neid maa-asulaid, ning nende lammutamine, tundmatuseni ümberehitamine või paratamatu lagunemine tekitab meis vastuseisu pidevas „totaalse muutumise“ rütmis elamisele. Mida kaugemale see periood meie jaoks nihkub, mida täiuslikum on režiimi „unustamine“, seda enam hakatakse esile tõstma majade

puhtarhitektuurseid väärtusi kui originaalseid saadikuid ajajärgust, mil eriprojektide puhul ruutmeetrid ei loetud (tüüpprojekteerimine allus ju karmidele maksimaalse pinna standarditele) ja maaküsimus polnud probleem – kõik kuulus riigile. Loomulikult on sama nähtuse teine pool kõigis nn postsotsialistlikes maades tekkinud nõukogudeaegse tarbekauba ning toodete retrolaine ning laiemalt 1960.–1970. aastate esteetika kopeerimislaine popkultuuris. Kultuuriuurimises räägitaksegi nostalgiast kui kultuurilise tarbekaubast, mis lähtub teatud vanuserühma kogemusest ja on muudetud turu osaks. „Mõistan, et see, mis on mulle esteetiline mäng, võib olla probleemne inimestele, kes on olnud vastamisi nõukogude reaalsusega või kannatanud kommunistide tõttu,“ ütleb prantsuse fotograaf Frédéric Chaubin, kes hiljuti koos menukate näitustega avaldas ka luksusliku monograafia Nõukogude Liidu tema pilgu jaoks kummalisest arhitektuurist.<sup>2</sup>

Eestiski on taas tootmises ohtralt nõukogude ajast tuttavaid toiduainete kaubamärke, igiliikuritena tegutsevad muusikamaailmas toonased poptähed ning linastuvad ironia ja retro võtmes filmid toonasest malevaelust, televisioonist, argiolmest. „Nõukogude retro on moes igas pakendis,“ kõlab tüüpiline ajakirjanduslik moesuunis uue sajandi algusest.<sup>3</sup> Suhteliselt hilise tulijana võib siia ritta paigutada tänava kevadel avatud Tallinna teletorni, mille nn retro-futu keskkond on kohati lausa lapsikuks disainitud – filmidest ammutatud nõukogudeaegsest kosmoseesteetikast on saanud moekas pakend.<sup>4</sup>

Võib öelda, et esemestatud, suveniirlikuks tarbekaubaks muudetud nostalgia ja „teistsugust“ maailma otsiva turistlik pilk on omavahel nabanööri pidi seotud.

Eespool öeldu ei tähenda, nagu oleks nostalgia negatiivse alatooniga minevikuiha või arengut pärssiv sentiment. Argiruumi ja elu- ning kultuurikeskkonna analüüsimisel võib see olla ka kriitiline aspekt, meelsushorisont kui uurimisaines. Akadeemilises sfääris, arhitektuuri- ja kultuuriuuringutes on nostalgia – sealhulgas nn postkommunistlik vaatepunkt sellele – kriitilise

mõtestamise aineseks onlud ligi kümmeaand aastat; otsapidi kuulub siia ka Nõukogude Eesti arhitektuuriajaloo uurimine ning huvitumine 1970.–1980. aastate kolhoosikeskustest, elamukompleksidest või disainist.<sup>5</sup> Mõneti on tegu domineeriva rahvusliku ajalookirjutuse pöördpoolega, sooviga uurida ajajärku, mida ametlik võimudiskursus käsitleb negatiivsena, ent milles ometi leidub nii palju „elavat“ materjali, isiklike mälestusi ja suhteniidistikke. See on tänaste eestimaalaste mälestuse ja kogemuse aeg.

### Opereerides modernismis

Vaja on muuta mõtlemist. Kultiveerimise, omastamise, laiendamise, progresseerumise, suurendamise, koloniseerimise ja ehitamise asemel tuleb tegelda ümbertegemise, lammutamise, hülgamise ja suurte alade loodusele loovutamisega.

Bik van der Pol. *Cities disappear*, 2004.

20. sajand on vähemalt arenenud maailmale jätnud rohkem ehituslikku substantsi kui kõik eelmised sajandid kokku. Suur osa sellest on pälvunud nimetuse rämpsruum (*junkspace*), suur osa sellest on valminud sotsiaalehituse deviisi all ja talle on saanud osaks ühiskondlik halvaksapanu, suurt osa ootab ees lammutamine või ümberhitamine. Linnad kahanevad, riiklikud ehitusprogrammid on läbi, kaasaeg vajab teistsuguseid, paindlikumaid ruume. Ka nõukogude aja sõjajärgsel arhitektuuril on oma kindel põhjus-tagajärg-seos – tehnoloogilised uuendused käsikäes poliitilise ideoloogiaga („hea“ betoon ja masstootmine, maaelu

urbaniseerimine), kus võrdsuseideed kuulutava massehituse kõrvalt ei puudunud ka vajadus loominguliselt nõudlikuma unikaalarhitektuuri järele, põhjuseks kaasajalgi aktuaalne riigi enesenäitamisvajadus (näidismajandite näidiskeskused) ning rahakamate tellijate monumendiha. Suurima nõukogudeaegse elamurajooni Lasnamäe lõputu betoonmassiiv ja Pärnu KEKi niisama totaalse ambitsiooniga elamu „Kuldne Kodu“ (arh Toomas Rein) on ühe mündi kaks poolt.

Tallinna eluasemetest on kõvasti üle poole pärit nõukogude ajast<sup>6</sup> – enamik, teadagi, nn mägede magalates –, sama nähtus kehtib tegelikult ju kogu Eestis. Vähemalt argisfääris on nõukogude modernistlik arhitektuur meie igapäevane reaalsus, elukeskkond, millega tuleks suhestuda aktsepteerivalt ja konstruktiivselt, mitte probleemi eirates või ilustades (*à la* lammutame paneelmajad ja kolime kõik eramutesse). 1960.–1980. aastail kujunes välja tüüpne modernistlik linnaelu toimimise mudel, ruumiline struktuur, kuidas ja kus linnas elatakse, kus töö käiakse ja mis viisil vaba aega veedetakse. Uus iseseisvusaeg on linnas elamisele vähe tähelepanu pööranud, „ehituslik aur“ on eelkõige suunatud linnast välja. Seega talume me toonaseid nn ruumilisi praktikaid tegelikult siiani.

Lähemal vaatlusel avaldub selles põlatud modernistlikus ideaallinnas paljugi miniutoopiaid, väikesi hoolikalt läbimõeldud maailmu – unikaalprojekti järgi valminud elamukomplekse, nutikalt planeeritud kortermaju, nõukogude ühiskonna kahepalgelisusest jutustavaid puhkemaju, saale, saunu, villasid ja hotelle. Olgu öeldud, et siinkirjutajagi lapsepõlve „mälupaigaks“ oli Tallinna lähedal Viimsis asunud näidiskolhoosi sotsiaalne ja ruumiline sfäär, kus kolhoosi kui kapitalistlikku kasumit teeniva sotsialistliku suurettevõtte majanduslik jõud oli suunatud kohaliku elujõulise infrastruktuuri, töökohtade ja teenuste arendamisele koos selge ambitsiooniga arhitektuurselt igati kvaliteetne keskkond luua. Ei saa öelda, et see kokkuvõttes

## **Majade üks olulisi väärtusi on nende lugudes – olgu siis igatsuslikust nostalgiast kantud või mitte –, ja see omakorda mõjutab nende kasutusväärtust, tulevikku ja meie suhet oma ümbrusesse.**

väga erineks tänase heaoluühiskonna suburbia-utoopiast ega võimsalt äärelinnastuva Viimsi kui elukeskkonna ideaalidest, ehkki vahe toonase tugeva keskvõimu ja tänase killustunud kinnisvaraarenduse strateegiates on selge. Selge on ka see, et nii nõukogudeaegne kui tänane ühiskondlik mudel toodab omamoodi eliiti – kihti, kellel oli ja on võimalus tarbida teistsugust ruumilist ja esemelist keskkonda, elada oma utoopilistes minimaailmades. Disaini võidukäik, tarbimiskultus ja aina spetsiifilisem ruumikultuur on sõjajärgse lääne ühiskonna iseloomujoon, mis (loomulikult reservatsioonidega) kehtis tegelikult mõlemal pool raudset eesriiet.

Idealistlikumad meie hulgast on arvanud, et last ei tasu pesuveega välja visata ja tänagi tuleks õppust võtta modernismi julgusest kritiseerida *status quo*'d ning uskuda parema maailma loomisesse. Nõukogudeaegse väärtarhitektuuri hindamine ja heal juhul selle loov kasutamine – mitte hävitamine – kuuluks loomulikult sellise maailmavaate juurde. Siit edasi koorub juba küsimus, kuidas tegutseda tänase totaalse neoliberalismi tingimustes, erahuvide valvsal pilgul: mida ja kui palju sel juhul säilitada, kuidas tõmmata piiri mass- ja originaalarhitektuuri vahele. Nagu öeldud, suhtub rahvuskonservatiivses meelestuses Eesti ametlik võimudiskursus sõjajärgse arhitektuurse või esemelise keskkonna kaitsmisse küllaltki negatiivselt (kui pole just tegu ärimaailma tarbimisloogikast kantud irdnähtustega). Numbrite keeles rääkides: 5200st tänasest riiklikult ehitismälestisest on vaid väevu 40 pärit nõukogude ajast, neist enamik Tallinnast. Teatav ajalis-ruumiline ekspansioon riiklikes hinnangutes siiski toimub. Täna on 20. sajandi arhitektuuripärand kaardistatud kõigis Eesti maakondades,<sup>7</sup> mille käigus on muuhulgas sõelale jäänud ka umbes 750 objekti sõjajärgsest ajast – bussiootepaviljonidest suvilateni. Sellele imaginaarsele nõukogude modernismikaardile on kantud ca 40 kolhoosikeskust, seitse kino, tosinkond puhkekompleksi, sama palju suvilaid ja bussipaviljone (*sic!*), poolsada kauplust ja üle 160 korter- või ühepereelamu, üks kuivati jne.

Veidi üle 60 neist on märgitud mahajäetuks – tuntumatest näiteks kolhoosikeskused Tsoorus (arh Toomas Rein, 1977), Peetris (arh Vilen Künnapu, 1979), Laeval (arh Toomas Rein, 1978) ja Põdrangul (arh Maara Metsal, 1977), aga ka Harju KEKi Aegviidu puhkemajad, Kobela kolhoosi saun (mõlemad arh Toomas Rein) või Viimsi keskkool (arh Rein Hansberg, 1981).

Alates 2009. aastast võib sellesse nimekirja lisada ka kõige suurema hoone, Tallinna Linnahalli, mis tegelikult on juba aastaid ametliku kaitse all. Arusaadav, et nimekirjad ja dokumendikaustad ei kaitse tegelikkuses midagi, isegi PR-töö ja avaliku arvamuse kujundamine mitte. Poliitiline ajalugu on riigi majandusgeograafia totaalselt ümber mänginud ja lähtudes tänases kinnisvaraäris primaarsest asukohaloogikast on endiste kolhoosi- ja kultuurikeskuste rohtukasvamine ning vaikne hääbumine ääremail paratamatu. Nende majade eluiga jääbki tahes-tahtmata viiekümne aasta kanti.

Taaskasutus? Mõnest väheldasemast keskusehoonest maal on saanud elumaja või kool, pealinnas on kaitstud majades endise otstarbega jätkamine või siis uue leidmine mõnevõrra lihtsam – 1960. aastate algusest



pärinev Teaduste Akadeemia raamatukogu jätkab ülikooli raamatukoguna, stalinistlikust Sõpruse kino ühest saalist tehti hõlpsalt ööklubi, Rävalla puiestee kommunistliku partei keskkomitee majast välisministeerium ning näiteks nii Kalevi spordihall, Lillepaviljon kui ka Tehnikaülikooli peahoone (kõik 1960. aastatele iseloomuliku arhitektuuriga) funktsioneerivad edukalt tänaselgi päeval. Linnahall seevastu on näide, kus vormiliselt oleks kõik justkui suurepärase – tänast postindustriaalset mereääre elustamise trendi silmas pidades ülihea asukoht, avalikus omanduses, erakordne linnaehituslik lahendus, maamärgi staatus, mitmesuguseid tegevusi mahutav ruumiprogramm, *cool-post-pop-retro-vintage* disain jne. Sisuliselt ollakse aga raha- ja ideede puuduses kollapsi äärel. Kultuurne kapital „müüb“, toimivad loovast linnast ja kaasaegsest individualiseeritud linnaruumile lähenemisest kõnelevad paradigmad, ja samas tähendab see, et avalik võim ei saa käsitleda linnaruumi majandusliku kasvu areenina, kinnisvaraärina. Ta peaks looma tingimused linna mitmekihiliseks elurütmiks, mitmekesistama linlikke sündmusruume kui ka tegevusi – sest siit tullakse otsima aktiivset ja pulseerivat elu, vastavat keskkonda ja ruumi. Arhitektuuripärandil, sealhulgas nõukogude omal, on kõiges selles oma asendamatu roll, ja esmaste hinnangute järgi on meil tervikuna sõjajärgset pärandit alles veel üpris palju.

Arhitektuurikeskkond ei ole iial päriselt valmis, lõplik ega etteantud väärtushinnangutega tervik, ehkki eri institutsioonid, nagu muinsuskaitse, linna planeerimisosakond, kinnisvarafirmad jt seda nii sooviksid näha. Me tõlgendame ja hindame asju üha uuesti ümber, füüsiline keskkond on pidevate pingete allikas ning seega ka pidevas muutumises. Majade üks olulisi väärtusi on nende lugudes – olgu siis igatsuslikust nostalgias kantud või mitte –, ja see omakorda mõjutab nende kasutusväärtust, tulevikku ja meie suhet oma ümbrusesse.

1 \_\_\_\_\_  
Boym, Svetlana. The Future of Nostalgia. New York, Basic Books, 2001, lk 13.

2 \_\_\_\_\_  
Väljas, Mait. Fotorännak Nõukogudemaal. (Intervjuu Frédéric Chaubiniga). – Sirp, 13.04.2012. Chaubin on 2003–2010 tehtud pildistustest endise Nõukogudemaal arhitektuurist koostanud menüka näituse (eksponeeriti 2012. aasta kevadel ka Eesti Arhitektuurimuuseumis) ja 2011 ilmus tema telliskivi mõõtu raamat „CCCP: Cosmic Communist Constructions Photographed by Frédéric Chaubin“.

3 \_\_\_\_\_  
Jõesaar, Anu. 8. märts, elujõuline retro. – Eesti Päevaleht, 8.03.2000.

4 \_\_\_\_\_  
1980. aastal avatud betoonist teletorni rekonstrueerisid 2012. aastal Euroopa Regionaalarengu Fondi finantseerimisel mitmetoostarbeliseks turismiatraktsiooniks KOKO Arhitektid (arhitektid Andrus Kõresaar, Raivo Kotov, sisearhitektid Raili Paling ja Liis Lindvere), kes selle jaoks enda sõnul „vaatasid päevi ja päevi „Hukkunud Alpinisti hotelli“ ja „Tähesõdade“ seeriaid. Olulist rolli mängis ka Sojuzmultfilmi tähtsõna „Kolmanda planeedi saladus“. (Vt Karin Paulus, Tuunitud retro-fututeletorn. – Eesti Ekspress, 7.04.2012.)

5 \_\_\_\_\_  
Näiteks Eesti Kunstiakadeemia Kunstiteaduse Instituudis on alates 1996. aastast kaitstud üle 30 nõukogude perioodi kunsti või arhitektuuri käsitleva bakalaureuse- või magistritöö, vt [http://www.artun.ee/index.php?lang=est&main\\_id=107](http://www.artun.ee/index.php?lang=est&main_id=107) (vaadatud 12.05.2012).

6 \_\_\_\_\_  
Pealinna 189 900st eluruumist 109 000 on ehitatud nõukogude ajal. Vt Tallinn. Elamufond ja ehitustegevus, 2007, <http://www.tallinn.ee/est/g4064s32451> (vaadatud 13.05.2012).

7 \_\_\_\_\_  
20. sajandi arhitektuuri inventeerimine. Muinsuskaitseameti, Tallinna Kultuuriväärtuste Ameti, Eesti Kunstiakadeemia jt ühisprojekt, mis algas 2007. aastal. Vt lähemalt <http://www.muinas.ee/muinsuskaitsetegevus/projektid/arhitektuuri-inventeerimine> (vaadatud 13.05.2012).



# RESTAURAATORI PILGUHEIT 20. SAJANDI EHTUSMATERJALIDELE EESTIS

Maris Suits

20. sajand muutis radikaalselt arusaama ehitusest – uued ehitusviisid ja moodsad materjalid võimaldasid rajada täiesti teistsuguseid hooneid. Eesti ehituses möödus sajandi esimene pool võrdlemisi vanas traditsioonilises vaimus. Välja arvatud üksikud, peamiselt tööstus- ja militaarvaldkonda kuuluvad arhitektuuriobjektid, leidsid moodsad materjalid ja ehitusviisid enne Teist maailmasõda vähe kasutust. Visalt püsis odav puitehitustraditsioon; nii oli veel näiteks 1935. aastal 83% Eesti linnade elamutest palk- või sõrestikseintega. Moodsad tuuled jõudsid kohaliku arhitektuuripilti eeskätt välise vormi kopeerimisena. Eesti 1930ndate moodsaimelised funktsionalistlikud kastmajad, mille vormikeel näib Lääne eeskujude kohaselt vihjavat raudbetoonile, peidavad valge krohvpinna all hoopis traditsioonilist massiivtellisseina või lausa püstplankkonstruktsiooni.

Nõukogude perioodi algusaastad ei toonud ehitusmaterjalide kasutuses olulist muutust, peamiselt asendati tuleohtlik puitehitusviis sama vanamoelise ja käsitöömahuka tellisehitusega. 1955. aastal võeti üleliiduliselt suund industrialiseeritud ehitusele, Eestis läks aga veel mitu aastat, enne kui tehnoloogilised võimalused suurtele sõnadele järele jõudsid. Sinnani ehitati parema puudumisel jätkuvalt tellistest, kusjuures ülekaalus oli siikaattellis. 1960. aastal anti Eestis käiku esimene monteeritavaid raudbetoon detaile tootev tehas ja nii jõudis industrialiseeritud ehitusviis, mis Läänes selleks ajaks juba oma populaarsuse oli minetanud, lõpuks ka Eestisse. Just 1960ndatesse jääbki suurem paradigma muutus Eesti ehitusmaterjalide kasutuses; siis hakati kohapeal tootma ja ulatuslikult kasutama tänapäeval nõukogude perioodiga seostuvaid materjale – eterniiti, ruberoidi, mitmesuguseid polümeermaterjale jne.

On võimatu täpsemalt määratleda, kui kaua 20. sajandi ehitusmaterjalid vastu peavad. See sõltub suuresti materjali „töötingimustest“ – mis määral on see materjal vihma, pakase, päikese, tuule ja eluslooduse meelevaldas. Heades oludes võivad kivimaterjalid nagu tellised ja betoon kesta sajandeid, kui aga katus jookseb läbi, võib hoonest juba paari kümnendiga saada vare.

Hoonete regulaarne hooldamine tagab ka materjalide pika eluea. Hoolimatus ja hooldamatus on peamiseks põhjuseks, miks Eesti 20. sajandi pärand kipub ära lagunema. Peremehetunde puudumine ja harjumatus hooneid hooldada on nõukogude ajast pärit suhtumine, mis on visa kaduma – ühisomandis oleva varaga tegelemine oli ikka kellegi teise asi. Moodsate materjalide puhul lisandub sageli veel arusaam, et uued materjalid ei vajagi hooldust ning kestavad iseenesest lõputult. Seda igikestvuse müüti on ehitusmaterjalide tootjad kultiveerinud juba üle saja aasta. Heaks näiteks on ladinakeelsest sõnast *aeternus* tuletatud ja igavikulisusele viitav kaubamärk „Eternit“ (patenteeritud 1901. aastal), mis on kujunenud paljudes maades asbesttsementplaatide üldnimetuseks. Eterniiti esitleti põlise materjalina Eesti tehnikahuvilistele mõeldud ajakirjas veel vahetult Teise maailmasõja eelgi.<sup>1</sup> Usk moodsate materjalide hooldusvabasse olemusse on kandunud läbi 20. sajandi ja mõjutab jätkuvalt

inimeste mõtteviisi. Teisalt tuleb muidugi tunnustada, et mitmete kaasaja materjalide puhul tõhus hooldus- ja restaureerimisvõimalus tõepoolest praktiliselt puudubki. Paraku ei tähenda see sugugi nende igikestvust, vaid vastupidi, kui materjal mõnekümne aastaga amortiseerub, tulebki see täielikult välja vahetada.

Nõukogudeaegsete ehitusmaterjalide puhul on spetsiifiliseks ning paljuräägitud probleemiks materjalide halb kvaliteet ja lohakas ehituskultuur. Suureks murelapseks on olnud keraamiline savitellis, mille kvaliteet oli äärmiselt kõikumine ja üldiselt viletsapoolne. Juba 1950ndatel kurdeti, et punaseid telliseid, mida kannataks jätta krohvimata, napib.<sup>2</sup> Markantsematel juhtudel lagunesid tellised müüris lausa ühe talvega. Iseäranis hull oli lugu kärg- ja õonestellistega, mis massiliselt kildudeks pudenenutena on muutunud omamoodi nõukogudeaegse halvakvaliteedilise materjali sümboliks. Alternatiivina kasutusel olnud silikaattelliste kvaliteet oli küll stabiilsem, kuid väga suur osa kividest purunes transpordi käigus – näiteks hinnati 1970ndate algul Tallinna Männiku tehast Narva jõudnud kividest katkisteks 30-40%, kuni 10% olid lausa kõlbmatud. Arvestades, et Narva ehitajad said Männiku tehastest

igas kuus ligi pool miljonit tellist, on numbrid üsna mõtlemapanevad.<sup>3</sup> Viletsa töökultuuri tingimustes oli industriaalne ehitusviis, kus suur osa hoonest valmis vabriku enam-vähem kontrollitud tingimustes, pigem õnnistuseks. Tõsi, ka betoonpaneelide valmistamise tehnoloogia tehastes polnud täiuslik. Betooni töödeldi liiga kõrgel temperatuuril, mistõttu see ei kivilenenud tootmistsükli korralikult lõpuni ja jäi ebamäärase struktuuriga.<sup>4</sup> Samuti mõjuvad tollased roostetavast rauast sarrused paneelile kui viitsütikuga pommid. Näidete toomist nõukogudeaegsete materjalide kehva kvaliteedi kohta võiks jätkata pikalt. Küsitavusi oli enamiku ehitusmaterjalidega ning sageli takerdus hea arhitektuurne idee viletsa teostuse taha.

Materjalide vananemise tõttu on suur osa 20. sajandi pärandist jõudnud tänaseks restaureerimist vajavasse seisusse. Moodsa aja materjalid on restauraatori jaoks võrreldes traditsiooniliste ehitusmaterjalidega probleemsemad. Neisse ei ole kätketud sajanditega teadmisteks lihvitud kogemusi ning nad käituvad vananedes ettearvatult. Restaureerimisel kerkib hulk nii filosoofilist kui ka tehnilist laadi küsimusi. Kas masstoodetud materjalid, näiteks eterniit, väärivad hoolikat ja aeganõudvat konserveerimist või võiks need asendada kaasaegsete analoogidega? Millega asendada omal ajal kasutatud, kuid nüüdseks tootmisest kõrvaldatud materjale? Mida teha valgete plastikpaneelidega, mis on aja jookslul kollakaks tõmbunud ja näivad kahtlaselt pudedad? Tehniliselt ongi kõige probleemsemaks erinevad siseviimistlusmaterjalid – plastikust seinapaneelid, linoleumid, vaipkatted. Ühelt poolt amortiseeruvad need nii vaimselt kui füüsiliselt kõige kiiremini ning teiselt poolt napib seda sorti materjalide konserveerimisel vajalikke teadmisi. Iga selline konserveerimistöö on mahukas eriprojekt, mida niisama lihtsalt ette ei võeta. Tellisseinte ja monoliitbetoonist karkasside restaureerimine on tavapärasem.

## **Tollased roostetavast rauast** **sarrused paneelis mõjuvad kui** **viitsütikuga pommid.**

Kaasaegse tellisseina restaureerimine ei erine aga põhimõtteliselt ajaloolise tellismüüri parandamisest – tellised tuleb ühekaupa asendada ja vuugid uuesti mõrdiga täita. Betooniparanduste tegemine, sarruse puhastamine roostest ja vajaduse korral lisasarruse paigaldamine on tänapäeva ehitusrestauraatori jaoks samuti juba üsna tavalised tööd.

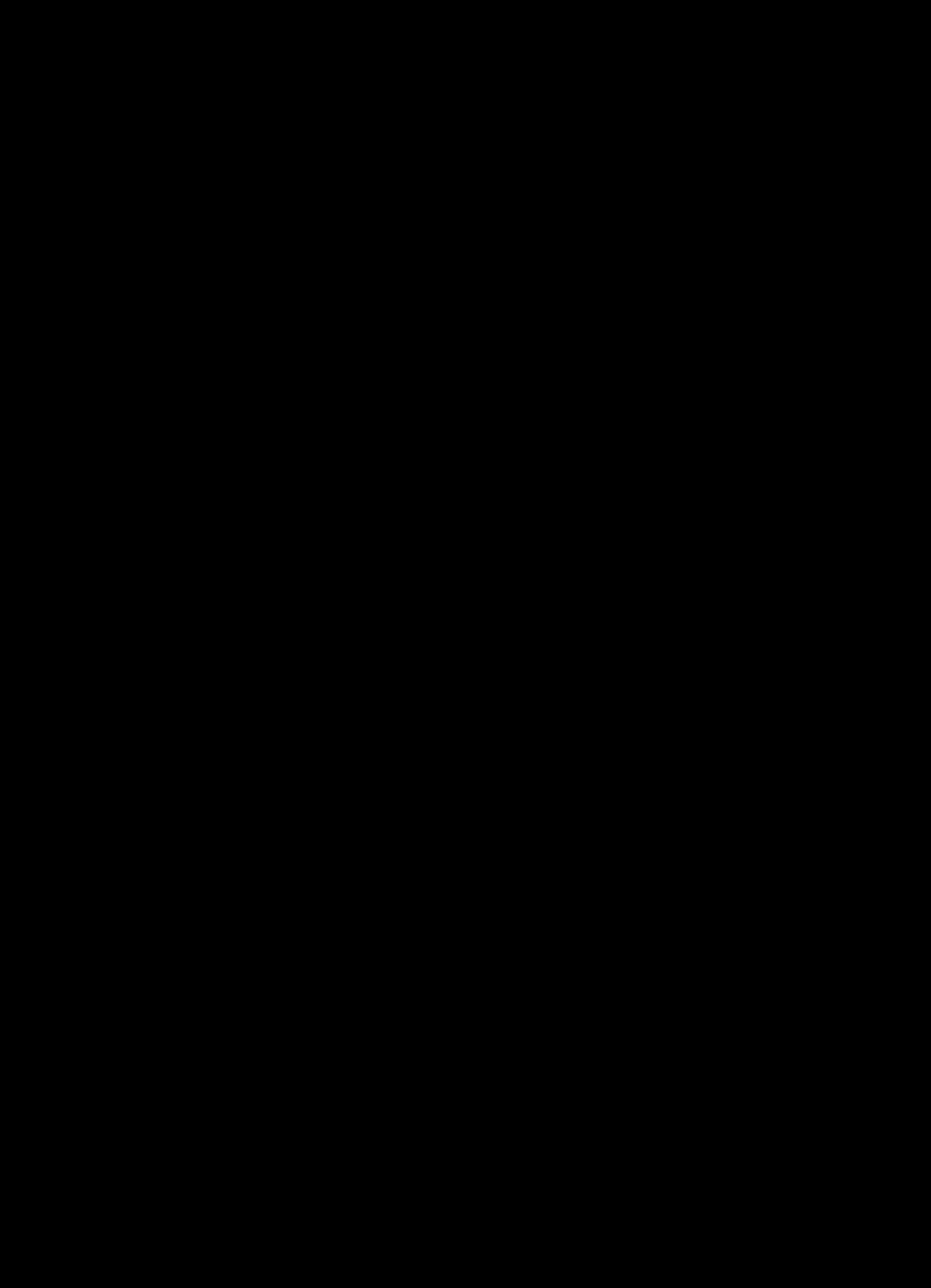
Restaureerimise otstarbekus sõltub tööde mahust. Kui suhteliselt vähese vaevaga – näiteks paigates läbi tilkuma hakanud katuse – õnnestub hoone kasutusiga pikendada, on see loomulikult keskkonnasäästlik ja ratsionaalne teguviis. Teisalt, suuremahuliste restaureerimistööde puhul tuleks uue samaväärse hoone ehitamine harilikult odavam. Ajalugu ei saa aga ainult rahaks konverteerida. Nii on siiski põhjust püüda säilitada paremikki meie möödunud sajandi arhitektuurist. Hoonete esmaseks säilimiseks ei olegi õigupoolest tohutuid ressursse tarvis. Hoides sadevee eemal konstruktsioonidest ja halbade kavatsustega inimkäed hoone sisemusest, jõuaksid tänased hüljatud modernismipärlid ehk oodata ära aja, mil neile jälle kasutus leitaks.

1 \_\_\_\_\_  
Grauen, Andres. Eterniit on põline. – Tehnika Kõigile, IV aastakäik, 1939, lk 232.

2 \_\_\_\_\_  
Oruvee, Helmut. Meie elamuehituse viimistlustööde kvaliteedist. – Ehitus ja Ehitusmaterjalid, 1959, nr 4, lk 19.

3 \_\_\_\_\_  
75 aastat silikaattelliste tootmisest Eestis: ülevaade tootmiskoondise „Silikaat“ tegevusest. Koostanud V. Vende, A. Hermlin. Tallinn, 1985, lk 89.

4 \_\_\_\_\_  
Eesti eluasemefondi suurpaneel-korterelamute ehitustehniline seisukord ning prognoositav eluiga. Uuringu lõppraport. Tallinna Tehnikaülikool, 2009, lk 10.



# MITU ELU ON ÜHEL MAJAL?

Alari Allik

Jaapanis on ikka maju ehitatud puust, mis on olnud omane ka eestlastele. Puu puhul öeldakse, et ta hingab, tal on oma elu. Sellise arusaama juured viivad tagasi iidse minevikku. Jaapani vanim lugu hingestatud puust, mis paneb temast valmistatud asjad elama, on pärit esimesest kirjalikust tekstist „Ülestähendusi vanadest sündmustest“<sup>1</sup>, kus räägitakse meile keiser Nintoku ettevõtmistest:

*Tema austatud valitsusajal kõrgus Tonoki jõest lääne pool üks suur puu. Selle puu vari sirutus hommikupäikese kiirtes Awaji saareni ja kõrgus õhtupäikese kiirtes üle Takayasu mäe. Ta raius selle puu maha ja valmistas endale paadi, mis liugles kiiresti üle lainete. Paadile pani ta nime ja hakkas seda hüüdma Karenoks (‘kuivanud aas’). Selle paadiga käidi igal hommikul ja õhtul Awaji saarel värsket vett ammutamas, et seda keisrile joogiks pakkuda. Kui paat katki läks, kasutati tema tükke soola põletamiseks, ja mis põletamisest järele jäi, sellest tegi ta endale koto, mille hääl kõlas seitsme külani. Nõnda ta laulis:*

*Põletasin soolaks paadi,  
mis järele jäi, sellest sai koto.  
Nõnda nüüd mängin:  
Yura väina kiviklibusest põhjast  
sihinal-sahinal  
kerkivad nõtked vetikad.*

Arvatavasti on see üks maailma vanemaid lugusid korduvkasutusest. Keiser lasi puust teha paadi, paadist sai hiljem *koto*\* ja järelejäänud puitu kasutati küttepudeks.<sup>2</sup> Puu enda vägi aga ei kadunud nende erinevate ümbertegemiste käigus kusagile, sest puu hing siirdus *koto* sisse, kust ta muusikast kantuna rändas tagasi loodusesse ja pani mere põhjast vetikad sihinal-sahinal kasvama. Puust esemed on osa looduse enese ringlusest ja nad lülituvad väga orgaaniliselt maailmapilti, kus elu nähakse tsükliliselt pidevalt uueneva protsessina.

Just sellisest maailmapildist, mis nõuab mitmeastmelist lähenemist ja pidevat ümbertegemist, on kantud jaapani pühamute (*jinja*) arhitektuur. Kõige kuulsam näide on Ise tempel, mis ehitatakse uuesti iga 20 aasta tagant. Seda tehakse sellepärast, et jumalatele ei meeldi vana surnud puit. Hingeolendid soovivad, et see puu, mille sees nad pesitsevad, oleks elus ja hingaks. Seetõttu on Ise templi maadel läbi aegade kasvatatud kõrgeid hiiepuid – küpresse, mida aeg-ajalt aupaklikult langetatakse, et ehitada uusi hooneid pühamukompleksi. Jumalapuude või hingepuude (*goshinboku*) langetamine on tähtis rituaal, mille juures viibivad peale keisrikoja ka valitsuse esindajad. Aga hoonet aitab hingestada peamiselt asjaolu, et selle ehitamisest võtab osa alati terve kogukond. Lisaks puuseppadele, kellele pühamu ehitamiseks vajalikke oskusi on isalt pojale edasi antud, kasutatakse ka lihttööjõudu. Mitusada tuhat vabatahtlikku on kaasatud puude transporti ja liiva ning kruusa laialilaotamise. See lisab ehitustööle sümboolset ja kultuurilist väärtust – tegemist on terve rahva pühamuga ja terve rahva jumalaga, sest Ise pühamu peajumal on päikesejumal Amaterasu, keda peetakse keisri esivanemaks. Antropoloog, kes viibis säärastel ehitustöödel vaatlejana, kirjutab: „Osalejad valitakse hoolikalt Jaapani eri regioonidest, et demonstreerida, kuidas tegu pole sugugi tavalise ehitusprojektiga, vaid kogu rahva jaoks tähendusliku ettevõtmisega“.<sup>3</sup> Samal eesmärgil kannavad kõik osalejad valgeid rõivad, mis pole ehitajate puhul mõistagi tavaline ja annab märku nende erilisest rollist. Nii tekib tegevusse transtsendentaalne mõõde – osalejate näol on tegu pühendatute kogukonnaga, kes taasloob sakraalset ruumi. Seetõttu ei jää hoone lihtsalt hooneks, vaid sellesse siirdatakse tegelikult

oma hinge, kantakse tükike iseenda elu puust seintesse või hoovile laiali laotatud kruusa. Nii on igal põlvkonnal oma lse tempel\*\*, pühamu, mis pole lihtsalt üks ammusurnud hoone, mida tuleb ajaloolise väärtusena säilitada, vaid elus traditsioon. Seinad kõnelevad, nad on laetud parajasti elavate inimeste osalusega arhitektuurses ruumis.

Tänu sellistele tavadele on Jaapanis säilinud arusaam, et ehitusprojektide puhul on väga oluline mõelda läbi kõik etapid, kuna ühel hoonel võib olla mitu elu, ta võib elada läbi mitu surma, tõustes iga kord oma varemest uuena. Kõige hullem on see, kui hoone pole ei elus ega surnud, kui ta on mingis arusaamatus vahepeelses seisundis. Seepärast ongi Jaapanis (ja mitte ainult) viimasel ajal kuulda kriitilisi hääli, mis on vastu uute materjalide kasutamisele ehituses, sest need ei vanane õilsalt, neil ei tundu olevat seda sorti elu, millest me eespool rääkisime. Kui ma paar aastat tagasi viibisin Tsukubas, õnnestus mul näha teledebatti, kus Jaapani spetsialistid arutlesid küsimuse üle, kas poleks parem ka kõrghooneid edaspidi ehitada puust. Sellistel hoonetel, rääkisid nad, võiks olla mitu eluetappi. Kõigepealt paarikümnekorruseline puithoone, mis peaks vastu ehk sada aastat. Siis võetaks see lahti ja puitelementidest ehitatakse teises etapis madalamaid hooneid. Kolmandas etapis võiks järelejäänud puitu kasutada vajalike esemete valmistamiseks ja kütteks. Äri- ja elurajoonides ringleks puit tsükliiselt erinevates etappides ja inimesed peaksid leppima olukorraga, et aeg-ajalt ehitatakse nende hooned ümber. Samas on ju kõik inimesed harjunud sellega, et nende elamist tuleb aeg-ajalt remontida. Sellises süsteemis oleks remont veidi põhjalikum, kuid samas oleksid ka tulemused vastavalt meeldivamad, sest värske puu lõhn kaalub üles nii mõnegi ebamugavuse. Et niisugune süsteem päriselt töötaks, tuleks hooned muidugi valmistada elementidest, mis oleksid legode kombel kergesti lahtivõetavad ja kokkupandavad. Telesaates kõnelnud inimeste suurim probleem paistis aga olevat hoopis

see, et puust on võimalik praegu ehitada ainult 14-korruselisi hooneid. Kõrgematega kaasnevat keerulised tehnilised probleemid. See ei lubavat Tōkyō-suguses linnas täielikult uuele süsteemile üle minna. Spetsialiste kuulates tundus mulle, et nad on ilmselt eneselegi teadmata astunud keiser Nintoku iidsesse traditsiooni, kus puidust esemete eluetapid on viimse detailini igas uues vormis läbi mõeldud (puu-paat-koto-küttepuid). Samas on suur osa sellistest projektidest kantud nostalgias, igatsusest „vana hea puidu järele“, ja kurbusest, et traditsioonilised elukeskkonnad on kaduma hakanud. Arhitekt Nakagawa Takeshi kirjutab:

*Mälestused vanadest majadest tulevad minu juurde tihtipeale tagasi magusvalusate pildikeste jadana. Ma mäletan, kui mõnus oli tatami-matil bambuskardinate varjus lõunauinakut teha; kui tore oli istuda puust verandal ja sülitada aeda arbuusiseemneid; kui sõbralikult soe oli hämar saviseintega ait; kui tore oli tulekolde ääres kerratõmbunult hiilisõhtuni lugusid kuulata. Moodsad majad pidid meile üksteise järel tooma kõikvõimalikke hüvesid – huvitav, miks aga ei õnnestu neil tekitada meis eriti sügavaid tundeid?\**

Miks ei suuda moodsad hooned pakkuda meile neid hüvesid, mida me neilt ootame? Nähtavasti on moodsate majade puhul muutunud see, kuidas me majaga dialoogis oleme, kuidas me nendega oma elutegevuse läbi suhtleme. Moodsatel majadel on kalduvus oma funktsioone meile peale suruda, nad on liiga „valmis“, liiga kindlaid eesmärke silmas pidades läbi mõeldud, neid pole tihtipeale võimalik oma elutegevuse kaudu muuta või oma vajadustele kohandada. Huvitav oleks mõelda, kas kõrgete puithoonete ehitamist madalateks saaks teha „teeme ära“-vaimus, mis ühendaks nendes elurajoonides elavaid inimesi talgute kombel. Kas selliste hoonete etapilisest ümberehitamisest võiks saada lse templi igakordset taasrajamist meenutav kogu rahvast ühendav traditsioon, mille vahendusel tekiks võimalus osaleda oma elukeskkonna loomises kas või sümboolselt. Kahtlemata kõlab see kõik väga utoopiliselt, kuid arvatavasti on elusa hoone üheks eelduseks ka inimeste endi panus majade valmimises, et kõik need karbid ei jääks passiivseteks toodeteks, mida lõpptarbijale anonümselt valmiskujul pakutakse.



## **Kõige hullem on see, kui hoone pole ei elus ega surnud, kui ta on mingis arusaamatus vahepealses seisundis.**

Kui nüüd tulla puidu juurest kivi ja betooni juurde, siis tuleb muidugi kohe öelda, et oleme väga edukalt õppinud elu sisse puhuma mahajäetud tehase- ja tööstushoonetesse, mis ka Tallinnas on ärganud täiesti uuele elule. Ka siin toimib sama loogika. Keskkonda hingestab inimeste panus selle kujundamisse. Kõige edukamad on seesugused hooned, kuhu on voolanud kõige rohkem värsket verd, kuhu on tehtud uue elu ülekandeid, kus sellel elul on lastud keskkonda vabalt kujundada ja pole hingede liikumist üleliia pärsitud piirangute või normidega. Sellised uued keskkonnad võiksidki olla isetekkelised, sest „hingsiire“ on hädavajalik nende taassünni jaoks. Midagi sellist juhtub ilmselt praegu ka Linnahallis, mis on läbi raskuste leidmas endale uusi funktsioone. Samas takistab seda hoone massiivsus, tema staatiline olek, mis tuleneb suures osas teatavast igavikulisest ambitsioonist, tuginedes lineaarsele arusaamale ajast ja ruumist. Linnahall on vaatamata oma templiarhitektuurist pärit mõjutustele, mis välises ilmes silma torkab, sisemiselt pigem sarnane kristliku kirikuga, mis jutlustab sirge joonena punktist A punkti B progresseeruvat aegruumi, kus kõik saab alguse loomisaktist ja hävib

aegade lõpus. Ta pärineks justkui maailmapildist, kus hooned peavadki aegade lõpus kestadena maha jääma, kuna neid asustanud inimhinged siirduvad viimaks taevariiki. Kui hoone esindab sellist maailmapilti, siis on selge, et tal saabki olla ainult üks elu, mis aeglaselt edasi liikudes kulgeb vääramatu lõpu poole. Säärasesse hoonesse pole kodeeritud tsükliisust, ei ole igavese taassünni lootust. Kommunismiaja pühad templid lähtusid eshatoloogilisest lõpuaegade ootusest, kus kommunismi saabumine pidi kõik inimesed materialistlikest ambitsioonidest lunastama. Nende ajastu sai läbi, elu jättis nad maha, aga kestad jäid. Säherdusi mahajäänud kestasid iseloomustab see, et nad on oma eelmise isanda nägu. Nende vorm järgib seda elu, mida selles möödunud aegadel elati. Nii peavad kõik need, kes vana kesta proovivad omaks teha, käituma nagu erakvähid, kes otsivad endale eluaset võõras kijas. Tuleb leida mingi viis elada sümbioosis võõra vormiga, mis ei taha väga hästi temasse kolinud uue eluga toime tulla. Võõras kesta tunnevad end aga koduselt nomaadlikud olendid, kes kasutavad seda ajutise peatuspaigana teel kusagile mujale. Kuid sellised nomaadid võivad neid kolosse ka uuesti hingestada ja täita hiiglasliku katusealuse hoopis ootamatute eluviisidega. Mulle siiski tundub, et niisugused hooned jäävad oma massiivsuse tõttu kaunistest võõraks, neid on võimalik küll eluga täita, aga nad ise ei ärka enam kunagi päriselt ellu. Et selgitada, mida ma mõtlen, pean pöörduma korraks elukeskkonna juurde, milles nomaad end päriselt kodus tunneb.

Nomaadliku vaimusega sobivad kõige paremini kergesti ümberpaigutatavad hooned. Sellist vaimust on Hiinas ja Jaapanis läbi aegade kandnud erakuonn, mis polnudki tegelikult niiväga onn, vaid korralik väike maja, milles oli mõnus lugeda, kirjutada ja pilli mängida. 13. sajandi alguses erakuelu alustanud budistlik kirjanik Ren'in kirjeldab oma onni ehitust nii:

*Niisiis nüüd, kus mu kuuekümnendad eluaastad on haihtumas nagu kaste, põimisin endale eluaseme oma elupuu viimastest lehtedest. Tegin seda nagu rändur, kes endale üheks ööks aset otsib, või vananev siidiuss, kes endale kiirustades kookonit koob. [...] Panin kokku tugiraamistikku,*

*tegin laastkatuse ja ühendasin kõik liitekohad hingedega. Need ettevalmistused olid vajalikud selleks, et kui peaks ilmnema midagi, mis mulle meeltmööda pole, oleks võimalik kogu onni ilma suurema vaevata teise kohta kolida. Onni sai väheste jõupingutustega uuesti üles ehitada. Kokkupakitult mahtus ta kahte vankrisse ja muid väljaminekuid peale vankrite laenamise kolimisel polnud.<sup>5</sup>*

Nomaadliku kultuuri eelised sedentaarse, paikse ees on ilmsed – olude muutumisel on võimalik kerge vaevaga kõik hooned kokku pakkida ja edasi liikuda. Selle jaoks on Ren'in valmistanud spetsiaalsed hinged, mis lubavad maja hõlpsasti lahti võtta. Samuti on võimalik niisugust onni modifitseerida ja edasi arendada. Väikeste hoonetega on kõik lihtne. Suurtega midagi sellist ette võtta ei saa. Ren'in räägib oma kojast kui siidiuss kookonist, mis moodustab tema keha välise kihi. Ta on orgaaniliselt seotud oma majaga, mis hingab samamoodi nagu nahk hingab läbi pooride. Sellise hoone puhul ei saakski justkui enam rääkida sellest, mitu elu või etappi tal on, vaid tuleks öelda, et ta on pidevas uuenumises nagu nahk, mis pidevalt vanu rakke hüljates uusi loob.

See ongi dimensioon, mis kahjuks puudub paljudel nõukogude perioodil rajatud hoonetel. Samas olen kindel, et loovalt mõeldes on võimalik ka Linnahalli-sugustes keskkondades näha võimalusi nn teisele ringile minekuks, et kunagisest staatilisest hoonelahmakast, mis pikka aega on kehastanud sedentaarsele kultuurile omaseid väärtusi, saaks kodu uutele nomaadlikele kultuuridele, mis hakkaksid seda seestpoolt uueks looma. Maja elab seni, kuni keegi paigutab sinna oma hinge. Võib-olla võiksim ehitada talgute korras seda sorti hooned uueks luua, nii nagu jaapanlased uuendavad aeg-ajalt oma suurimat pühamukompleksi? Siis saaks Linnahallist tõepoolest linna hall.

1 \_\_\_\_\_

Miura, Sukeyuki. Kojiki: kõgoyaku. Tōkyō: Bungei Shunju, 2002, lk 712.

2 \_\_\_\_\_

Oinas, Felix. Kandle müütiline algupära. – Tuul heidab magama. Tallinn, 1999, lk 62.

3 \_\_\_\_\_

Adams, Cassandra. Japan's Ise Shrine and Its Thirteen-Hundred-Year-Old Reconstruction Tradition. – Journal of Architectural Education, 1998, 52 /1, lk 52.

4 \_\_\_\_\_

Nakagawa, Takeshi. The Japanese House: In Space, Memory, and Language. Tōkyō: International House of Japan, 2005, lk xi.

5 \_\_\_\_\_

Ren'in. Ülestähendusi erakuonnist. – Vikerkaar, 2003, 1-2, lk 11.

\* \_\_\_\_\_

Ka soome-ugri maailmas on puust valmistatud esemeid vaadeldud hingestatud olenditena. Felix Oinase artiklis „Kandle müütiline algupära“ on ära toodud lugu „Laulev luu“, kus neiu räägib: „Vennanaine tappis minu suure ümmarguse kiviga. Kuhu viisid nad noore neie? Viisid mu marjasoole. Mis minul seal kasvas? Kasvas kauris kask, levitas kõrgele oma ilusad lehed... Kasest tehti kannel, viiul vooliti. Kust said keeled kandlele? Noore neiu juustest, kodukana karvadest.“ Kuna kannel oli terveni või osaliselt tehtud neiu kehast, kõlas see kui neiu lauluhääli: „Venna pill helises otsegu laulaks noor neiu“.

\*\* \_\_\_\_\_

Siinkohal tuleb muidugi märkida, et keisri problemaatiline roll 20. sajandi sõjategevuses muutis paljude inimeste jaoks šintoistlike institutsioonide toetamise võimatuks, kuid see ei vähenda kuidagi ülalkirjeldatud rituaali ilu.

# LOSSIST LOSSIKS EHK AJALOO PARADOKS

Harry Liivrand

Berliini arhitektuurne väli - see tähendab ajaloolise pärandi pidevat ümbermõtestamist ning de- ja reideologiseerimist, sealjuures kas või tänaseks hävinud kuulsate ehitiste koopiade ülesehitamise hinnaga. Kümne aasta eest püstitati Unter den Lindeni algusse tühjale krundile samas seisnud ja sõjas purustatud hilisklassitsistlik Komandantuuri maja, arhitektuurselt üsna ilmetu ehitis, ilma milleta oleks aga Berliini peatänava algus jätnudki lõpetamata mulje. Kuid 21. juunil 2012. aastal asetasiid Saksamaa Liitvabariigi ehitusminister ja Berliini ülelinnapea pidulikult nurgakivi Berliinis ülesehitatavale kuningalossile, tohutule ehituskompleksile, mille ametlikuks nimeks saab Berliini loss/Humboldt-Foorum (*Berliner Schloss/Humboldt-Forum*). Eeldatavalt 2019. aastal avatava monumentaalhoonega (rekonstruksiooniprojekti võitis rahvusvahelisel konkursil itaalia arhitekt Francesco Stella), millesse kolivad praeguse plaani kohaselt teiste seas Berliini Humboldti ülikooli teaduslikud kogud, Dahlemi muuseumi etnograafiakollektsioonid, konverentsikeskus ja Berliini linnaraamatukogu, peaks Berliin tagasi saama osa oma ajaloolisest urbanistlikust identiteedist koos sõjas purustatud ning pärast sõda teadlikult hävitatud linnasüdame ehitusliku aktsendiga, mis siiani paljudel mälus elavalt püsinud. Kuid probleemistik on tegelikult märksa haralisem ning vastuolulisem ega piirdu vaid linnaehitusega, nagu see esmapilgul

paistaks. Küsimust Berliini lossi taastamisest tuleb ennekõike võtta arhitektuuriajaloo sotsiaalpoliitilise interpreteerimise ja ühiskondlike protsesside ideologiseerimise seisukohast; teisisõnu on Berliini lossi ülesehitus poliitikategemine ehituskunstiliste vahenditega – nimetagem seda siis nüüd kas posthistoristlikuks või antimodernistlikuks lähenemiseks –, ülesehitamise ohvriks toodi üks suuremaid ja kaunimaid modernistlikke ehitusi Euroopas, *Palast der Republik* (Vabariigi Palee).

Ohvri mõistet kasutan siin iroonilises võtmes, ehitati ju sotsialistliku Ida-Saksamaa võimsust ja sära sümboliseerinud Vabariigi Palee ise Preisi kuningate linnalossi varemete kohale. Põhiosas 18. sajandil valminud loss oli Põhja-Saksamaa baroki grandioossemad ehitisi ning selle osaliselt tervena säilinud hoone lammutamine 1950. aastal Ida-Saksa valitsuse käsul kutsus esile ka arvukaid proteste nii kodu- kui välismaal. Kuid lammutamisotsus oli loomulikult ideoloogiline ja ajastu konteksti arvesse võttes ülimalt politiseeritud: äsja loodud ja kahe teineteisele igas mõttes vastanduva Saksa riigi konfrontatsioonis jäi Hohenzollernite dünastia sümbolihitis Ida-Berliini südames näpuganäitavaks tõendiks nii Preisi hirmutavast militarismist (assotsieerus tollal pead tõstva Lääne-Saksamaa revanšismiohuga) kui ka lääneliitlaste ning Nõukogude armee barbaarsetest pommirünnakutest. Verinoor Ida-Saksamaa oma Nõukogude Liidust sunniviisi imporditud töölisklassi diktatuuriga tahtis Saksamaa sõjakast minevikust lahtiütlemiseks radikaalset ja efektset, silmaganähtavat füüsilist tegu (teoreetilises plaanis tähendas seda Preisimaa kui geograafilise nimetuse kasutamise ärakeelamine), milleks juba varemisi Berliini lossi lammutamine igati sobis. Kauga paraadväljakuna kasutatud alale ehitati omakorda aastail 1973–1976 Vabariigi Palee (peaarhitekt Heinz Graffunder) kui arhitektuuriline apoteoos Ida-Saksamaale.

Vabariigi Palee moodustas funktsioonilt samasuguse unikaalse megastruktuuri nagu 1980. aastal avatud Tallinna Linnahall. Palee 180 meetri pikkuse ja õhtupäikeses oranžilt lõõmava peegelklaasist fassaadi taga pidas istungeid Ida-Saksamaa parlament (*Volksammer*), seal olid teatrisaal, galeriid, mitu söögikohta, spordisaal, disko (kus siinkirjutajal õnnestus 1989. aasta aprillis tantsida). Modernistlikele multifunktsionaalsetele avalikele suurhoonetele omaselt (meenutagem tuntumaid analoogseid näiteid: Kulturhuset Stockholmis, Barbican Centre Londonis), kujutas Vabariigi Palee endast ambitsioonikat sünteesi kompaktselt, kandiliste vormidega betoonkarbist ning elegantsete detailidega esindustaotlust rõhutavast sisearhitektuurist, kus leidis ootamatult palju avarust, valgust, unikaaldisaini ning huvitavaid ruumivaateid. Ühtaegu representatiivne ja institutsionaalne, pidi Vabariigi Palee ametliku arhitektuuripoliitika kohaselt olema ka demokraatlik ja rahvalik asutus, rahvavõimu ja rahvale kuuluva kultuuri sõbralik kohtumispaik, positiivsete ühiskondlike ideede kandjaks ja pedagoogiliselt võttes esteetiliseks eeskujuks sotsialistlikust ja moodsast *Gesamtkunstwerk* ist. Sellisena seda hoonet väga paljud ka aktsepteerisid ning seetõttu pole ime, et n-ö oma riigist ilma jäänuna ning selle märgilise tähtsusega hoone lammutamisotsusest 2003. aastal kuuldes formeerus kodanikualgatuse korras isegi *Ostalgia*-nostalgiaist kantud plaan Vabariigi Palee kaitsmiseks. Nii-öelda barrikaadi teisel poolel, Saksamaa parlamendis lammutamisotsuse vastu võtnud enamuse silmis sümboliseeris palee aga SDV režiimi ning väärilist lammutamist seda enam, et juba 1990. aasta septembris oli maja SDV võimude poolt tervisele ohtlikuks tunnistatuna suletud.

Tõenäoliselt suurim ja pragmaatiline põhjus või ettekääne – sõltub tõlgendaja vaatenurgast – Vabariigi Palee lammutamiseks oli siiski ehitusmaterjalides tarvitatud tohutu kogus asbesti, mille tõttu hoone – nagu eelnevalt ütlesin – veel Ida-Saksa riigi loojangul kinni pandi.<sup>1</sup> Kuigi väikese koguse asbesti sissehingamine pole kopsudele ohtlik, on viimase paarikümne aasta

jooksul lahvatanud asbestivastane hüsteeria viinud paljude 1960.–1980. aastatel ehitatud ühiskondlike hoonete lammutamiseni või kalli saneerimiseni kogu maailmas. Ka Palee asbestist puhastamine oleks läinud rohkem maksma kui selle lammutamine. Arutelud parlamendis teemal, mida Palee asemele rajada, kulmineerusid 2002. aastal tormiliste vaidluste järel küllaltki loogiliselt otsusega ehitada üles Berliini linnaloss, mille keldrid olid veel maa all peidus ja hulganisti dekoratiivdetailide keerulistele aegadele vaatamata suudetud päästa ja säilitada. Ühtlasi otsustati ajalugu silmas pidades säilitada ka Vabariigi Palee keldrid, millega saavutati ideoloogiline, Berliini identiteedist tulenev kompromissvariant. Palee lammutusprotsess kestis 2006–2008, kuid veel enne seda kasutati tühje ning sisustusest lagedaks tehtud ruume mitmesugusteks kunstiprojektideks ning näitusteks (mina näiteks nägin 2006. aastal hiina savist sõdalaste hiigelväljapanekut, mis Palee juba morbiidsesse miljõesse väga hästi sobis).

Berliini lossi tagasitulekuga, mis samas on midagi palju mitmetähenduslikumat kui kuningaloss, jõuab Berliini omapärasel kontseptuaalsel tasemel tagasi Preisimaa minevik. Aga taastatud baroksete fassaadide ning renessanss-stiilis kõrvalhoonete ning kaasaegse sisekujundusega loss on samas nagu materialiseerunud kummitus, nagu linna poolitanud müüri kohale tänavapinnasesse laotud raudkividest joon, mis ikka ja jälle tuletab meelde Berliini traagilist lõhestamist idaks ja lääneks. Lossi identiteedifunktsioonid on kõik omavahel lahutamatu seotud Berliini, Preisimaa ja Saksamaa mineviku, oleviku ja tulevikuga, ta on ka Saksa majandusliku tugevuse, kultuurilise eneseteadvuse ning poliitilise juhtpositsiooni visuaalne kehastus. Kuigi semantiliselt vastuoluline, saadab uus loss välja signaali ajaloolisest õiglusest, ühtse Saksamaa eduloost ning ninanipsust kõigile poliitilistele ja esteetiliselt snobidele (esimeseks vastavaks imagooloogiliseks sammuks oli teatavasti Dresdeni *Frauenkirche* rusudest ülesehitamine). See on vägevuse demonstratsioon. Teiseks asetatakse uuesti kaardile vahepeal ärapõlatud ja ülesleitud Preisimaa ajalugu, mille kuninga Friedrich Suure 300. juubelit tähistatakse tänavu Berliinis erakordselt laiaulatusliku kultuuripoliitilise

**Taastatud baroksete fassaadide  
ning renessanss-stiilis  
kõrvalhoonete ning kaasaegse  
sisekujundusega loss on  
samas nagu materialiseerunud  
kummitus, nagu linna poolitanud  
müüri kohale tänavapinnasesse  
laotud raudkividest joon, mis  
ikka ja jälle tuletab meelde  
Berliini traagilist lõhestamist  
idaks ja lääneks.**

programmiga (ei saa jätta lisamata, et Hohenzollernite perekonna pead prints Georg Friedrichit tituleeris Saksa Ajaloomuuseumi direktor Friedrich Suure näituse *vernissage* i avakõnes protokollivastaselt Tema Kuninglikuks Kõrguseks). Kolmandaks märgistab Berliini loss/Humboldt-Foorum ilusat Lustgarteni parki ümbritseva ajaloolise linnakeskuse lõplikku väljaehitamist kujul, mis jätab romantilis-turistlikule vaatajale ühe võluva vana linnaosa mulje ning kuhu ta meelsasti tuleb aega ja raha kulutama. Viimaks pole tähtsusetu ka asjaolu, et lossi valmimise järel leiab siit kõige ulatuslikuma kontsentratsiooniga muuseumiareaali Euroopas (koos Muuseumisaarega). See on lühidalt selle grandioosse projekti sotsiaalne, kultuuriline ja poliitiline foon, ning sõltub igaühe enda maitsest ja hoiakutest, kas talle niisugune pseudobaroklik makett parima võimaliku lahendusena meeldib või ei. *Genius loci*'st puudust siin igatahes ei tunta.

1 \_\_\_\_\_  
<http://www.dw.de/dw/article/0,2144,3554502,00.html> (vaadatud 26.06.2012).



# **LINNAHALLI JUHTUM**





# ÜMARLAUD: KUI PIKK ON ÜHE MAJA ELU?

Vestlusringis **Yoko Alender** (Kultuuriministeerium), **Jaak Huimerind** (20. saj 1870–1991 väärtusliku arhitektuuri kaardistamise ja analüüsi programmi ekspert), **Krista Kodres** (kunstiteadlane), **Peeter Pere** (EAL esimees), **Margit Mutso** (kultuurileht Sirp), **Endrik Mänd** (Tallinna peaarhitekt), **Tiit Nurklik** (ehitusinsener), **Toomas Tammis** (EKA professor), **Urmo Vaikla** (sisearhitekt), **Kalle Vellevoog** (EAL aseesimees), modereeris **Andres Kurg** (kunstiteadlane), salvestas **Reio Avaste**. Ümarlause kutsus kokku Linnahalli 1. juuni 2012 pärastlõunal ja pani kirja **Tüüne-Kristin Vaikla** (kuraator).

**Andres Kurg (AK):** ma esitan alustuseks väga lihtsa küsimuse: mida teha kasutuseta seisvate 60.–70. aastate ehitistega, mitte ainult siis Linnahalliga, vaid teema hõlmab ka üle Eesti laiali olevaid kolhoosihooned, n-ö märgilist arhitektuuri, mis on erialaringkondades suurt tähelepanu tõmmanud ja millest tihti räägitakse, aga millel puudub kasutus. Mis võiks olla nende saatus? Ettepanek oli alustada Jaak Huimerinnast, et ta kahe sõnaga tutvustaks 20. saj programmi ja mis on selle eesmärk.

**Urmo Vaikla (UV):** see helikopter kohe lahkub, aeg-ajalt ta lihtsalt maandub siin.

**Jaak Huimerind (JH):** 20. saj programm koosneb mitmest plokist, sinna on sisse võetud ka vähem kaitstud 19. saj lõpp, siis on kuulus esimese vabariigi aeg ja nõukogude ajast on stalinism eraldi plokina, ja pärast seda moodne värk kuni 91. aastani. Iga maakonna kaupa pluss suuremad linnad on koostatud uuringud, analüüsid, mis on kättesaadavad muinsuskaitse kodulehel. Nende eksperthinnangute alusel saab muinsuskaitseamet teha otsuse kaitse alla võtmiseks või mis temast siis nüüd saab. Viimase viie aasta jooksul pole ühtegi objekti kaitse alla võetud, ei uut ega vana. Kas see poliitika nüüd jätkub?

Kuid 80ndate objektid on ka juba sellised, et neid on meie põlvkonnal siiski raske hinnata. Me oleme ise selles kõiges sees olnud, tegelikult

oleks pikemat ajavahemikku vaja. Ma arvan, et sealt tulevad ka valed otsused, kui tulevad meie poolt.

**Krista Kodres (KK):** küsimus oli siis, mida teha? Ega sellele lihtsaid ja üheseid vastuseid kindlasti ei ole, need objektid on lihtsalt niivõrd erinevad ja linnades on nende potentsiaalne eluea pikendamine reaalsem kui kusagil omavalitsustes, kuhu nad kunagi ehitati kolhoosiojektidena, mis olid siis rikkad, praegu on aga inimestest tühjaks jooksnud. Mina ei arva, et 80ndaid aastaid ei saaks hinnata. Need otsused tuleb täna ära teha ja teetähised paika panna, sest varsti neid alles ei ole ja paljusid on jõutud juba ka lammutada.

Kui üldisemalt vaadata, siis majadel on oma sotsiaalne elu, peegeldub see olukord, milles nad loodi, aga muidugi ka ajalugu. Need objektid on väärtuslikud mitte ainult arhitektuurse või füüsilise dimensiooni tõttu, vaid erinevate tähendusväljade tõttu, mida nad endasse on akumulieerinud, see on laiemas plaanis ikkagi kihistused kultuurist, need on niisugused kultuuriläbilõiked ning seetõttu on nad väga olulised ja nendel teemadel tuleb väga palju kõnelda.

**Margit Mutso (MM):** põhimõte on ju selge, et kuidas neid hoida – on vaja leida neisse funktsioonid, mis ei olegi nii keeruline, küsimus on, kust saada selle jaoks raha? Viis aastat ei ole võetud kaitse alla ühtegi objekti. Riigil ei ole raha, et toetada neid, kelle objektid võetakse muinsuskaitse alla. Minu jaoks on tekitanud küsimusi, et meil on Euroopa rahad kasutada, aga nende suunamisel ei arvestata näiteks seda, kas objekt on muinsuskaitsealune või ta on täitsa uus. Pannakse mingid angaarid kuhugi püsti, kas ta väärtustab seda ruumi või

ei, kas ta hoiab mingit vana kultuuripärandit. Kui saaks kuidagi seda muuta! Selge on see, et ega kõigile neile hoonetele ei leita funktsiooni. Linnades küll, aga maakondades nende vanade kolhoosikeskustega, mis nendega teha? Samas ega me keegi ei tea, mis suunas meil elu edasi läheb. Võib-olla mõneks ajaks lihtsalt konserveerida, mis annaks kohalikele omavalitsustele signaali, et nad on väärtuslikud, et neid ei tasu lammutada. Kõige suurem probleem on meil arhitektuurse kultuuri puudumine, vaid suuremates linnades on linnaarhitektid, kes oskavad seda hinnata.

**Endrik Mänd (EM):** kui kaaluda, mida säilitada tulevaste põlvete jaoks, on siin kaks olulist asja: üks on see, et ei saa vaadata hoonet funktsioonist ja sotsiaalsest kultuurilisest taustast eraldi, ja teine, et teema ei tohiks jääda arhitektide või muinsuskaitstajate teemaks, vaid see peab jõudma laiemalt ühiskonda – ametkondadeni, ministeeriumiteni, vallavalitsusteni, et tuua väärtus poliitilisele tasandile, selle nimel tuleb kõvasti tööd teha. Seniks, kuna raha on teema, siis võib olla üks meetod, millega edasi minna (nagu tudengite *workshop*istki välja tuli) – uinutamine: paneme need majad, mis vääriwad kordategemist ja säilitamist, sellisesse olekusse, kus nad ei lagune edasi tänaste võimalustega. Kui me need funktsioonid leiame ja võimalused avarduvad, millega hooneid korda teha, siis juba investeerida täiendavalt.

**Toomas Tammis (TT):** üks olulisemaid arhitektuuri ilmnemise põhjuslikkusi on ju ikkagi selles, et midagi on vaja ruumiliselt ära organiseerida. Erinevatel aegadel on erinevad asjad ja need muutuvad. Need asjad, mille jaoks kuue-seitsme-kaheksakümnendatel on neid maju tehtud – seda põhjuslikkust ei olegi enam olemas ei majanduslikult, kultuuriliselt ega sotsiaalselt. Need on igati olulised hooned, aga ega neid vägisi ju ei hoiata. Ükskõik, mille jaoks neid maju uuesti kasutama hakatakse, seal on oluline suhteliselt suur vabaduse aste. Kas või ehitusnormidest tulenevalt sisekliima ja energiasäästu nõuded tähendavad tihtipeale seda, et neid üks ühele restaureerida või kasutusele võtta ei olegi võimalik ega mõistlik. Aga ma tooksin paralleeli planeerimisega, kus Eesti on viimase 20 või suuremas osas viimase 10 aasta jooksul olnud ülimalt liberaalne ja vaba.

Kogu selle suure urbaniseerumise käigus on sisuliselt arendatud neid põlde, mis on kiiremini kättesaadavad, vastukaaluks sellele pidanuks täpsemini vaatama logistikat, kuhu saab lihtsasti juurde, kus on näiteks raudtee või maantee või ühistranspordi ühendus, mitte aga arendada neid alasid, kus seda üldse ei ole. Sellist mõtet võiks jätkata asulate ja majade puhul, aga see ei tohiks olla väga-väga kramplik. On tähtis, et neid uuesti kasutusele võetaks, aga suhteliselt suure vabaduse astmega, muidu ei juhtu kahjuks üldse mitte midagi.

**Yoko Alender (YA):** riik annab oma panuse eelkõige dokumenteerimise protsessi selle programmi kaudu. Kuidas tuleb aga kasutajaskond oma vajadustega järele, on täiesti omaette maailm. Seega uinutamise idee tundub asjalik – teha ära minimaalne investeeing, mis on vajalik, et asi edasi ei laguneks. Ma ei usu jõuga säilitamisse. Meil on väga suur hulk mälestisi ja ega need vähem ei lagune kui ehitised, mis ei ole mälestised. Kindlasti ka tean, et riigi arusaam on, et mälestiste arvu ei taheta suurendada, pigem ümber struktureerida ja leida kaitsmiseks muid vahendeid.

**Kalle Vellevoog (KV):** modernismipärandi kaitsmisel on väga erinevad probleemid. Näiteks haldusjaotus on viimase sajandi jooksul mitmeid kordi muutunud. Eestiaegne haldusjaotus, mis keerati pea peale nõuka ajal, kui külakeskused viidi teistesse paikadesse kui see neil ajalooliselt oli. Ja nüüd see vinduv haldusreform, mille tulemust me ei oska ette ennustada... juhuslikud vabatahtlikud ühinemised, mida me siit-sealt kuuleme. Puudub riiklik visioon, kuidas neid väikesi valdasid ühendada, me ei tea ette tulemust, kuhu tekivad uued halduskeskused. Ja kui nõuka ajal on tekkinud modernisminäited kuhugi sellisesse kohta, mis mitte mingi valemiga ei jää keskuse lähedusse, siis on seda pea võimatu kaitsta. Teine probleem on see, kus hoone on aktiivses alas, kuid lihtsalt inimliku lolluse tulemusena on juhtunud see, et näiteks EASi rahadega on sinna kõrvale üles loodud mingi uus objekt, kuigi nende rahadega oleks võinud sealsamas teha modernismipärandi

korda. Vaat siit hakkavad probleemid pihta EASi rahade jagamisest, kuna paljud uued regionaalsed objektid ehitatakse ikkagi Euroopa tõekefondidest, mida jagatakse EASi kaudu.

See, kuidas neid projekte seal läbi vaadatakse ja otsuseid tehakse, on olnud stiihiline, hektiline ning arhitekti kompetentsi on olnud seal väga juhulikult.

**Peeter Pere (PP):** ma arvan, et kolhoosikord tuleb taastada – teist võimalust ju ei ole! Aga arvatavasti see ei taastu ka siis, kui me seda väga soovime. Kommunismiohvrite memoriaali konkursil oli üks töö, mis nägi ette sellised hooned üle Eesti demonteerida ja memoriaali asupaigas kokku monteerida – teha n-ö vabaõhumuuseumi modernistlik variant, mis iseenesest oli huvitav idee.

Kui ma vaatasin siin Carina (Tuljaku) restorani pilti, siis võiks võtta eeskujuna Inglismaalt ja Euroopast laiemalt, kus võetakse vanu kirikuid kasutusele eramutena. Kui pakkuda seda kohvikut elamiseks, siis ma usun, et see läheb kaubaks küll, tingimusel, et väline pilt säilib ja seest ehitatakse ringi. Ühesõnaga totaalne funktsioonimuutus. Näiteks mõisaid võetakse ju elamiseks tagasi, ostetakse. Endine kolhoosikeskus ei ole võib-olla elamiseks mitte kõige sobivam asukoht. Üllatav on see, kui lagunenenud need on, võrreldes kas või vanade mõisatega.

**AK:** Tsoorus on isegi uhke kamin, kõlbaks elamiseks küll.

**Tiit Nurklik (TN):** riik isegi otseselt mitte talle kuuluva suhtes, vaid territoriaalselt võttes ei tea, mis tal olemas on, sellest siis ka need dubleerimised. Toetan mõtet, et funktsioon tuleks igal juhul anda nii totaalset vabaks kui saab – ehitise säilimise nimel. Ka 20ndatel ja 30ndatel võeti riigistatud mõisad kasutusele ja veelgi enam pärast sõda, kui neist said vanadekodud või koolid ning need funktsioonid on ka kombel või teisel säilinud. Meil on ka täna mõisade taastajatest ärimehi üllatavalt palju, kulutades oluliselt suurema summa kui oleks näiteks Peetri keskuse kordategemiseks vaja. See näitab tegelikult, et meie arhitektuuriteadlikkus ja raha on erisugustes korterites.

**PP:** mõisaid arvatavasti võiks ka korda teha, aga võib-olla seesama ärimees ehitab sinna lähedale ühe nõmeda maja, kuigi võiks kasutusele võtta ühe modernistliku asja ja korda teha.

**EM:** see ongi kultuuriruumi küsimus – mõisa kordategemine teeb sust mõisahärra, aga teisel

juhul saab sinust kolhoosiesimees.

**YA:** ei ole seda ajalist perspektiivi, teadlikkus ei ole lihtsalt jõudnud modernismini, võib olla, et ükspäev jõuab. Mis aga selleks ajaks säilinud, seda suurem saab olema nende hoonete väärtus, kui vaadata seda pikemas perspektiivis.

**TN:** rumal on see, et oleme lasknud vahepealsed asjad ära lõhkuda, sest 20 aastat on vähe, et aru saada.

...

**AK:** mul on üks ümbertõlgendamise näide, mis mind kummitab – teletorn! Tegelikult see oli hoone, mis pandi kinni ja siis ühel hetkel toimus n-ö totaalne *rebranding* justkui kaasaja nõuete kohaselt. Kas me olemegi jõudnud sinnamaani, et me vajame pidevalt sellist imagomuutust, et me suudaksime nende majadega üldse suhestuda? Me väsimeme mingitest asjadest ja ükskõik kust see tuleb, kas see on kaasaegne meediaühiskond või meie pidev janu uute seikluste järele. Kas me vajamegi nende hoonete puhul seda, et keegi teeks *total makeover*?

**KK:** see on ilmselt samamoodi majade n-ö sotsiaalse elu küsimus, miski asi väärtustub ainult siis, kui tal on mingi tähendus, mis on kaasajas tähenduslik. Need põhjuslikud seosed peavad olema. Minu mälu järgi ka kogu olümpiavärki suhtuti kuidagi... ja see maja siin sai ju Lenini nime. Ühesõnaga suhe sellesse majasse, mida eesti kultuurintelligents ikkagi teadvustab väärtusena, see suhe on ka juba väga palju muutunud.

**JH:** muinsuskaitse põhiseisukoht on, et igast perioodist peavad mingisugused tippteosed olema täiesti ehedal kujul säilitatud. See on vastulause seisukohale, et võime vabalt käituda. Ehedate ja paremini säilinutega ei tohi vabalt käituda. Suurema osaga küll, aga tipud peavad olema ja teatud näited peavad olema nii tipparhitektuuris kui ka tüüparhitektuuris.

**YA:** lihtsam on vastu võidelda vabaks laskmisega lootuses, et uutel kasutajatel tekib oma seos, mingi osalus hoones hoopiski uuel moel, sest et riigil ei ole piisavalt ressursi konkursitöö näitel modernisminäidete vabaõhumuuseumi koondamiseks.

...

**EM:** ei saa võtta täieliku kaitse alla ja siis üritada seda mõnele ühiskonnaliikmele rahalise

kohustusena peale panna. Loomulikult seda tuleb teha, aga siin peab riik olema rahaliselt märksa jõulisem.

**TN:** me saame selgelt aru, et ka kõige väärtuslikumat sellist hoonet me Rocca al Mare vabaõhumuuseumi ilmselt ei too. Kuigi Jaapanis ma käisin mingis muuseumis, kus oli Frank Lloyd Wrighti hotell. Miks Kobela saun siis mitte ei võiks olla vabaõhumuuseumis?

...

**KK:** minu kogemus seisneb selles, et loomulikult ei saa kõike kaitsta ja neid nimekirju tehes tuleb olla suhteliselt ettevaatlik... Küsida tuleb, mida me siis kaitseme. Kui me kaitseme arhitektuuri ja arhitektuur on vorm, siis ma arvan, seda tegelikult ei tohiks vabaks lasta. Loomulikult on igal individuaalsel juhtumil oma sisemine loogika ja seal tuleb olla väga paindlik, aga vabaks laskmise puhul seda arhitektuuri meil enam ei ole. Säilitamise mõte on ju see, et see vorm on endasse akumuleerinud midagi, mida me väärtustame, nii selle arhitekti loomingut, aga ka selle taga olevaid kultuure ja kõikvõimalikke muid kontekste.

**TT:** põhimõtteliselt küll, aga kui me vaatame ajaloos tagasi, siis see pealtnäha terviklik teos on reeglina aastasadade jooksul mitu korda ümber ehitatud ja me ei pea seda mitte kehvemaks. See on peaaegu paratamatus, et neid ümberehitusi tuleb teha.

**KK:** need on absoluutselt teised ajad, kui veel muinsuskaitse mõtet ei olnud olemas, jne.

**YA:** kellelgi meist ei ole sellist illusiooni, et need hooned, mille pilte me siin praegu näeme, et need kõik võetakse kaitse alla ja et me seeläbi suudame neid kaitsta. See vabaks laskmine oleks pigem teine moodus.

...

**KK:** majad on huvitaval kombel sageli osutunud palju vastupanuvõimelisemaks kui me seda eeldame, nii et nad tõepoolest väikese uinutamise abiga võivad seista palju kauem ja

selles mõttes ei tohi nagu olla väga pragmaatiline ehk siis lähtuda sellest, et riik on praegu vaene, vaid tegelikult tuleb ikkagi mõelda eelkõige nendele väärtustele ja teha otsused selle põhjal, mitte kas riik on täna vaene ja homme rikas.

**PP:** siis on vajalik õige dokumentatsioon nende hoonete kohta, mis oleksid väga hästi korrastatud ja säilitatud, kuni tuleb see õige aeg, oma aeg, siis saaks riik võtta ette ja taastada.

**JH:** mis puutub dokumentatsiooni, siis see periood, millest me praegu räägime, on väga hästi dokumenteeritud, levima hakkasid juba tööjoonised..

...

**EM:** riigil peaks olem kohustus väärt arhitektuur oma valdusse saada ja seda hoida, et selle väärtus ei väheneks. Teisalt oleme täna olukorras, kus kaitse all olev hoone on odavam kui sarnane mitte kaitse all olev hoone, ühesõnaga need piirangud lõövad hinda alla. Kui meil oleks võimalik ühiskonnas saavutada selline konsensus, et väärtust peetakse väärtuseks ka hinna mõttes, nii nagu see on uunikumautode puhul näiteks, siis me oleme juba suure sammu edasi astunud ja seal jõuame meie haridussüsteemi juurde – kui koolis õpetatakse kõiki akvarellidega maalima, miks siis nende tundide raames ei õpetata ka linnas elamist, ei õpetata sama modernistliku arhitektuuri väärtusi? Hiljem, arendajatena, teaksime, millega tegeleme – mitte ainult ruutmeetritega exceli tabelis, vaid millegi sellisega, mida on peetud vajalikuks meile maast-madalast koolisüsteemis selgitada – et see on see keskkond, mis väärtust loob ja kus meil on hea olla.

**KK:** uunikumautode nimi isegi ütleb, et neid on piisavalt vähe jäänud, et need on piisavalt hinnalised. Võib-olla neid nõukogudeaegseid hooneid on ikka veel liiga palju, et tekitada endas iha saada endale see nõukogudeaegne hoone, nagu kuskil telereklaamides või filmides, selleks peab neid piisavalt palju olema hävinud.

...

**MM:** kui rääkida modernismipärandist, siis kummaline see on, et need peab võtma muinsuskaitse alla, sest muinsuskaitsealuste hoonete projekteerimiseks ja ehitamiseks on eraldi litsents... Nõukogudeaegse pärandi puhul ei peaks olema neid nõudeid, võiks olla lihtsam.

Agaga meil ei ole ka muid vahendeid, et neid kaitsta, sest see ongi ainuke seadus, mille abil saab maju alles hoida, ja siin on vastuolu.

**KK:** seda oleks lihtne muuta. Praegu on litsentsi aluseks eraldi kursuse läbimine, mis oleks võinud ammu olla õppekavas, diplomiga kaasa saadud, kui poleks olnud seal tublisid nõukogudeaegseid arhitekte, kellele muinsuskaitse nimetamine oli punane rätt.

**TN:** saan aru, et Raine Karp selle objekti rekonstrueerimisprojekti koostada ei tohi, ta pole neid kursusi läbi teinud.

**KK:** ajalikkude asjade juurest ma tahaksin tõusta kuhugi kõrgemale, et kui me midagi hoiame käigus ja teeme ta korda, siis tihtipeale temast midagi järele ei jää. Üks nendest võludest, mis Linnahalli puhul nii erandlik on, et milliseks ta on muutunud. Kui tuleme kaubakeskusest või paneelmajade vahelt, siis esindab ta mingit omaette maailma. Ta on omaette oaas, ajakapsel ja ta kõneleb meile muudest loogikapõhimõtetest, kuidas maju püstitati ja ruumi loodi ja mida see tähendas inimestele. Ent selliselt mõeldes tegelikult ei ole ju nendel majadel tulevikku – või siiski on?

**PP:** no vist ei ole. Siin on nõukogude aja hõngu, mida meie ei taju, aga turistid tajuvad väga hästi.

**JH:** ...tuleb teha nii vähe kui vähegi võimalik.

**KK:** aga see on kaasaegse konserveerimise põhimõte, et teha nii vähe kui võimalik ja nii palju kui hädavajalik. Seda saab omakorda paindlikult lahendada ka selle ruumi sees, nagu erinevaid režiime kasutades, erinevate ruumide jaoks olenevalt nende funktsioonist, nende rollist selle arhitektuuri moodustamisel. See, et aura kaob, on paratamatu. Nii või teisiti me enam kunagi ei koge seda nii, nagu kogesid inimesed seda 1980ndatel, see on illusioon, meie kogeme seda ikka nüüdisaegsete inimestena. Kellel missugune ajaperspektiiv on, me oleme siin ka erinevas vanuses. Aga teisalt, kuivõrd võimas niisugune ikooniline joon arhitektuuril on, näitab, et inimesed siia tõesti tulevad.

**JH:** üle investeerida ei tohi.

**UV:** mul jäi selline märksõna nagu museaal. Kas 30 aastat vana maja on museaal?

**TN:** oleneb, kui haruldane see on ja kui kõrgelt me seda hindame. 30 aastat iseenesest ei ole nõukogudeaegsetele hoonetele mingi iga, Lasnamäel kukkus alles esimene rõdupaneel alla. Paljud asjad meie muuseumides, kui neid ei oleks olnud vaja kaevata kuskilt maa seest välja, kui nad oleksid olnud riuilil, mingid potikillud, nad ei oleks mingid museaalid. Nii on läinud ka meie majadega, me oleme käitunud nendega valesti.

**KK:** nõus, kui need oleks edasi läinud. Loogiline, lineaarne jätk oleks olnud, et see katkestus vahepeal, mis need hooned hülgas, on muutunud nad vahepeal meie jaoks eriliseks. Nüüd me vaatame neid ja mõtleme, mida teha.

**JH:** 20 aastat vana klaaspiimapudel on museaal ju.

**MM:** see maja ja need teised nõukaaegsed majad pärinevad hoopis teisest riigist, teisest perioodist ja see katkestus, mis seal vahepeal oli, see teeb museaali, mida võiks konserveerida. Vabalt võiks võtta Linnahalli, teha ta nii, et konstruktsioonid, kõik on kindel, kusagilt ei kuku midagi ja tuua siia mingi noortekeskus näiteks, rularajad ja värgid, võtta uut moodi kasutusele, mitte teda klantsida ega toolidele uut riiet panna, olekski kihvt niimoodi ja see fluidum jääks ka alles ja viiekümne aasta pärast võtaks ta uuesti ette, seniks oleks konserveeritud varemed, aga oleks kasutusel.

**EM:** oleme ise läinud kaasa suundumusega, mis ütleb, et tehnilised nõuded hoonetele viimase 10-15 aastaga on muutunud niivõrd oluliselt, et mõnede hoonete säilitamine sellest tulenevalt ei olegi enam võimalik. Kuidas seda tendentsi mõistuspäraselt tagasi pöörata, on suur küsimus... Riigiaustus peab olema praktiliselt 0 energia lähedane, siis olemasolevasse karkassi ei pane ta neid ruume sisse... Kaitsealuse maja kallale ei saa enam minna.

**YA:** siit tuleb hästi välja, miks peab teatud asjad välja valima.

**KV:** ajakirjandusmaja pandi sellel põhjusel ju kinni, et tuletõrjenõuetele ei vasta. Hea põhjus elekter välja lülitada. Kui katkestust vahepeal sisse ei tule, remondid ainult seda, mis vahepeal korrast ära on läinud, pole vaja suurte investeeringutega tohtuid ümberehitusi. Siis sa lähed järk-järgult.

**YA:** meie riigis puudub selline loogika.

**KK:** väga harva tajutakse väärtusena hoonet, mida pidevalt kasutatakse, Viru hotell on hea näide, kus seda ei tajutud. Bratislavas on analoogne hotell, mis oli kasutusel ja jäi renoveerimata ning nüüd toimib retrohotellina. Ühel hetkel toimus see äratundmine, et oo...

**EM:** kuidas tagada seda, et arhitekt ei lähe sinna peale enam, kui ka omanik tahab midagi drastiliselt muutma hakata? Kas see oleks ametieetikaga kontrollitav?

**JH:** ametieetikaga ei ole võimalik...

**KK:** kui asi kaitse alla võetakse, siis seda ei saa teha lihtsalt. Kaitsenimekirjad peavad olema väärtuspõhised. Inimesel, kellel pole kompetentsi, tegevused, mis sinna ei sobi, selle kallale lihtsalt ei pääse. Selles mõttes on muinsuskaitseadus üks Eesti Vabariigis paremini toimivaid seadusi, teatud konservatiivsus on sinna sisse kirjutatud. Seda tuleb teadvustada, selle vastu ei tule võidelda. Loomulikult peab muinsuskaitse ka olema mõistlik ja paindlik. Iga objekt, seepärast et ta on eriline, nõuab ka erinevaid lähenemisi ja lahendusi.

**Tüüne-Kristin Vaikla:** mulle tundub, et probleem pole nii väga selles, et hooned ei võeta kaitse alla või muinsuskaitseadused on liiga ranged või lödvad – need asjad on päris hästi paigas. Mõelgem pigem, kuidas neid hooned üldse elustada, kes seda tegema peaks, kust leida sünergia ja tahe, mille tulemusena vahendid leitaks.

**KK:** see on väga kompleksne mudeldamise ülesanne. Kõik objektid on erinevad, neil võib olla mingeid sarnaseid probleeme ja lahendusi. Nad on kusagil kohapeal ja seal kohapeal on mingisugused tingimused, mis kogu seda protsessi mõjutavad.

**JH:** millel omanikku ei ole, sisuliselt on see kadunud asi juba. Me saame ikkagi nendest veel rääkida, mis kuidagimoodi kasutusel on. Muinsuskaitse jälgib äga täpselt, et hoonel peab olema omanik, mingi funktsioon peab tal olema.

**TN:** üks näide Soomest: Hyrylä Kairamo katlamaja DoCoMoMo koht, hüllem pilt kui ükski siinsetest...

**UV:** räägime nõuka ajast ja riigikorra muutusest, tegelikult ka mujal maailmas on samuti hüljatud modernistlikku arhitektuuri. See ei ole ainult riigikorra muutuse küsimus.

**AK:** tootmisviisi küsimus ja see, kuidas asju aetakse.

**TN:** olen näinud tipparhitektuuri, raamatutest, mis on viis aastat vana ja pärast seda on ukсед kinni keevitatud ja mitte midagi ei toimu.

**MM:** kas üks probleem on ka selles, et inimestele ei meeldi ikkagi see modernistlik arhitektuur? Inimesed ei tule väga modernismi kaitseks kokku.

**AK:** aga meie ju ometi oleme inimesed!

**MM:** mõtlen laiemad rahvahulgad, see, et viis aastat vana maja hüljatakse ja see kogukonnas mingeid tundeid ei tekita.

**AK:** kas tulevik on üha lühiaegsemate hoonete pärast?

**UV:** meil on ka näide hoonest, mis ehitati üheks aastaks – Põhuteater.

**EM:** ma olen kindel, et kui me räägime hoone elueast, siis tendents on selle poole, et see pidevalt lüheneb.

**TT:** ei noh, ega maju ei ehitata ju arhitektuuriteosteks, ehitatakse selleks, et on vaja mingi äriplaan täita ja eluiga sõltubki plaanist.

...

**TN:** siiski on hooned, kus äriplaani ei ole: kultushooned.

**YA:** seal on lihtsalt teistsugune äriplaan.

**TN:** ja siis muidugi endale tehtavad, mis on natuke edevuse pärast.

**TT:** need on marginaalid ju tegelikult.

**EM:** tegelikult elamisfunktsioon on üks väheseid jätkusuutlikke funktsioone, mis võivad hoonete eluea anda. Olümpiahooneid ei ole võimalik kaks nädalat hiljem enam äriplaani kohaselt ära täita.

**MM:** Londonis on küll äriplaaniid, kuidas terveid linnaosasid käima tõmmata.

**TT:** tegelikult on ju funktsiooni ja omandisuhte küsimus. Niipea kui mingi tükk on müüdüd eraldi omandiks, on seda pea võimatu lammutada ja on seega kõige kindlam muinsuskaitseline objekt.

**AK:** see on positiivne programm.

**TT:** see on see, kuhu arhitektuur ühel hetkel sätub või settib, seda enam ei muuda, sinna ta jääb. Need on pikaajalised. Kõiksugu büroohooned ja kultushooned isegi jäävad teinekord ette. Kõik, mis on kapitali poolt kontrollitavad, võivad muutuda üpris kiiresti. Kõik, mis seda ei ole, mis peaaegu ainsana ongi kollektiivne elamismudel, seda on lihtsalt väga raske muuta.

**KK:** tuletan meelde, et futuristidel oli see ju programmiline, et iga põlvkond ehitab oma arhitektuuri ja majad tulebki ehitada 25 aastaks ja siis saavad uued arhitektid ennast jälle loominguks näidata ja minnakse järgmisele ringile.

**TT:** modernism võttis selle üle, Mustamäe ja Lasnamäe on ju ehitatud väga selge ajalise perspektiiviga, mitte igaveseks.

**UV:** kas siin ei ole vastuolu – ehitamisel kalkuleerime, et oleks odav teda ülal pidada, paneme palju soojustust, ökonoomsed küttesüsteemid jne, mis läheb kalliks. Kui maja on lühikese elueaga, siis pole ju mõtet teda põhjalikult ehitada.

**TT:** maja projekteerida lõpututeks muutusteks on väga keeruline, võib-olla ei olegi võimalik. Projekteeritakse ikka selleks, milleks tarvis on. Meil on olnud paar magistritööd, kes on alustanud sellest, et maja oleks igatpidi muudetav ja kasutatav muudeks asjadeks. Ja need on rappa jooksnud, sest polegi mingit kriteeriumi, mille järgi seda vaadata. Ja kui on vanu asju hakatud uuesti kasutama, siis olen ühe selge kriteeriumi tuvastanud: kui mingi mõõde – kõrgus, laius, ruumala või pindala – on suurem tavapärasest ehk siis sellest, milleks seda ühel hetkel vaja oli, siis see võimaldab teda mingiks muuks asjaks uuesti kasutada. Vanu tehaseid saab kasutada büroodeks või elamiseks, elamist aga tehasena kasutada ei ole võimalik. Kogemata produtseeritud ülejääki saab taaskasutada, aga seda ette välja mõelda on võimatu ja keegi ei ole ka valmis seda kinni maksma, et 50 aasta pärast kasutada. Tulevikku ette välja mõelda ei saa.

**PP:** kas me peaksime selle teema ümber siis praegu arutlema – eluring muutub nii lühikeseks ja saabki otsa, mis on loomulik?

**JH:** need objektid, mida me praegu vaatame, on ainuprojektid ja täpselt vastupidi, mida me praegu tahame – metsikult vähe energiatõhusad,

hästi palju välisseina kontuuri, kindlasti ei ole universaalsed, spetsiifilise plaaniga kunstiteosed. Tajun, miks nad on sellises seisundis; siis on see ääremaastumise teema ja piirkondade ebavõrdne areng. Omal ajal oli ju parteiprogrammis linna ja maa erinevuste vähendamine, mis tundus tol ajal naeruväärne, aga seda regionaalpoliitikat on teadlikult tehtud.

**UV:** vaesus aitab säilitada, aga teatud piirini, see piir on käes, kohe hakkab hävinema.

**AK:** see oli kolhooside enda tootlikkus sel hetkel ja Eestis olid kolhoosid rikkad, vähemalt 70ndatel, aga see oligi Eesti kolhooside eripära ja arhitektuur sündis, rikkamad kui linnas. Oma tulu investeeriti tagasi. Keskvõimul ei olnud raha, aga suund oli ja seda toetati.

**KK:** arhitektuur paigutub alati oma nüüdisaega. Elamujutt võib osutada nõukogudepärandi suhtes mitte niivõrd pädevaks, sest eluviis on ju muutunud ja inimesed oma eluviisi ja tahtega ei mahu sinna ära, no ja paneelmajas, nagu me teame, ei saa seinu ka ära võtta vahepealt, ehk siis see võib-olla käivitab ühel hetkel ka nende lammutamise või nad getostuvad. Muidugi on palju noori, kellel pole raha, ja pensionärid, niisiis sotsiaalne ümberpaiknemine, mis on siis võimalus nende eluiga pikendada. Teine asi, et inimesed ei saa midagi väärtustada, kui nad ei tea, miks asjad on väärtuslikud ja ise nad selle peale ei tule. Seda ei saa teha ainult artiklitega, seda tuleb näidata.

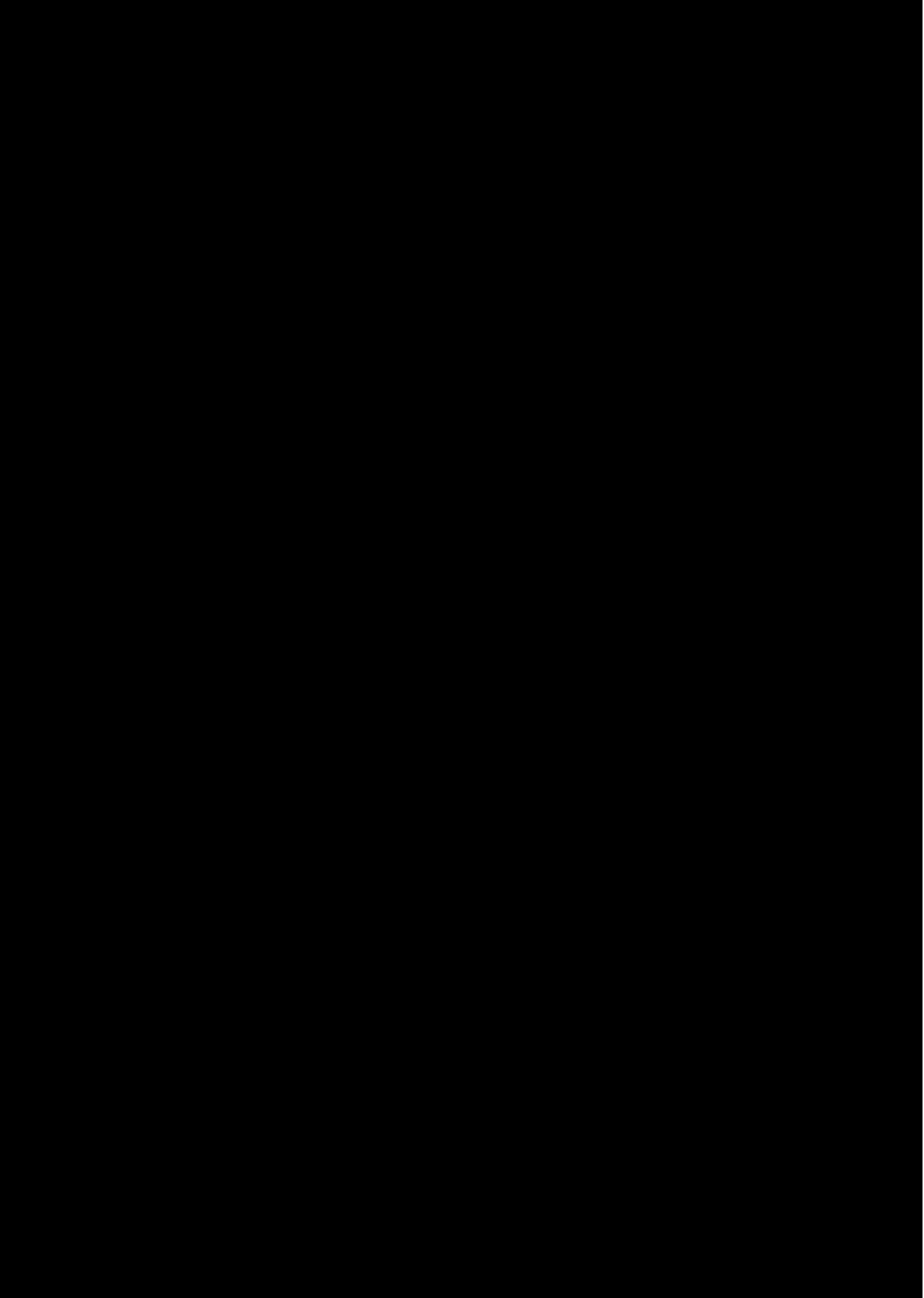
**EM:** kui nüüd paratamatus kätte jõuab ja hooned on vaja lammutada, kas virtuaalne pärandi säilitamine on üks lahendus nende objektide puhul, mida kuidagi teisiti ei saa?

**TT:** ka virtuaalne formaat ühel hetkel vananeb.

**KK:** uue põlvkonna jaoks on sellel hoopis teine tähendus, mida tuleks ära kasutada. See negatiivne foon, mis meie põlvkonnal hakkab ära kaduma, on noorte jaoks juba ajalugu, see on neile võõras ja seetõttu huvitav.

**YA:** ma ei ole kindel, et näiteks Rootsi noor teab modernismipärandist rohkem. See on fakt, et modernism kipub olema selline elitaarne suund, mida laiem avalikkus ei tunnista või ei ole veel jõudnud kohale see aeg.

**TN:** oodake, aga mis siis Linnahallist saab?





# LINNAHALL JA TEMA JÄRELELU

Andres Kurg

Pea igal linnal endises sotsialistlikus leeris näib olevat oma maamärk-maja, mis on uue liberaalse valitsuse jaoks probleemiks ja mis õhutab tagant mälu-, poliitika- ja nostalgiateemalisi vaidlusi. Omaette žanriks kasvavas „postsotsialistliku“ olukorra kaardistamiste reas on saamas uurimused Bukaresti Ceaușescu paleest; Berliini Palast der Republik'i tuleviku üle peeti enne mahalammutamist tuliseid lahinguid; ilmub käsitlusi idabloki modernismist kui millestki „kosmilisest“, rääkimata juba laialtlevinud sotsrealistlikest propagandapiltidest või standardsetest paneelrajoonidest, mis on saanud stereotüüpseks „Ida“ kujutamise viisiks „Lääne“ silmis. Tallinna Linnahall on üks teetähis sellel maastikul, ent tõstatab samas mitmeid uusi teemasid nii linnas asuva nõukogude pärandi positsiooni kui ka võimaliku tuleviku kohta. Küsimus on lähenemises nõukogude arhitektuurile ja linnaehitusele ning selle tähendusele kaasajas – kuidas saada üle tavapärasest halli, sünge, koguni inetu ja imeliku arhitektuuri muljest, mis Ida-Euroopa ehitiste suhtes siiani valitseb? Selle asemel, et kuulutada Linnahall möödunud aegadesse kuuluvaks, võiks teda vaadata sillana mineviku lootuste ja praeguse linnaga seotud soovide vahel.

Linnahall, ametliku nimetusega V. I. Lenini nimeline Kultuuri- ja Spordipalee ehitati aastatel 1976–1980 ning see pidi valmima 1980. aasta suvel Tallinnas peetud Moskva olümpiamängude purjeregatiks. Kõigi teiste samal aastal valminud olümpiaehitiste seas oli Linnahall kõige suurem ja parima asukohaga ning mitmeotstarbelise, linnale vajaliku ja populaarse kultuurikeskuseksena näis teda ootavat helge tulevik. Hoones oli jäähall, 4600kohaline kontserdisaal, näituste- ja tantsusaal, keeglisaal, kohvikud ning sajad ruutmeetrid käidavat katusepinda, terrasse ja väljakuid. Funktsioonide üksteise peale ladumise asemel oli kogu programm laiali laotatud vanalinna ja mere vahelisele suurele alale,

## **Selle asemel, et kuulutada**

## **Linnahall möödunud aegadesse**

## **kuuluvaks, võiks teda vaadata**

## **sillana mineviku lootuste ja**

## **praeguse linnaga seotud soovide**

## **vahel.**

mis enne oli olnud tööstuslik sadamapiirkond. Asukoht tingis ka hoone madala mahu, sest mere poolt lähenedes pidid säilima ikoonilised vaated vanalinnale. Märkimisväärse osa sadamaalast enda alla võtva hoone tegelik suurus ongi kõige paremini näha õhufotodelt või kaardilt, samas füüsiliselt lähenedes võib sellest kergesti mööda vaadata, pidades tänava poolt peaaegu ilma akendeta betoonist ja hallist paekivist maja varjendiks või laohooneks.

Esimese ühiskondliku hoonena, mis ühendas mereääre kesklinnaga, pidi Linnahall endale tee rajama läbi kaldapealse tööstus- ja militaarala. Saabuvate küllastajate jaoks toimis ta ka sillana, sest läbi krundi sadamasse viivat raudteeharu ei olnud võimalik mujale liigutada ja kontserdisaalini jõudmiseks tuli see ületada. Seetõttu on ka jäähalli sissepääs ebaharilik – esmalt tuleb järskudest treppidest üles ronida ja seejärel uuesti alla minna, tõstetud platvorm viib ka peasaali juurde. Oma rõhutatult sümmeetrilise, tsikuraati meenutava kuju tõttu on hoonet tihti kirjeldatud Mesopotaamia või Kolumbuse-eelse Ameerika arhitektuuri metafooride abil. Samas lisavad kontserdisaali muruga kaetud kaldseinad hoonele veelgi kontekstuaalsema joone, meenutades Tallinna ümbritsevaid 17. sajandi bastione. Linnahalli üks arhitekte Raine Karp on tagantjärele

rääkinud ka oma vaimustusest keskaegse kindlusarhitektuuri vastu ning tõepoolest, kaks tema loodud hiigelhoonet Tallinnas – nüüdseks lammutatud poliitharidusmaja, aastast 1985, ning Rahvusraamatukogu aastast 1992 – on samuti kogukad, kaetud samade viimistlusmaterjalidega ning viitavad keskaegsetele eeskujudele.

Ometi eelistas Karp ise Linnahalli ehituse ajal, 1970. aastate lõpul, võrrelda hoonet Jaapani metabolismliku arhitektuuriga; toonase suurima riikliku projekteerimisbüroo juhtiva arhitektina oli ta 1960. aastate lõpul ka Jaapani külasthanud ja oli sealsest arhitektuurist silmanähtavalt lummatud. Linnahalli teine arhitekt oli Riina Altmäe – Karbile määratud abiline suuremahuliste projektide juures; Ülo Sirp juhtis sisearhitektide rühma.

Ametlikul tasandil osutus hoone edukaks, pälvides mitmeid arhitektuuriauhindu ning teenides meedia tähelepanu. Linnahalli võimas sümmeetriline vorm ehtis läikivaid olümpiaraamatuid ja nõukogude arhitektuurikäsitlused lõppesid amfiteatrikujulise saali uhkete vaadetega. Ometi oli hoone veidi õõnes retoorika koos oma Viru hotellile suunatud kujuteldava teljega ning ümbritsevat keskkonda mitteametava mastaapsusega, kohaliku kunstnike ja arhitektide ringkonna jaoks liiga „ratsionaalne“ ja „monumentaalne“, kus puudus see „irratsioonaalne aines“,<sup>1</sup> mida ajastuomase postmodernismi mängulisuse vaimus hinnata. Mis veelgi olulisem – Linnahalli peeti võõraks monumendiks, ametlikuks, formaalseks ning nõukogulikuks. Isegi kui 1980. aastatel oli maja puupüsti täis Scorpions'i, Deep Purple'it ja muid esimesi lääne rokkbände või siis lillenäitusi vaatama tulnud rahvast, suhtuti Linnahalli ikkagi pigem ettevaatuse kui uhkusega.

## Muutuv linn

Eesti iseseisvuse taastamine 1991. aastal ning sellega kaasnenud põhjapanevad muutused omandisuhetes mõjutasid Tallinna linnamajandust olulisel määral – erastamise ja varade tagastamise protsess muutsid silmatorkavalt nii linnaruumi kui selle kasutamist. Muutused olid kohesed, lihtsalt täide viidavad ning ka üldaktsepteeritavad, sest kurjuse

kehastusena nähtud minevikuga tuli teha järsk lõpp. Dereguleerimine koos käimasoleva maareformiga kahandas Tallinna linnavõimu kinnisvara hulka enneolematult. Selle protsessiga haakus ka üldine skepsis üldplaneeringu kui keskse planeerimismudeli suhtes, minimaalne tähelepanu avalikule ruumile, ühiskondlikule transpordile ning infrastruktuurile ning elamuuehituse minek riigi käest erasektorile. Erastamislainet toetas neokonservatiivne valitsus, kes tervitas turuliberalismi kui progressi märki ning võimalust saavutada lääne elatustase. Muutused majanduses tõid 1990. aastate keskpaigas kaasa ehitusbuumi – linna kerkis palju panga- ja büroomaju, monumentaalseid kõrghooneid ja pidevalt laienevaid ostukeskusi. Tundus õige aeg, et täita kesklinna tühjad krundid ja anda Eesti majandusedule arhitektuurne vorm.

Sümboolsel tasandil oli tunda tugevat survet nõukogude aja füüsiliste märkide kustutamiseks linnaruumist, monumendid võeti maha ning vanad majad kaeti uute fassaadisüsteemidega. Näis, et valitseva ideoloogia jaoks tähendas enne 1940. aastat kehtinud omandisuhete taastamine ka nimetatud aega tagasiminekut ning hiljutise nõukogude pärandi eitamist. Teadlik amneesia, mis püüdis unustada nii igapäevaelu kestva protsessi kui inimeste isiklikud ajalood, võis olla ka üheks põhjuseks, miks kümme aastat hiljem tabas postsotsialistlikke ühiskondi kättemaksuna tugev nostalgialaine. Palast der Republik'i ümber toimunu näitel teame, et need protsessid on algatanud ametlike monumentide ja hoonete jaoks terve järelejälao.

Linnahalli hea asukoht meelitas sellesse megastruktuuri 1990. aastatel mitmesuguseid uusi asutusi – tiiburlaevade sadama, helikopteri maandumisplatsi, ööklubi, *saloon*'i; pusrkkaevu, mis varem oli toiminud jäähalli jahutusvee kogumiskohana, tekkis koguni

omaalgatuslik välibassein. Kontserdisaali hakati kasutama Jehoova tunnistajate koosolekuteks, rokikontserdid vahetusid muusikalidega, sageli esinesid seal ka vene superstaarid oma glamuursete estraadikavadega. Samal ajal lagunes omal ajal kiirustades ehitatud hoone koos sadu ruutmeetreid suure katusepinnaga, vajades hädasti remonti.

2004. aastal püüdis Tallinna linnavalitsus Linnahalli omanikuna juba kolmandat korda ühte oma viimast kesklinnas asuvat kinnisvara müüa, lappimaks eelarve puudujääki. Võimalik ostja oli huvitatud eelkõige asukohast ning tahtis igati nõukogudeaegsest monumendist vabaneda, et rajada asemele eksklusiivne elupiirkond, kus elanikud saaks jahte otse ukse ees hoida. Ometi oli maja 1992. aastal muinsuskaitse alla võetud ning luba see lammutada oleks tähendanud ka seaduse muutmist. Ostja algatas võimsa meediakampaania, püüdes avalikkust veenda, et „varem või hiljem kaob see maja niikuinii“, et hoone „ei vasta kaasaja nõuetele“, et tegu oli kommunistlikule eliidile mõeldud kohaga ja et nii suuri kontserte varsti enam ei korraldatagi. Investeermisasjatundjad, kellel paluti analüüsida hoone ärilist potentsiaali meelelahutuskeskusena, leidsid, et selle renoveerimisel pole mingit mõtet. Tõepoolest, Linnahalli lava pidi algselt olema mitmeotstarbeline ning suuremate etenduste jaoks kohandatav, ent olümpiaaegses kiirustamises seda valmis ei ehitatud. Omaette probleemiks oli ka saali suurus, sest seda ei saanud samaaegsete väiksemate sündmuste korraldamiseks osadeks jagada.

Samas näis linnaelanike toetus maja säilitamiseks olevat ootamatult suur. Seda nähti Tallinna ajaloo olulise osana, inimesed meenutasid oma esimesi kontserdikülastusi, etendusi ja kogunemisi. Veelgi enam – maja massiivset betoonist ja kivist arhitektuuri vastandati viimase 12-15 aasta jooksul linnas kiirkorras kerkinud kõrgetele metallist ja klaasist kastidele. Internetifoorumite kommentaatorid

pidasid Linnahalli „unikaalseks“ ja „harukordseks“, ka „Tallinna kõige lahedamaks majaks“, sest mujal sellist „suurt asja“ pole. Ühtäkki oli see kõikide meeli erutav teema, inimesed valisid vaidluses agaralt pooli ning leidsid maja kaitseks kõige erinevamaid põhjendusi. 2004. aasta lõpul müügiprotsess peatati ning linnavõim teatas, et leiab hoone renoveerimiseks vahendid, ometi mingite töödega ei alustatud.<sup>2</sup>

Kinnisvaraarendajate vaatevinklist oli Linnahall lihtsalt maa raiskamine – liiga madal, liiga määratlemata ruumiga ja mis peamine, seda ei saanud tükkaaval müüa. Selle hoone loogika peitus nõukogude ajas, mil riikliku omandi tingimustes ei pidanud projekteerijad muretsema maa hinna pärast. Kui hoone valmides peeti teda sümmeetriliste ja selgete joonte tõttu liiga „ratsionaalseks“, utilitaarseks ja ebahuvitavaks, siis uue sajandi alguses muutus see ratsionaalsus täiesti ebafunktsionaalseks ja kinnisvaraarendajate seisukohast (krundikaupa müümiseks) ka täiesti ebrapraktiliseks. Teisest küljest avalikkuse jaoks tähendas see aga võimalust näidata vastuhakku 1990. aastate aktiivsele mälukustutusele – sellest sai midagi konkreetset, mida alles hoida. Nõukogude aja bürookraatlikust ametlikust utopiast oli saanud tegelikkus: ruum, mis vastandus ümbritsevale linnale ja keeldus allumast selle seadustele ja valitsevatele mõttemallidele.

---

Kui omandisuhted välja arvata, siis kas ei võiks 1970. aastatel linnas toimunud muudatusi ja 1990. aastate suuri muutusi vaadata mitte kahe teineteisest lahus maailmana, vaid pigem teatud protsesside jätkumisena? Uuemad linnauurimused julgustavad meid viimase viieteistkümne aasta jooksul postsotsialistlikes linnades toimunud muutusi vaatama laiemalt globaalse majanduse ümberkorraldamise kontekstis, postindustriaalse linna aspektist.<sup>3</sup>

1990. aastate üleminek vabaturumajandusele ning ulatuslik privatiseerimine polnud seega ainult vastandumine sotsialistlikule plaanimajandusele ning riiklikule omandile, vaid osa laiemast neoliberaalsest reformist, jätk dereguleerimisele,

mis läänes oli alanud juba 1970.–1980. aastail. Nii polnud mitmete linnas paiknenud tehaste sulgemine mitte ainult Nõukogude Liidu turu kokkukukkumise ja tooraine lõppemise tagajärg, vaid üldisem suund viia tööstuslik tootmine linnast välja ja lõpuks nn kolmandasse maailma. Kui see on nii, siis millisesse hetke me võiksime paigutada postindustriaalse linna alguspunkti idablokimaades? Kas see võiks olla juba enne muutusterohkeid 1990. aastaid?

Linnahalli asukoht valiti 1970. aastate alguses kahe muu võimaliku koha seast. Mereäärse tööstusala eeliseks loeti nii keskset asukohta kui ka seda, et kavandatav hoone hakkab „ühendama linna merega ja ümbritsevat ala linnaga“, nagu kirjutas Raine Karp 1979. aastal, ja muudab ranna avalikuks puhkealaks. Linna merele avamise retoorika, mis 1990. aastatest alates on pidevalt päevakorral olnud, algas seega juba Linnahalli ehitamisega. Sellekohaselt olid militaartsoonid ja tööstus linnalt mereääre „röövinud“, nüüd oli tulnud aeg see tagasi võtta ja avalikku kasutusse anda. Siitpeale hakatakse traditsiooniliste sadamaalade juures väärtustama nende maalilisi merevaateid, mitte tootlikkust või transiidikoguseid. Need funktsioonid viidi linnakeskusest eemale ning mereäärest sai atraktsioon turistidele ja meelelahutusele: sinna kavandati kontserdisaale, kohvikuid, kultuurivabrikuid. Otsus ehitada Linnahall just sellele kohale võiks seega tähistada linnaruumi ümberhindamise ja transformeerumise algust juba enne selle tegelikku pealehakkamist 1990. aastatel – postindustriaalse linna algust võiks seega käsitleda eraldi poliitilistest muutustest. Sel juhul oleks Linnahall üheaegselt nii monument möödunud aegadele kui uue ajastu alguse ennustus. Siiski tekib küsimus, kas need kaks asja saavad samas kohas ja ühes hoones koos eksisteerida? Selline käsitlus ei nõua ümberhinnangute tegemist mitte ainult potentsiaalsetelt arendajatelt, kes peavad ohvriks tooma oma planeeritud kasumiskeemid ja muretu tuleviku, vaid ka Linnahalli toetajatelt, kes peavad teadvustama oma nostalgilist fantaasiat hoone tõesest asukohast minevikus. Ja seda ei pruugigi olla nii lihtne teha.

1 \_\_\_\_\_  
Padrik, Ain. Linnahall. – Ehituskunst 2–3, 1982–1983.

2 \_\_\_\_\_  
2012. aastal peab linnavõim jätkuvalt läbirääkimisi potentsiaalsete investoritega, kes võiksid maja renoveerida ja selle siis kasutusse võtta, ent siiani pole need tulemusi andnud ning Linnahalli kontserdisaal ja jäähall seisavad suletuna.

3 \_\_\_\_\_  
Bodnar, Judit. Fin de Millénaire Budapest: Metamorphoses of Urban Life, University of Minnesota Press, 2001.

# MÕISAHOONE LAHKUMINE

Eero Epner

Me kõik oleme neid inimesi näinud. Enamik meist on ilmselt seda ka ise teinud. Kaamera käes, seisatame Viinis, Berliinis või Londonis hämmastavate majade ees, kadreerime hoolikalt (võimaluse korral jätame peale ka perekonna või hea sõbra) ning jäädvustame siis Stephansdomi, toomkiriku, või mõne koloniaalajastust pärit hoone. Miks me seda teeme? Sest meile meeldivad need hooned, nad on omapärased, erakordsed, vastuolulised. Kuid see pole ainus põhjus. Me tahame mäletada. Seda linna, tänaseks juba kaduma läinud olukorda, neid inimesi. Ja seda hoonet. Me kasutame arhitektuuri selleks, et mitte unustada.

Ma ei ole kindel, kas ma mäletan õigesti, kuid ühes teleloengus rääkis kunagi üks kultuuriajaloolane sellest, kuidas vanad roomlased õppisid pähe keerukaid tekstilõike: nad projitseerisid need tekstid oma vaimusilmas hoonete peale ning vastava hooneosa meenutamine tõi meelde ka teksti. Iseenesest ei ole säärane mälu tehnika midagi erakordset: seesuguseid nippe teame me ilmselt kümneid. Kuid arhitektuuri ja mäletamise vaheline side ei näi siiski olevat juhuslik. Kui kirjutatud tekst või fotograafia aitavad meil mäletada enamasti midagi, mis asub neist väljaspool, siis arhitektuur on miski, mis ongi mälu. Hoone ise on korraga nii sündmus kui ka iseenda dokument – nii miski, mida mäletada, kui ka miski, mis mäletab.

Arhitektuuri ja mälu tugeval sidemel on mitmeid põhjusi. Üks neist on lihtne tõsiasi, et hooned ehitatakse reeglina selleks, et nad jääksid. Ühtegi hoonet ei rajata eesmärgiga, et ta teatud aja pärast hakkaks lagunema või minetaks oma tähenduse. Arhitektuuri eesmärk ei ole lagunemine ega unustamine – need lihtsalt ei kuulu arhitektuuri juurde. Ja kuigi me võime öelda, et see pole iseloomulik üksnes arhitektuurile, vaid kõikidele kunstiliikidele, enamgi veel – unustamisele vastuastumine on

**Kui kirjutatud tekst või  
fotograafia aitavad meil  
mäletada enamasti midagi,  
mis asub neist väljaspool, siis  
arhitektuur on miski, mis ongi  
mälu. Hoone ise on korraga  
nii sündmus kui ka iseenda  
dokument – nii miski, mida  
mäletada, kui ka miski, mis  
mäletab.**

Üldinimlik soov, mis läbib kõiki inimtegevuse valdkondi –, siis ometi näib arhitektuuris peituvat mälu kõige totaalsemal kujul: see ületab inimliku mälu piirid. Või nagu Juhan Viidingu on kirjutanud:

*need on sajandi vägevad märgid  
malmist laternapostid ja majad  
mille aknaist ei vaadata enam  
mille kodades hääbunud kajad*

Juhan Viidingu meenutamine siinkohal ei ole juhuslik. 1970ndatel – kümnendil, mil hakati planeerima, kavandama, projekteerima ja ehitama ka Tallinna Linnahalli – kõneles tema luule metafüüsilistest linnakogemustest, ning flanöörina koos sõpradega Tallinna unustatud paikades jalutades tõstsid nad need paigad taas meie mälusse. Linn oli nende jaoks elav ja pulseeriv organism, kuid ta oli ühtlasi täis metafüüsikat, minevikku ja saladusi, linnas leiti „oma ahistav võimas pinge, oma mõrkjad

rõõmud,“ nagu kirjeldab Mati Unt romaanis „Sügisball“ (1978) luuletaja Eero suhet linna. Samas romaanis on veel tegelane arhitekt Maurer – paneelelamurajoonide üks autoreid. „Kas majadel on vaimu?“ küsitakse tema käest. „Ei, majadel pole vaimu,“ vastab arhitekt Maurer veendunult, „ainult inimestel on vaim“.

Huvitaval kombel kerkisid samal kümnendil mitmel moel esile arhitektuuri ja mälu vahelised küsimused. Arhitekt Leonhard Lapin tegi oma projektis „Elavate linn – surnute linn“ (1978) ettepaneku rajada paneelmajade sisehoovidesse surnuaiad, kuhu saaks majaanikud koos nende autodega hiljem matta. Või nagu Mati Unt Lapini ettepanekut arvustades ütleb: „Uuslinnades ei näe me surnuid peaaegu mitte kunagi...“ Ka mitmed teised uue põlvkonna arhitektid asuvad sel perioodil modernistlikke utopiaid lahti harutama, nad kujutavad uuselamurajoone kokkuvarisenuna ja varemehes. Minevikku mittevaatav modernistlik arhitektuur oli nende käsitluses muutunud korraga unustusse vajuvaks ja surma ettekuulutajaks.

Kas ei luba Lapini sõnad meil järeldada, et arhitektuur ei ole suures osas midagi muud kui võitlus surmahirmuga? Arhitektuur ja linnakeskkond ei ole mitte ainult miski, mille üks eesmärk on „mäletada“ või „mitte unustada“, vaid linn on ka miski, mille olemuslikuks tunnuseks on nii rajamine kui ka hävimine, püstitamine ja lagunemine, tekkimine ja kadumine. Linn ei ole ainuüksi elav ja pulbitsev protsess, vaid see sisaldab endas sama lahutamatu ka surma. Asi pole kunagi mäletamises või unustamises, vaid selles, mida arhitektuur aitab meil mäletada või unustada. Ja see „mida“ on meie ajalikkus. Seda aitab arhitektuur nii mäletada kui ka unustada.

Mul puudub Tallinna Linnahalliga isiklik side. Minu vanaema elas küll vanalinnas, kuid me käisime mujal. Linnahalli ei tõmmanud meid miski. Vanaema oli pärit maalt. Talle ei meeldinud modernism. Vanalinnast kolis ta Mustamäe standardkorterisse seetõttu, et seal oli soe vesi.

Hiljem, kui ma ise Tallinna kolisin, ei olnud Linnahalli enam olemas. Seal ei käidud. Ja mul tekkis *Angst* iseenda lahustumise ees selles ruumiuniversumis. Vaid korra sattusin

sinna vaatama üht muusikali nõukogudeaegse ooperitõe elust. Mäletan hiigelsuurt eesriiet ja mõnd üksikut stseeni. Linnahalli kümnend – 1980ndad – oli möödas. Mõned aastad tagasi toimunud „nõuka-nostalgiilise menukontserdi“ lavastaja ütles ajakirjandusele: „Sellelt kontserdilt leiavad äratundmisrõõmu need, kes selles ajas on elanud, kuid ka tänapäeva noortel on kindlasti huvitav ja naljakas näha emade-isade omaaegseid lemmikuid.“ Linnahall oli säärase kontserdi jaoks ainuvõimalik koht. Ta on osa 80ndatest. Ta ongi 80ndad.

Kui Linnahalli peaks võrdlema mõne arhetüüpse hoonetüübiga, siis võiks nimetada seda modernistlikuks mõisahooneks. Ta peegeldab ajastu glamuuri (või pseudoglamuuri), tema ruumipoliitika on külluslik, surmahirmu asendab luksus või olematu rikkuse manifesteerimine. Linnahall ei ole tarbeese. Ta ei kuulunud argipäeva. Siia ei satunud, siia tuld. Tema majandamisprintsip ei näinud ette poode või igapäevaseid teenindusasutusi, mis oleksid tõmmanud linnakodanikke siit niisama läbi astuma. Miski ei sundinud inimesi kasutama midagi peale hoone enese tema abstraktsuses. Ja nagu mõni valitsejate poolt hüljatud mõisahooned, on ka Linnahall kaotamas oma tähendust. See unustus on seda valusam, et laguneb ju hiilgus.

Ent unustus ei pruugi tegelikult olla alati halb. Isegi kui me eeldame, et arhitektuuris peegeldub teatud totaalsel moel surmahirmu ületamise katse, ei pruugi igavene mäletamine olla tingimata hea ja kohene unustamine tingimata halb. Mõõdunud kevadel ehitasime näiteks teatriga valmis NO99 Põhuteatri. See hoone oli mõeldud vaid üheks suveks: ta püstitati ilma vundamendita ühele asfaltplatsile, laoti liimpuidust karkassi vahele põhupakid, värviti need mustaks, ja avati mais külastajatele. Suve jooksul hakkas hoone näitama juba lagunemise märke, temasse tegid pesa hiired ja linnud ning

suve lõpu poole võis ühest seinast noppida sinna idanema pandud kartuleid. Oktoobri alguses hoone demonteeriti. Ja oligi kõik. Hoone, mis oli piasjadeni läbi projekteeritud ja viimistletud, mis funktsioneeris eeskujulikult, mis täitis kõiki „hoonele“ seatavaid tingimusi, võeti kõigest mõne kuu möödudes osadeks ja viidi minema. Praegu on selle koha peal veel vaid asfaltplats, mis oli seal juba enne hoone püstitamist. Kuid see on hea unustamine. Nii oligi mõeldud. Hoonega rõhutati teatrile iseloomulikke ajalikkust: arhitektuur muutus teatrisarnaseks kunstiliigiks, mis sünnib ja sureb vaid hetkes. Temast kadus igavikuline mõde, kadus pretensioonikas püüd „jääda“, kadus intensiivne tahe olla iseenese ja ajastu mälestusmärk. See hoone ei tahtnud mäletada. Ta tahtis olla hävinud.

Linnahallist kiviviske kaugusel asub Rotermanni kvartal. Sealsed hooned valmisid mõned aastad tagasi ja nad esindavad kaasaegset kõrgarhitektuuri. Kvartal on võitnud mitmeid mainekaid preemiaid. Ta näeb lahe välja. Kaasaegne. Kontseptuaalne. Ilus. Aga – ta on surnud. Seal ei käida. Rendipinnad vahetavad omanikke mitu korda aastas, sest ka ükski pood ei suuda inimesi kohale meelitada. Tean ärimest, kes ostis sinna korteri, kuid ei suutnud seal elada ning kasutas korterit hoopis laona. Kvartali arendajad on korraldanud tänavafestivale ja pidusid, kuid ei midagi. Lõpuks hakkas kvartali omanikust suurärimees kahtlustama halba karmat. Ta lasi kohale kutsuda pendlimehe, kes ümbritses kvartali peenikese maa-aluse vasktraadiga. See ei muutnud asja. Uhiuus ja tõeliselt kütkestav kvartal, mis asub pealegi sadama ja kesklinna vahel, jäi inimtühjaks. Kuigi me ei leia siit ühtegi märki füüsilisest hävimisest, on see kvartal ometi hävinemas.

Linnahall on kusagil Rotermanni kvartali ja Põhuteatri vahepeal. Ka tema on muutumas juba mälestuseks, kuid tal vähemalt on, mida mäletada. Tal on minevik. Ja ta saab seetõttu olla mälestus iseendast.

Ent mida Linnahall mäletab? Ühelt poolt on ta oma episoodilises mälus talletanud oma ajastu: sarnaselt Rooma mnemotehnikatele meenuvad meile ka Linnahalli seinu vaadates 1980ndate kultuuritekstid ning inimeste suhe sellesse hoonesse on võrreldav sellega, kuidas

nad suhtuvad ehk kuidas mäletavad 1980ndaid – kes vaatab seda hoonet vihkamisega, kes nostalgiliselt, kes ükskõikselt: sest ta ei mäleta. Aga mis siis, kui ei mäleta? Mida tähendab see hoone ilma mäletamiseta? On ta lihtsalt kummaline palee, urbanistlik platsdarm? Või siiski midagi veel?

Linnahalli semantiline mälu – ehk mälu, mis peaks alles hoidma teadmisi ümbritseva keskkonna kohta – on kaotamas või juba kaotanud oma tähenduse. See ongi Linnahalli unustussevajumise juures kõige kurvem. Linnahallist võinuks kujuneda ideaalne avalik ruum. Linnahall võinuks peegeldada demokraatliku koosolemise võimalust, temas olid kõik eeldused selleks, et avalikkuse mõiste, mis Eestis siiani poliitilisel maastikul kärbitud ringi loperdab, võinuks selle hoone najal saada 90ndatel uue mõõtme. Hiiglaslik ja tarbimisvaba kompleks suure saali ja laiade väljakutega võinuks seda saavutada. Vähemalt korra see ka nii juhtus. 1988. aastal peeti siin loomeliitude pleenumit: kultuuriinimeste kogunemist, mis oli oluline teetähis Eesti iseseisvumisel. Kuid see jäi ainsaks katseks. Edasi tulid juba muusikalid, nostalgialkontserdid, tilkuvad laed, langev krohv, saluunid ja baarid, helikopterid ja laevad. Kõik viimased plaanid Linnahalli tuleviku osas ütlevad, et see erastatakse ning pannakse kasumit teenima. See olevat ainus võimalus. Säärane hoone ei olevat tänapäeval enam teistmoodi võimalik. Muidu hävib hoone lõplikult. Ta unustatakse. Ja ainus viis, kuidas seda takistada – ainus viis, kuidas Linnahalli on võimalik veel ka tulevikus mäletada, on see, kui ta allub erastatud huvide loogikale.

Kui see tõesti nii on, siis olekski ehk õigem Linnahall unustada. Sest kui potentsiaal, mis sel hoonel avalike huvide koondaja ja esindajana on, ei teostu, ei ole mõnekümne aasta pärast ka tegelikult midagi enam mäletada. Arhitektuur võib olla seotud hirmude ületamisega. Kuid mille nimel ta neid ületab? Kas elamise? Või tähendamise? Sest mida siis lõpuks ikkagi mäletada?

# LINNAHALLITSÜKLIS?

Toivo Maimets / Veronika Valk

**Veronika Valk (VV):** Kui võrrelda Linnahalli elusorganismiga, on ta kolmekümnendates aastates tegelane, kes hetkel võitleb eluspüsimise ja uue hinguse eest. Ta on justkui olelusvõitluse sõjaväljal, kus kõik hea nõu ja abi teretunud. Elusloodus on sarnases võitluses pidevalt, on olnud juba väga kaua. Kui rakk on organismi „ehituskivi“, nii nagu hoone on linna „ehituskivi“, siis kas on võimalik tuua paralleeli hoone eluea – elutsükli – ning rakutsükli vahel?

Tartu Ülikooli Molekulaar- ja Rakubioloogia Instituudi juht, professor **Toivo Maimets (TM):** Meie kehas olevate rakkude elu võrdlemine sõjaväljaga ei olegi väga meelevaldne. Täiskasvanud inimene koosneb kuni  $10^{14}$  rakust (siin me ei arvesta temas pesitsevaid bakterirakke), mis kõik on tekkinud ühestainsast rakust – viljastatud munarakust – tohutu hulga jagunemiste tulemusena. Ent see sajast miljonist rakust koosnev ehitus ei ole kaugeltki ajas püsiv, pidevalt tekib uusi rakke juurde ning vanu hävitatakse. Igas sekundis tekib juurde umbes sada tuhat raku ning loomulikult sama palju neid ka sureb.

**VV:** Kuidas rakutsükkel – jagunemine, suremine – täpsemalt toimib? Mis selle protsessi käigus juhtub? Mis seda juhib?

**TM:** Just rakkude jagunemise ja nende suremise mehhanisme uurinud teadlastele anti ka 21. sajandi alguse Nobeli preemiad. 2001. aasta auhinna said Leland H. Hartwell, R. Timothy Hunt ja Paul Nurse, kes selgitasid välja, millised molekulid käivitavad rakkude jagunemise ehk rakutsükli ning millised mehhanismid seda kontrollivad. Rakutsükkel, teisisõnu ka rakkude jagunemise tsükkel on sündmuste ahel, mille kaudu rakk kahekordistab oma sisu ja seejärel jaguneb kaheks tütarrakuks.

Aasta hiljem pärjati Nobeli preemiaga Sydney Brenner, H. Robert Horwitz ja John E. Sulston, kes on andnud olulise panuse rakkude suremist põhjustavate mehhanismide uurimisse. Osutub, et rakkude suremine on geneetiliselt täpselt orkestreeritud protsess, mis tagab selle, et rakkude surm võimalikult vähe tervet organismi häiriks. Taolist kontrollitud rakusurma nimetatakse apoptoosiks ning ta on ääretult oluline nii organismi arengu käigus eri struktuuride moodustumisel kui ka näiteks kahjustatud rakkude likvideerimisel. Kui apoptoosiga on midagi lahti, siis jäävad näiteks kiirgusest või kemikaalidest kahjustatud rakud organismi alles, nende rakutsükkel ei allu enam tervikliku organismi kontrollile ning tulemuseks võib olla kontrollimatult vohav rakumass – vähkkasvaja.

**VV:** Ja siiski, elusorganismide puhul on justkui iseenesestmõistetav, et nad surevad. Linnade või hoonete puhul ei taha kaasaegne „kestlik“ mõtlemine aga kuidagi kuulda võtta, et mõni linn, selle osa või hoone lihtsalt kaob, sureb... Kuigi nad on pideva majandusliku, sotsiaalse ja kultuurilise surve all, nende eest tuleb hoolitseda, neid kasutada ja neis elada, et neid elus hoida. Inimkeha – tema siseorganeid, kudesid ja rakke katab nahk, me oskame end teatud ohtude eest hoida. Võrreldes linnade ja hoonetega tunduvad elusorganismid – evolutsiooni tulemusena – tänaseks üsna „kaitstud“ olekus.

**TM:** Tegelikult elavad rakud pidevalt üsna ohtlikus keskkonnas. Ühest küljest on alati oht saada mingit kiirgust, näiteks paljude päevitajate lemmikult – Päikeselt pärit ultraviolettkiirgust, mis kahjustab raku ja temas sisalduvat DNAd. Alati on ka võimalus, et organismi satub mingeid kemikaale, mis samuti kurja teevad. Ja kui me ka kogu aeg lõpmatult puhtas ja kaitstud keskkonnas oleksime, poleks ikkagi pääsu mitmesuguste üliaktiivsete DNAd ründavate hapnikuühendite eest, mis tekivad sellest, et me hingamiseks hapnikku tarvitame. Seda hinda peame maksma selle eest, et meie evolutsioonilised esivanemad said tänu hapniku tarvitamisele palju suurema liikuvuse ning parema reaktsioonivõime.



Niisiis on selge, et rakud viibivad pidevalt ohus ja aeg-ajalt saab viga nende DNA struktuur. DNA aga, nagu teada, on rakkude pärikkuseaine, mida tuleb anda järglastele edasi muutumatul kujul. Just siin on kirjas paljud „retseptid“, millekohaselt rakud toimivad, ning on selge, et vigase retsepti järgi hakatakse ka vigaselt käituma. Ning tulemuseks võibki olla seesama vähkkasvaja.

**VV:** Urbaniseerumise tänane arenguloogika meenutab pigem vähirakkude oma. Raku puhul on loogiline, et ta toimetab teatud arvu tsükleid, kuid arhitektuurist eeldatakse sageli, eriti Euroopas, et ta kestab justkui igavesti. Kas looduses on olemas, või teaduses uuritud-katsetatud sellist nähtust, kus vähirakud kasutatakse organismi poolt heas mõttes ära?

**TM:** Ma arvan, et on. Meie varajases arengufaasis, kus me oleme ainult mõne kuni mõnesaja raku suurused embrüod, on rakkude paljunemine väga kasvajate moodi – kiire, diferentseerimatu, igas suunas võimalusi tekitav ja kontrollimatu. Nagu väikesed lapsed. Edaspidi hakatakse neid rakke üha enam „raamidesse suruma“, kontrollima nende aktiivsust ja paljunemist.

**VV:** Linnaehituses ja arhitektuuris on juhuslikkuse ja info(müra) määr otsuste tegemisel tihti nii suur, et aitab sageli kaasa teatud mängulisuse tekkele. Linnas leiab ootamatuid ja lausa paradoksaalseid

ilminguid teineteise kõrval, nn anomaaliaid, mis omakorda aitavad meil luua uusi seoseid, viies sel moel linnaehituses mõnikord ka hüppelise arengu, suunamuutuse, üllatava tulemini. Mis roll on „juhuslikkusel“ ja „müral“ raku arengus?

**TM:** Viimasel ajal on pööratud üha rohkem tähelepanu geenide ekspressiooni juhuslikkusele, mis huvitas selliseid teadlasi nagu Max Delbrück juba kuuskümmend aastat tagasi. Geenide ekspressiooni juhuslikkus on oluline evolutsiooniline ressurss, mis ei sõltu (vähemalt esmapilgul) ei DNA ega keskkonna määratud piiridest. Juhuslikult tekkivad fenotüübi erinevused võivad aga saada loodusliku valiku objektiks. Ning lõpuks on ka väga tõenäoline, et juhuslikud ekspressiooniprotsessid mängivad olulist rolli organismide lootelises arengus – ka siin peavad ju geneetiliselt täiesti identsetest rakkudest kuidagimoodi tekkima väga erinevate ülesannete ja struktuuriga rakud. Paljud bioloogid on juhuslikkuse põhjusi hakanud uurima koostöös matemaatikute ja füüsikutega ning ei ole kahtlust, et tulevik toob uusi ootamatuid ja huvitavaid tulemusi.

**VV:** Selline valdkonnaülene koostöö eeldab teatud tervikpildi hoomamist. Urbanistikas on täna üha keerulisem adekvaatset tervikpilti ühekorruga, aegruumis areneva tervikorganismina kavandada. Linnaehituses kiputakse inimasumit nägema üksikhoonete, tänavate, kvartalite ja tegevuste kogumina, kuivõrd ollakse harjunud seletama keerulisi urbanistlikke protsesse väiksemate objektide keeles.

**TM:** Ka mis tahes bioloogiline süsteem on informatsiooni protsessiv, interpreteeriv ja valiv. On selge, et ilma informatsioonita (DNAta) ei ole midagi interpreteerida, ent olemuslikke vastuseid elu kohta saame me vaid siis, kui küsime, kuidas selle informatsiooni (ehk ressursi) tegelikkuseks transformeerimine käib. Lihtsaim tervikorganismi tase looduses on rakk. Kui tahame küsida

põhilisi küsimusi elu olemusest, siis võib küll tehniliselt redutseeruda raku tasemest allapoole, ent ei tohi kunagi unustada, et tervik on siin suurem kui osade summa. Viimase paarikümne aastaga on toimunud hüpe meetodite alal, mis on mõeldud just tervikraku uurimiseks, näiteks fluorestsentsstehnikad ja mitmed põhimõtteliselt uued mikroskoopia lahendused. Tänu sellele saame me uurida näiteks „juhuslikkust“ ja „müra“ üksikrakkude arenguprotsessides.

Steve Rose, tuntud inglise teadlane, kes uurib õppimise ja mälu seotud ajutegevuse molekulaarmehhanisme ja on entusiastlik teaduse populariseerija, on kirjutanud järgmist (2005): „Teadus esitab küsimusi maailma kohta, ent nii need küsimused, mida me küsime, kui ka vastused, mida me peame mõttekaks, peegeldavad ilmselgelt meie kultuurilisi ootusi...“ Ma arvan, et ka reduktsionism on seotud meie traditsioonidega. Me vaatleme maailma osadest koosnevana ja teaduse ülesanne on seletada väga keerulisi protsesse palju väiksemate objektide keeles. Nii tahame me elu seletada rakkude, molekulide ja lõpuks isegi aatomite terminoloogias. See on reduktsionistlik lähenemine. Reduktsionism ulatub tagasi 19. sajandi tööstusrevolutsiooni aega, kus oli väga vajalik taandada maailm osadeks ja neid kvantifitseerida, nii et kõike saaks mõõta ja taandada numbriliseks näitajaks mingil kokkuleppelisel skaalal.

**VV:** Millised on arengubioloogias need tänased „kultuurilised ootused“, mis on teaduse edenemisele takistuseks? Millele peaksime selle asemel keskenduma?

**TM:** Võiksim tegeleda rohkem protsesside ja dünaamikaga kui konkreetsete elementidega... Näiteks, üha enam koguneb andmeid pärilike efektide kohta, mille kandjaks

(põlvkonnast põlvkonda) ei ole sugugi DNA. On võimalik, et ühel päeval osutub DNA-i põhinev geneetika vaid erijuhuks üldises geneetikas, nii nagu juhtus Newtoni füüsikaga, mis on vaid erijuhuks tänapäevases üldises füüsikateoorias.

**VV:** Ka arhitektuuris ja linnaehituses, strateegilises disainis ja urbanistikas („kaasav planeerimine“ jne) räägitakse sellest, et keskkond on pidevas muundumises, protsessis, kus lähtuda tuleb kasutajakeskusest. Kasutajate vajadused on omakorda ajas pidevalt teisenevad, nii nagu näiteks elanikkonna vananedes või muude demograafiliste protsesside tõttu muutuvad ka elanike igapäevased vajadused. Meie jaoks tunnetuslikult üliaeglaselt, väikeste sammudena. Konkreetsetel ruumifunktsioonil põhinev arhitektuur ja linnaehituski on nüüdseks osutunud vaid erijuhuks üldises urbanistikas, kuivõrd muudatused elukorralduses on toonud kaasa selle, et me ei saa oma eluolu suruda monofunktsionaalsesse ruumi samas mahus kui näiteks 19. sajandil, tööstusrevolutsiooni ajal... Milline oleks 21. sajandi *linnahallitsükli* kui protsessi dünaamika?



# KRONOLOOGIAT LINNAHALLI ELULOOST

Piret Lindpere

## 1974

Võeti vastu otsus viia 1980. aasta Moskva olümpiamängude purjeregatt läbi Tallinnas. Sellest tekkis vajadus määrata kiiresti kindlaks kesklinna tulevad uusehitised.

## 1975

Uus kesklinna planeering nägi ette keskväljaku ühendust merega. Rannaala puhastati ajutistest ehitistest. Otse kaldale kavandati suurehitis, mille rajamiseks kasutati lähtekohana Moskva direktiivi: igas liiduvabariigi pealinnas peab olema 6000kohaline spordihall. Alustati rajatise, mille nimeks pidi saama V. I. Lenini nim Tallinna Kultuuri- ja Spordipalee, projekteerimist. Projekteerimis- ja ehitustööd kulgesid paralleelselt.

## 1980

Valmis linnahall, kus sai tööd 540 inimest. Saalis oli 6000 spordihallile sobivat plastistet, mis hiljem vahetati välja 4200 pehme tooli vastu – spordivõistlusi ju siin korraldama ei hakatud. Esimene üritus oli ENSV 40. aastapäeva tähistamine. Linnahall sai kõigi suurürituste (teatrietendused, kontserdid, lasteüritused, tsirkus, festivalid ja foorumid, galaõhtud, *show'd* ja laadad) kohaks. Suurema osa kontsertidest andsid mõistagi nõukogude staarid – eriti koduselt tundsid end

linnahallis Alla Pugatšova, Filipp Kirkorov ja Valeri Leontjev, kelle kontserdid 90ndatel aastatel toimusid vaheldumisi vene ekstrasensitiivide seansside, Jehoova tunnistajate kokkutulekute ja koera-*show'dega*. Lisaks Moskva balletile ja Leningradi filharmooniale võis vaadata Hiina ooperit ja Ghana rahvakunstiansamblit, Filipiinide folki ja Jaapani balletti, Kuuba varieteed. Ainus Nõukogude riiklik kontserdiagentuur kutsus lisaks idabloki maade artistidele ju jaopärast ka Lääne staare – linnahalli lavale jõudsid mitmed muusikud, kelle hiilgeajad olid enamasti jäänud eelmistesse kümnenditesse (need olid ju odavamad) – Amy Stewart, Uriah Heep, Bonnie Tyler, Suzi Quatro, Boney M, Chris Norman, Demis Roussos. Linnahallis on esinenud Duran Duran, Nazareth, New Seekers, the Nits, Chippendales, Zaitsevi moeteater ja paljud teised. Algusaastatel külastas linnahalli üle poole miljoni inimese aastas.

## 1981

Valmis estakaadi alla rajatud 3000 vaatajakohaga jäähall. Seal hakati korraldama nii hokimatše kui ka moedemonstratsioone, spordiüritusi ja rokkkontserte, sellest sai harrastusuisutajate meeliskoht.

## 1983

Linnahall pälvis Rahvusvahelise Arhitektide Liidu biennaalil „Interarch“ *grand prix*.

## 1984

Linnahallile anti NSVL Riiklik Preemia.

## 1985

Kontserdisaali tarvis valmis Enn Põldroosi kujundatud eesriie „Inimeste elu“ – 10 x 50 m ja 1,5 tonni kaaluvat eesriiet peeti maailma suurimaks gobelääniks.

## 1988–1989

Linnahall on jäädvustunud ka Eesti poliitilisse ajalukku. Laulva revolutsiooni ajal võis sattuda ühel õhtul sini-must-valgete, järgmisel aga punalippudega ehitud saali – oli aeg, mil siin olid teretunud kõikvõimalike poliitiliste jõudude nii spontaansed kui planeeritud üritused ja miitingud.

## 1991

Hoone sai ametliku nime Tallinna Linnahall. Üsna pea seisti fakti ees, et hoone on Tallinna jaoks liiga suur – saali aastaringne täitumus oli 50%.

### 1995

Linnahallile otsiti lisafunktsioone: merepoolsesse ossa rajati tiiburlaevade terminal koos abiruumidega, peeti plaani jäähallipealsele paraadtterrassile ehitada katus äripindade rajamiseks, plaaniti parkimismaja. Läbirääkimised toimusid ka võimalike välisinvestoritega Saksamaalt, kes teatasid, et sinna pole mõtet raha paigutada.

### 1997

DoCoMoMo (Modernistliku Arhitektuuriparandi Kaitse Komitee) ettepanekul kuulutas kultuuriminister oma määrusega Linnahalli arhitektuurimälestiseks.

### 1998

Linnahall vajab remonti: jäähalli katus lasi läbi; valgustus- ja tehnikaseadmestik, jäähalli jahutusseadmed ning 120 km torustikku vajanuks kiiresti uuendamist. Enam kui pool rendipindadest oli kasutamata. Piletirahast maja remontida polnud loomulikult võimalik, kuid linnalt raha ei saadud – linnavalitsus teatas, et

Linnahall on juba hoonena äärmiselt ebaõnnestunud ja linna seisukohast pole sellel ka kontserdipaigana mõtet. Kinnisvaraarendajatel ostuhuvi Linnahalli vastu puudus.

### 1999

Linnahalli katusele rajati kopteriväljak ja -terminal (arh Peep Urb), sellega lõigati läbi pääs treppide kaudu mereni. Suleti ka nn merekohvik, kus olid toimunud populaarsed noortediskod. Mõeldi, kuidas muuta Linnahall majanduslikult toimivaks: kas rajada katusele tuuletõketega tenniseväljakud; ehitada saal ümber, et seal saaks korraldada seisukohtadega kontserte või kohandada lava pallimängudele vastavaks; või rajada hoopis konverentsikeskus

ja teaduspark (viimase idee aluseks oli Eesti lähenemine Euroopa Liidule ning fakt, et seni on pea kõik vastsed liikmesriigid taotlenud endile mõnd ELi institutsiooni). Inseneriuuringud kinnitasid, et Linnahalli põhikonstruktsioonid on tugevad ning neid saab ümberehitusel rakendada.

### 2000

Linnahallis asus lisaks tiiburlaevade terminalile ja kopteriväljakule muusikariistade pood, laste spordikool, juudoklubi, keeglisaal, linnaarhiivi laod, helistuudio, mitmed firmad, laod ja töökodad. Paraku töötas Linnahall kahjumiga, saalis toimus aasta jooksul vaid umbes 70 üritust. Linnahalli juhtkond pidas läbrääkimisi võimalike Rootsi investoritega Linnahalli kujundamise üle konverentsikeskuseks ning kavandas äritegevust ümbritseva maa-ala jaoks (hotell, tervisekeskus, büroohooned, restoranid). Ehitustööde algus plaaniti 2003. aastaks.

### 2001

Linnavalitsus teatas ootamatult, et rootslaste plaan pole linnale kasulik. Selle otsuse tingis „poliitilise“ konkurendi tekkimine Linnahallile – äärelinna hüpemarketi kõrvale ehitati

10 000kohaline Saku Suurhall (areen), mille rahastamisel näitasid linna ja riigi poliitikud üles harvaesinevat üksmeelt (rääkimata „vastastikku kasulikust koostööst“ ehitusfirmadega). Huvitav on fakt, et uue halli peaehitajalt oli varem tellitud ekspertiis, millega kuulutati Linnahall perspektiivituks. Üksikud arvamused, et 2002. aasta Eurovisiooni lauluvõistluse võiks korraldada Linnahallis, jäid kõlapinnata. Linnapea teatas, et uue areeni valmides Linnahall suletakse (täna on Saku Suurhall praktiliselt pankrotis).

## 2002 \_\_\_\_\_

Linn sõnastas variandid: kas leida Linnahallile tema praegusel kujul ostja, või kompleks kümnete miljonite kroonide eest lammutada ja krunt müüa, või hakata halli linna poolt selle edasiseks kasutamiseks doteerima. Linnavalitsus tegi ettepaneku kustutada Linnahall mälestiste nimekirjast. DoCoMoMo ekspertiishinnang seda ei lubanud – Linnahall kui Eesti 20. sajandi arhitektuuri väljapaistev esindaja väärib kontseptsioonipõhist säilitamist. Ka Tehnikaülikooli uuring andis veel kord tulemuse: ehituskonstruksioonid ei ole märkimisväärselt kahjustunud. Linnahalli juhid, kelle väitel lammutamine oleks vandalism ja barbaarsus, püüdsid halli

päästa arhitektuurikonkursi korraldamisega võimalike lahenduste pakkumiseks. Esitatud projektid nägid ette Linnahalli muutmist konverentsikeskuseks, lisades selle ümber ärisid, hotelle või elumaju, ning rõhutasid, et Linnahalli on võimalik edukalt arendada ka seda lammutamata.

## 2003 \_\_\_\_\_

Linnavalitsus nägi Linnahallis linna eelarve suurima müügitulu allikat. Linna nägemuses terendas lõbustuskeskus või hoopis eksklusiivne elurajoon jahisadamaga, kus iga korteriomanik saaks oma jahi või kaatriga otse treppi sõita – kui leiduks vaid investor. Ostuhuvilisi oli, kuid ainult tingimusel, et Linnahalli võiks lammutada. Selleks telliti taas „ekspertiis“, mis kirjeldas hoonet suisa eluohhtlikuna. Tehnikaülikooli pareeris selle omakorda, arvates, et isegi

siis, kui paarkümmend aastat midagi ei tehta, seisab hall püsti. Muinsuskaitse jäi endiselt seisukohale: Linnahalli funktsionaalne ja tehnoloogiline kaasajastamine on võimalik ka hoone põhiväärtuste – unikaalse amfiteatrikujulise kontserdiaeni ja bastionaalse välisilme – säilitamise korral; mõõndusi saab teha estakaadi, trepistiku ja jäähalli osas. Arhitektide Liit teatas, et on kategooriliselt lammutamise vastu ning ootab linnavalitsusepoolseid konstruktiivseid samme arhitektuurimälestise kaasajastamiseks ja korrashoiuks.

## 2005 \_\_\_\_\_

Hakati arutama kõrvalkruntide planeeringut Linnahalli säilimisel. Toimus arhitektuurikonkurss, mille võidutöö nägi piirkonda ette liigendatud, linnaruumiliselt mitmekesise välisilmega hooned ning ka 100kohalise jahisadama koos jahtklubi hoonega.

## 2008 \_\_\_\_\_

Lähtuvalt konkursist võeti vastu kõrvalkinnistute detailplaneering, mis annaks võimaluse Linnahalli lähistele jahisadama, kaldapromenaadi, teenindus- ning äripindade ja elamute rajamiseks.

## 2009

Linnavalitsus sõlmis eellepingu USA äriühinguga, mis kuulub Ronald S. Lauderile (Estée Lauder'i pojale), Linnahalli ja selle lähiala kultuuri- ja konverentsikeskuseks muutmiseks. Hetkeoptimismis lubati Linnahall renoveerida isegi kultuuripealinna aastaks 2011. „Peame oluliseks, et investorile oleks üheselt mõistetav Tallinna linnajuhtide nägemus rahvale omaseks saanud Linnahallist,“ teatab linnavalitsus. Avalikkusele tutvustati plaani: esimeses etapis renoveeritaks kontserdisaal ning ehitatakse hotell, vabaajakeskus, messi- ja konverentsikeskuse esimene järk, restoran, kuni kolm tuhat parkimiskohta ning bussi- või trammiliinid sadamaterminalide ja rajatavate keskuste vahele. Teises etapis toimuks sadama (või jahisadama) ehitamine, messi- ja konverentsikeskuse ning hotelli laiendamine. Kõik kulud pidid jääma teise osapoole kanda. Suleti lootusetult amortiseerunud jäähall. Auditi kohaselt

koosnes Linnahalli vara vaid arvel olevast kontserdisaali gobeläänist, mille kohta märgiti, et sellelgi „puudub püsiv väärtus“. Muinsuskaitse võttis eesriide siiski hoiule. Detsembris toimus veel paar etendust ja kontserti ning 27. detsembril 2009 toimus Linnahallis viimane ametlik üritus – loodusfoto aastanäitus.

## 2010

Jaanuarist lõpetatakse Linnahalli tegevus. Sinna jäi tööle 7 inimest, kes tegelevad hoone elementaarse hooldusega (kõetakse vaid niipalju, et sees püsiksid plusskraadid) ja rendiküsimustega. Linnavalitsus pöördus ka rahandusministri poole arutamaks võimalikku ühist

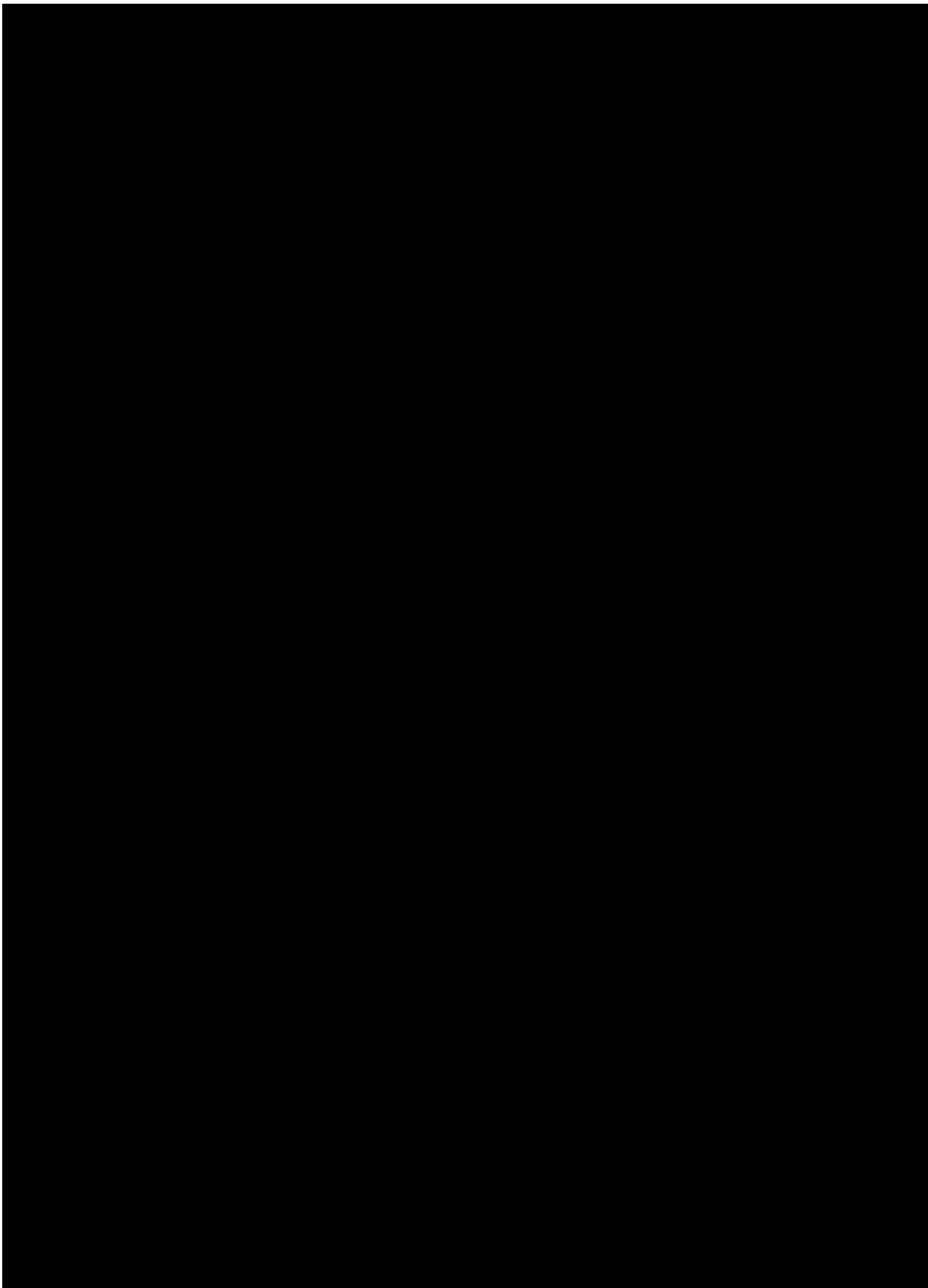
rahastamisplaani, kus riik ja linn oleksid USA suurinvestorile garantii andjaks. Minister kinnitas, et Linnahall ei ole riigi prioriteet. Järelepärimiste ja taustauuringute põhjal väitis rahandusministeerium, et kogu see suur plaan on Tallinna linnavalitsuse hämar finantsskeem, mille eesmärk on riigi garantiiga linnale uus laen võtta.

## 2011

Rahvusoper Estonia juht tuli avalikkuse ette ideega ehitada Linnahall ümber ooperimajaks, mis võiks valmida juba 2018. aastaks, Eesti Vabariigi 100. sünnipäevaks – mõte kuulub suurejooneliste fantaasiate maailma.

## 2012

Kevadel teatas linnavalitsus taas ühisetevõtte edusammudest, väites, et linn võib Linnahalli uute investoritega enam kui 63 miljoni euro suuruse investeeringu kohta lepingu alla kirjutada. Põhilepinguni, mis pidi algselt sõlmitama 2010. aasta mais, pole siiani jõutud ja ilmselt ei jõutagi. Võimalik, et USA investorite ootuses sai hiljuti teoks väike, kuid tähendusrikas samm linna poolt: Linnahalli hiigelkehandi puhastamine grafitist – ettevõtmine, mida võiks võrrelda tuisu ajal lumerookimisega.





# **HÜLJATUD MODERNISM**

# **ABANDONED MODERNISM**

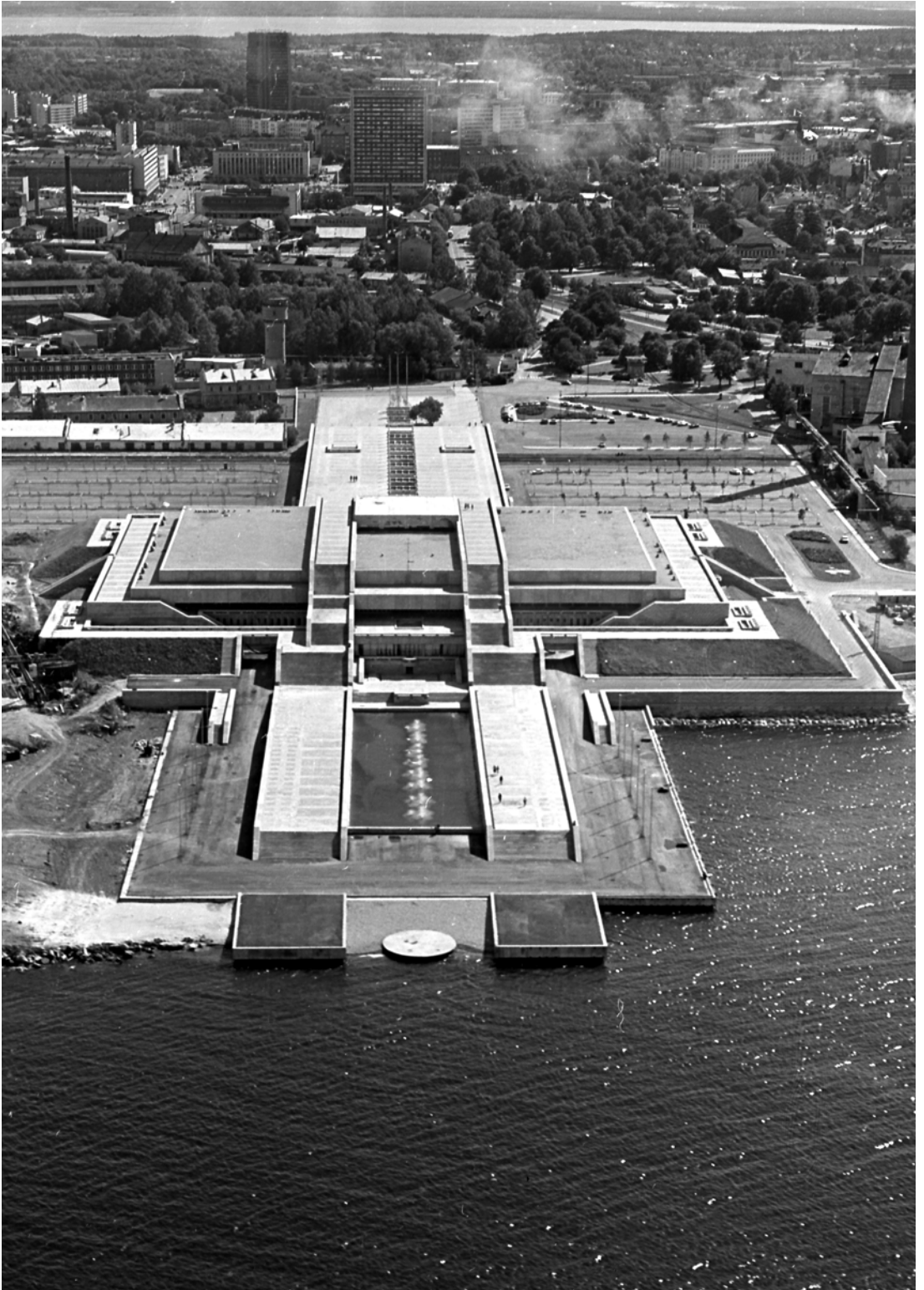
**Indeks. Arhiiv / Index. Archive**

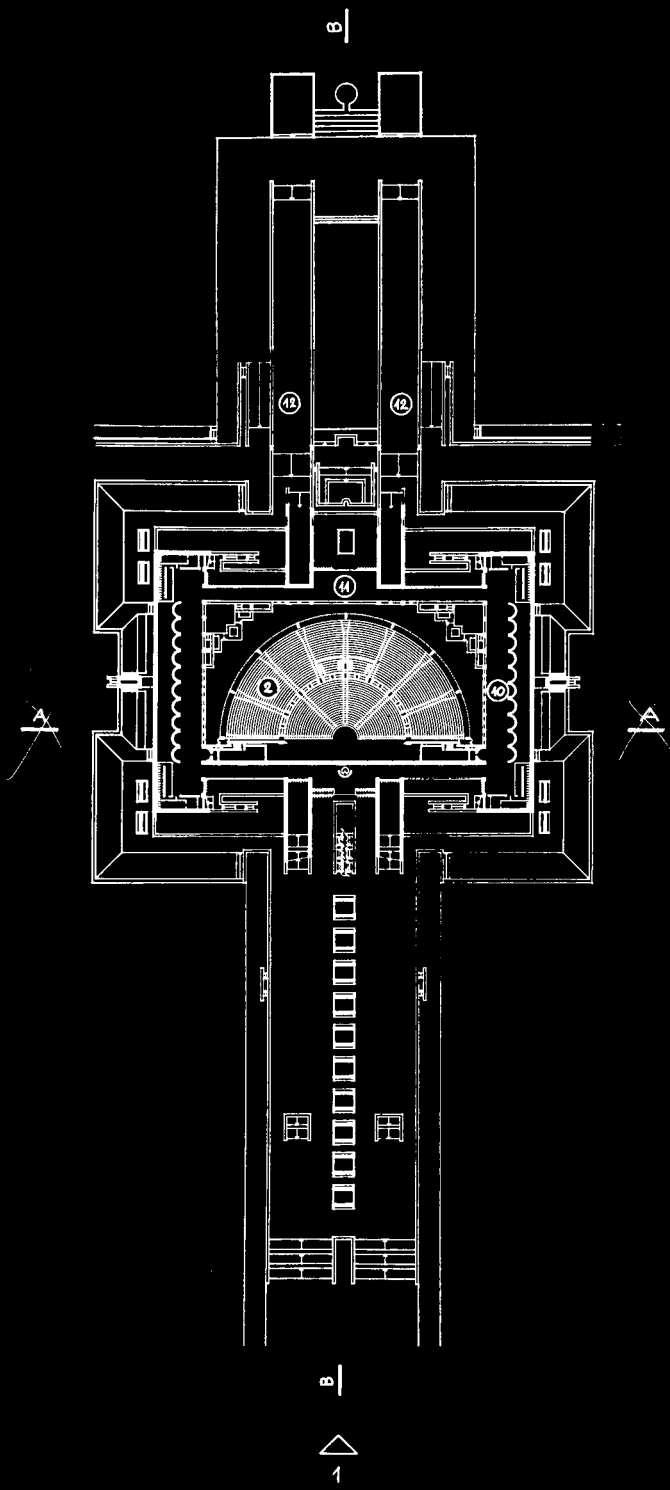


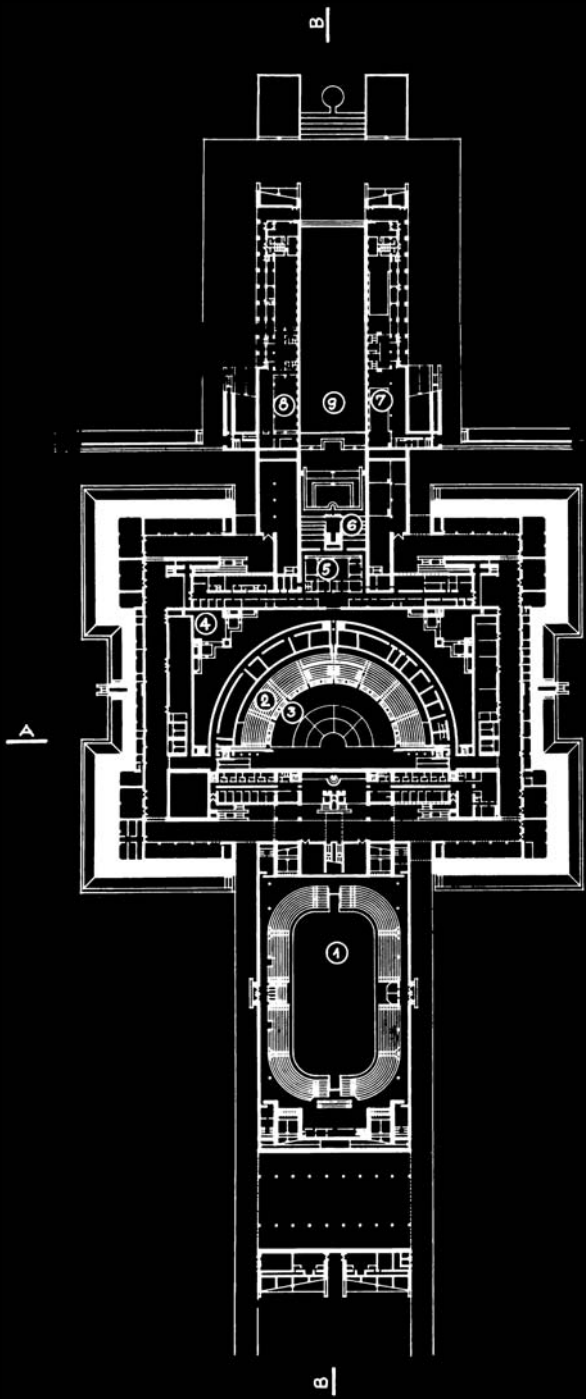
**Tallinna Linnahall.** Eesti Tööstusprojekt 1975-1976, arhitektid Raine Karp ja Riina Altmäe, konstruktor Ago Kuddu, sisearhitektid Ülo Sirp, Mari-Ann Hakk, valmis 1980, jäähall 1981

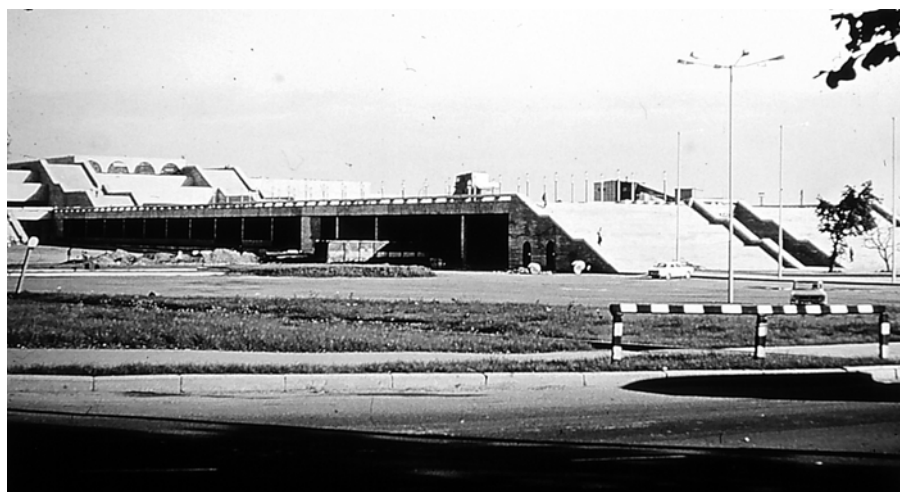
**Linnahall** Culture and Sports Centre. Eesti Tööstusprojekt 1975-1976, architects Raine Karp, Riina Altmäe, structural engineer Ago Kuddu, interior architects Ülo Sirp, Mari-Ann Hakk, completed in 1980, ice arena 1981

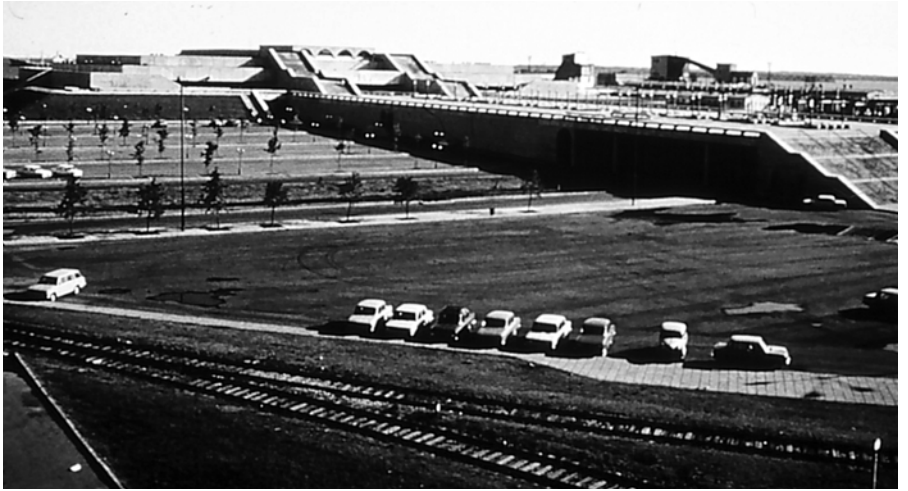
arhiivimaterjal / archive pages: 82-87  
2012 värvileheküljed / color pages: 1-16











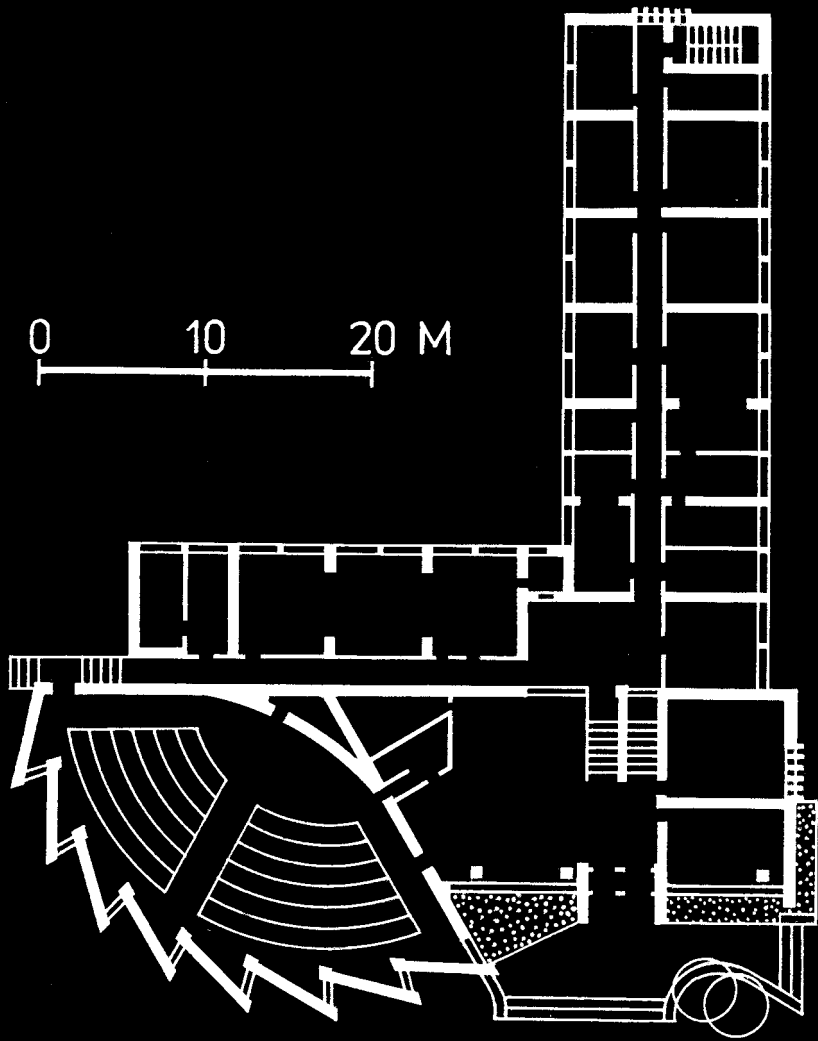
**Põdrangu sovhoosi keskusehoone.** Eesti Maaehitusprojekt 1976, arhitekt Maara Metsal, sisearhitekt Maia Laul, sgrafiitod Eva Jänes, valmis 1977

**Central building of the Põdrangu *sovkhos* (state collective farm).** Eesti Maaehitusprojekt (Estonian Rural Construction Design) 1976, architect Maara Metsal, interior architect Maia Laul, sgraffitos Eva Jänes, completed in 1977

arhiivimaterjal / archive pages: 88-89  
2012 värvileheküljed / color pages: 122-125





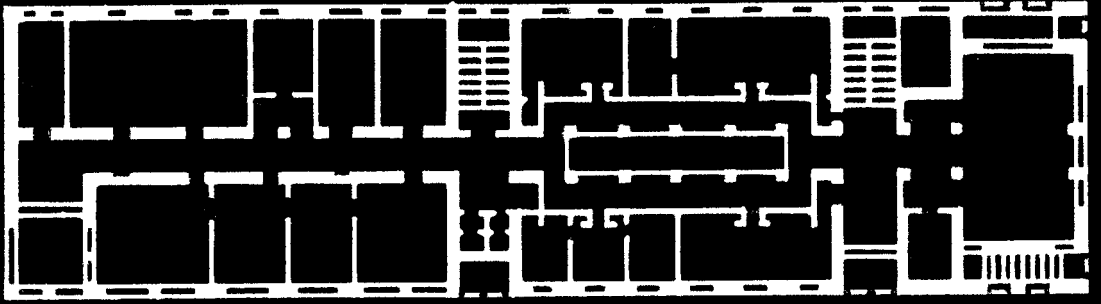


„Oktoobri“ kolhoosi keskusehoone Peetris. EKE  
Projekt 1979, arhitekt Vilen Künnapu, sisearhitekt Mari  
Kurismaa, valmis 1985

**Central building of the October *kolkhoz* (collective  
farm) in Peetri.** EKE Projekt (Estonian Central  
Construction Design) 1979, architect Vilen Künnapu,  
interior architect Mari Kurismaa, completed in 1985

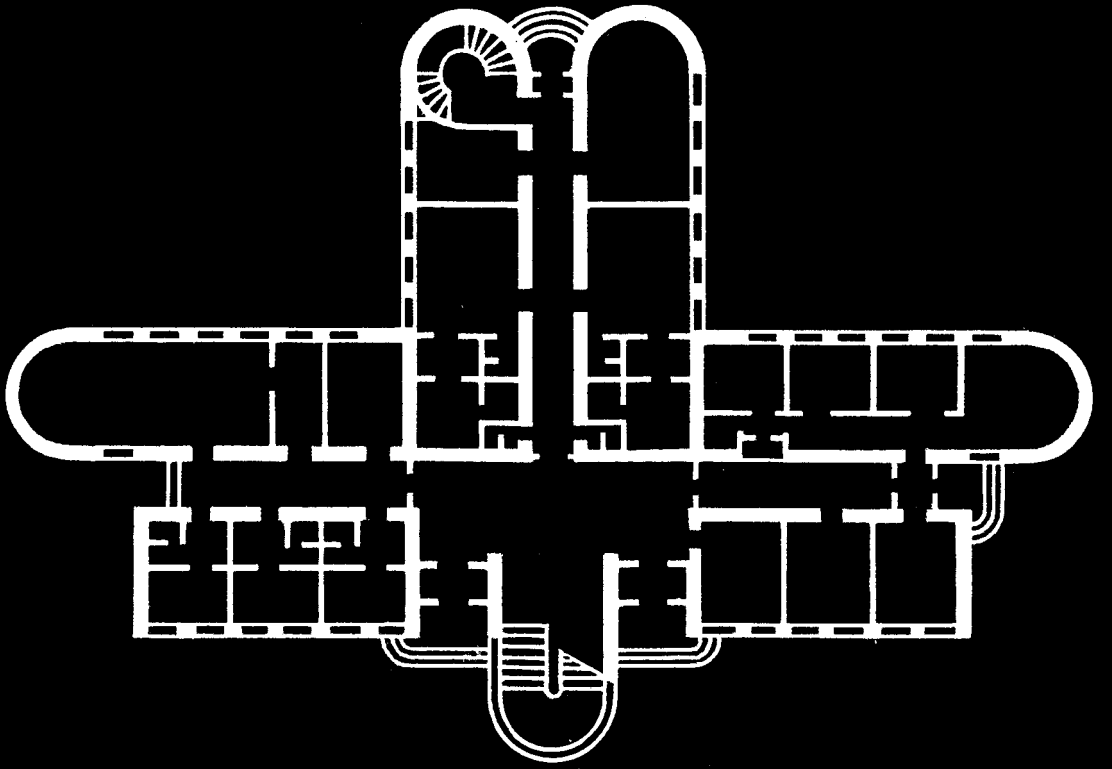
---

arhiivimaterjal / archive pages: 90-91  
2012 värvileheküljed / color pages: 225-233



0 10 20 M

A horizontal scale bar with three segments. The first segment is labeled '0', the second '10', and the third '20 M'. The bar has vertical tick marks at the end of each segment and at the 0, 10, and 20 meter points.



0 10 20 M

**S. M. Kirovi nim näidiskalurikolhoosi keskusehoone  
Omedus. KNKK 1977-79, arhitekt Ado Eigi, valmis 1982**

**Central building of the S. M. Kirov model fishing  
kolkhoz in Omedu. KNKK 1977-79, architect Ado Eigi,  
completed in 1982**

---

arhiivimaterjal / archive pages: 92-93  
2012 värvileheküljed / color pages: 126-127

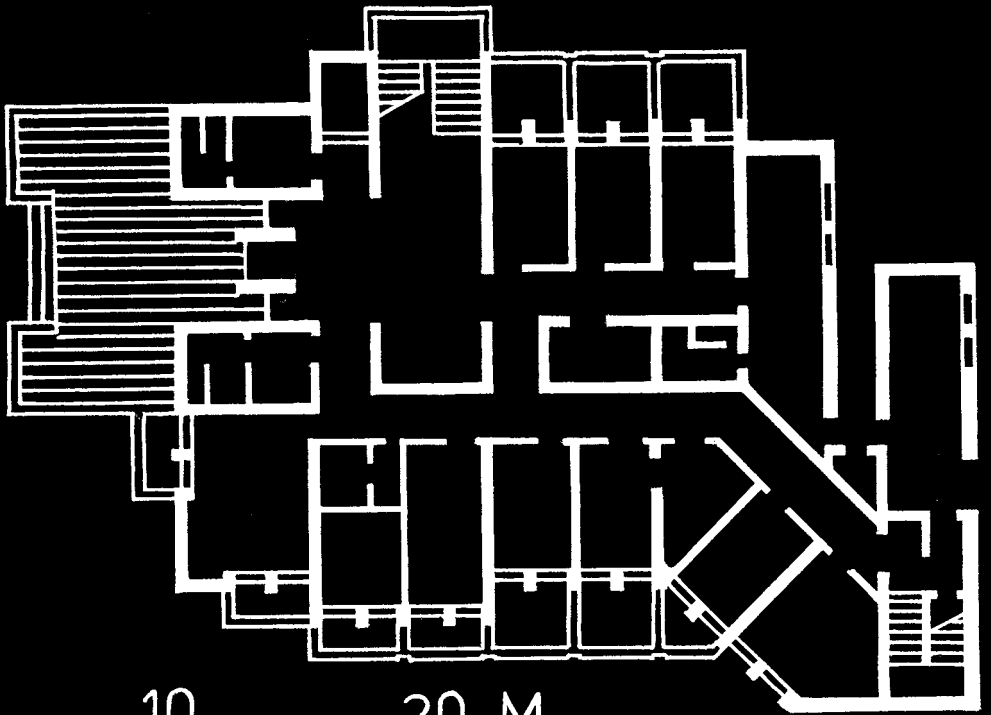
**Laeva sovhoosi keskusehoone.** EKE Projekt 1977,  
arhitekt Toomas Rein, konstruktor Reet Lumiste,  
sisearhitekt Aet Maasik, valmis 1981

**Central building of the Laeva *sovkhos*.** EKE Projekt  
1977, architect Toomas Rein, structural engineer Reet  
Lumiste, interior architect Aet Maasik, completed in 1981

---

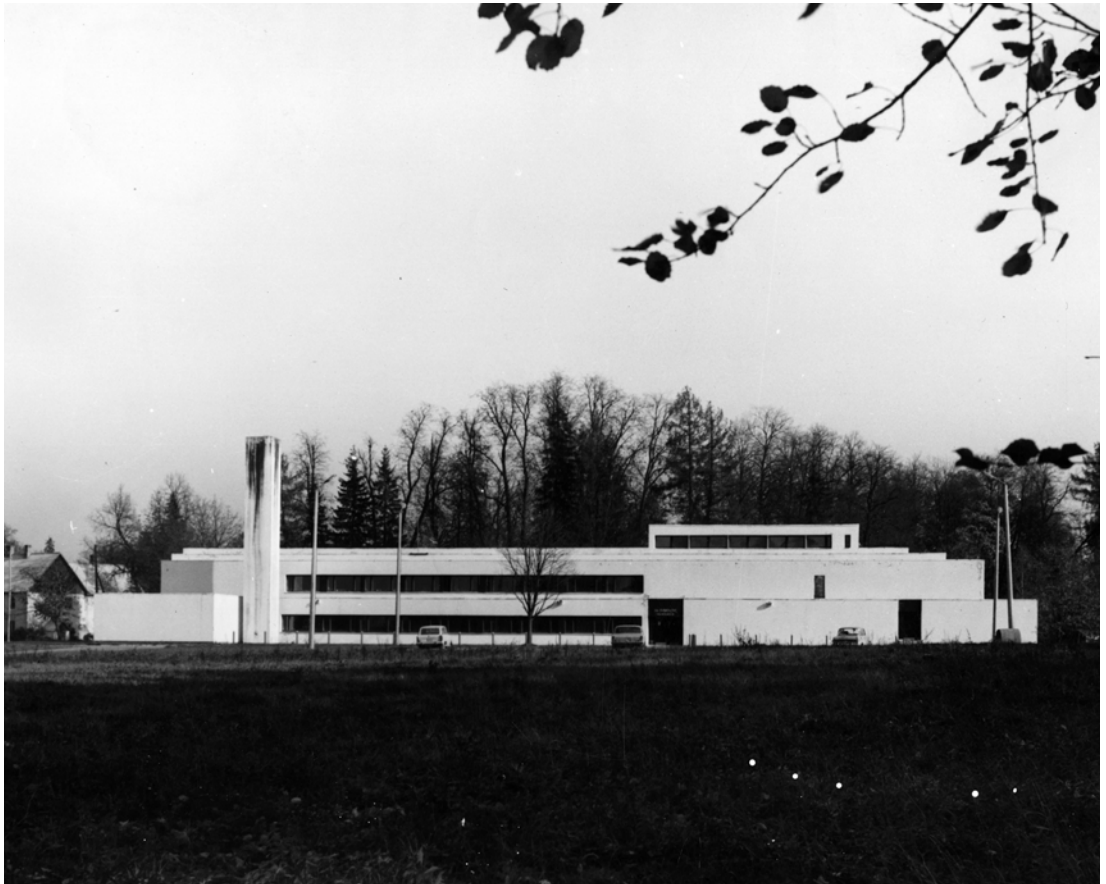
arhiivimaterjal / archive pages: 94-95  
2012 värvileheküljed / color pages: 234-237





0 10 20 M

A horizontal scale bar with three segments. The first segment is labeled '0', the second '10', and the third '20 M'. The bar is a simple white line with vertical tick marks at each segment boundary.

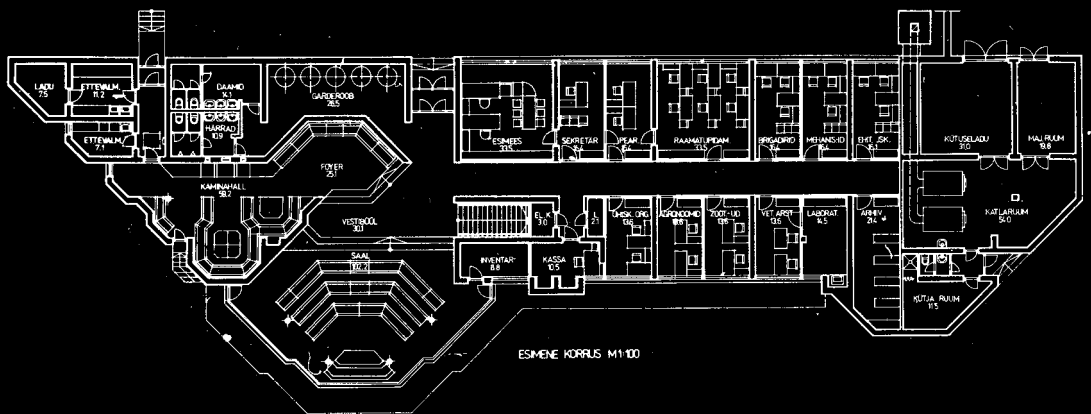


**J. Sverdlovi nim kolhoosi keskusehoone Tsoorus.** EKE Projekt 1969, arhitekt Toomas Rein, konstruktor Jaan Port, sisearhitekt Helle Gans, valmis 1977

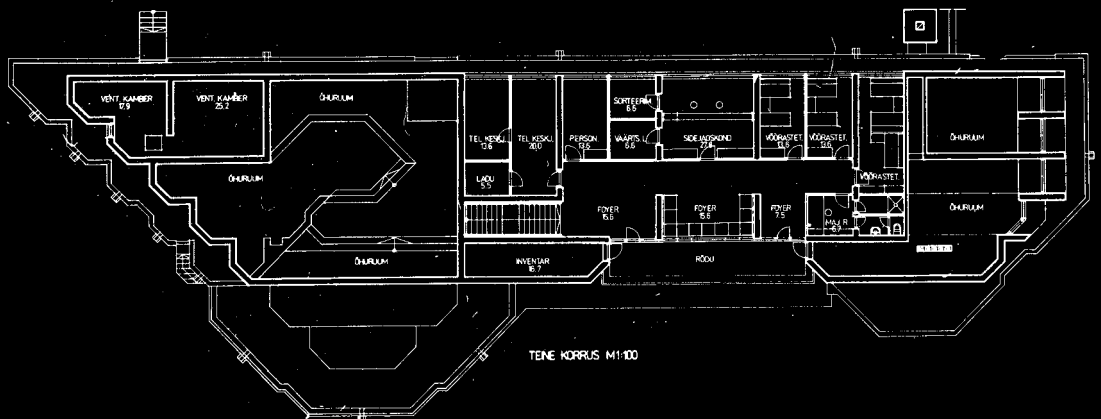
**Central building of the J. Sverdlov *kolkhoz* in Tsooru.** EKE Projekt 1969, architect Toomas Rein, structural engineer Jaan Port, interior architect Helle Gans, completed in 1977

arhiivimaterjal / archive pages: 96-99  
2012 värvileheküljed / color pages: 140-144





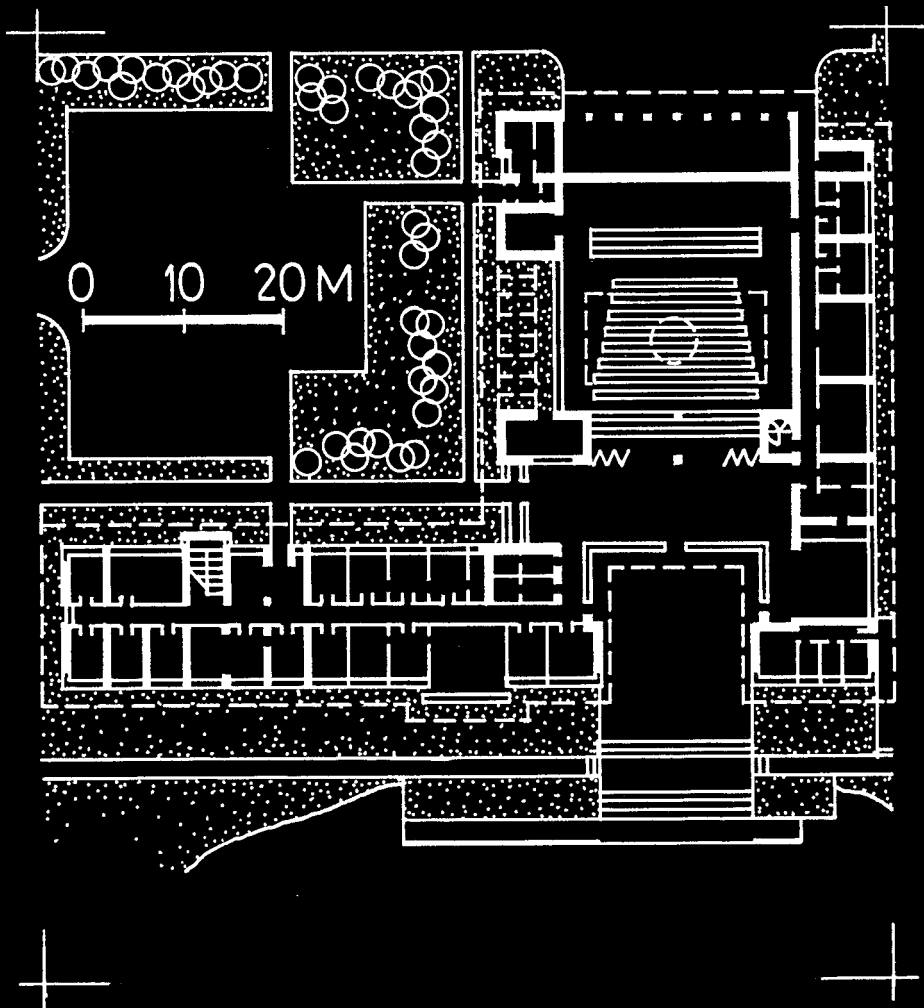
ESIMENE KORRUS M1:100



TENE KORRUS M1:100







**„Linda“ kolhoosi keskusehoone Kobelas. EKE Projekt**  
1969, arhitekt Toomas Rein, konstruktor Jaan Port, sisearhitekt,  
Aulo Padar, valmis 1973

**Central building of the Linda *kolkhoz* in Kobela. EKE**  
Projekt 1969, architect Toomas Rein, structural engineer Jaan  
Port, interior architect Aulo Padar, completed in 1973

---

arhiivimaterjal / archive pages: 100-101

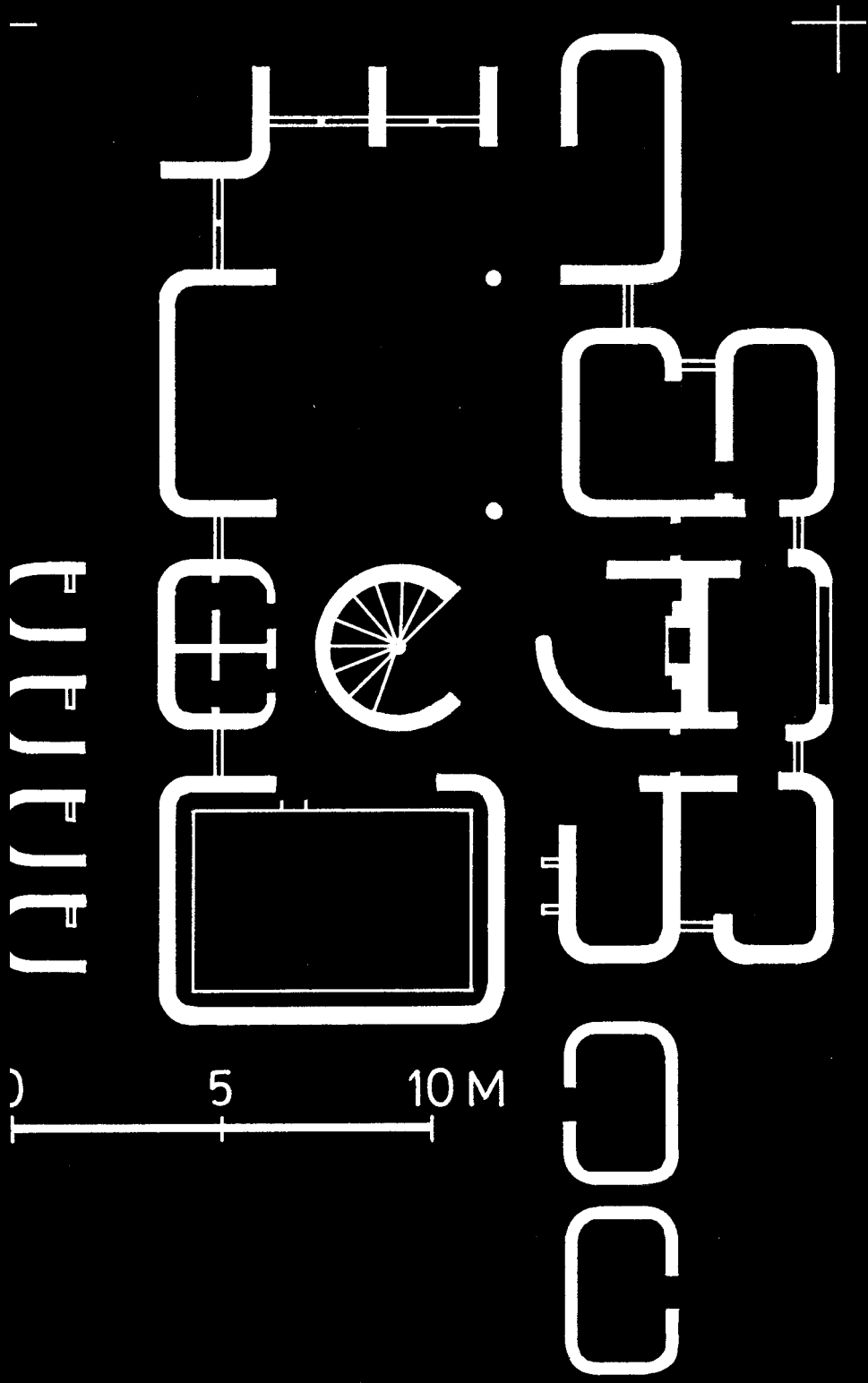


„Linda“ kolhoosi saun-puhkemaja Kobelas. Projekt 1973, arhitekt Toomas Rein, konstruktor Reet Lumiste, sisearhitekt Aulo Padar, valmis 1983

**Sauna-recreational building of the Linda *kolkhoz* in Kobela.** designed in 1973, architect Toomas Rein, structural engineer Reet Lumiste, interior architect Aulo Padar, completed in 1983

arhiivimaterjal / archive pages: 102-103  
2012 värvileheküljed / color pages: 128-131





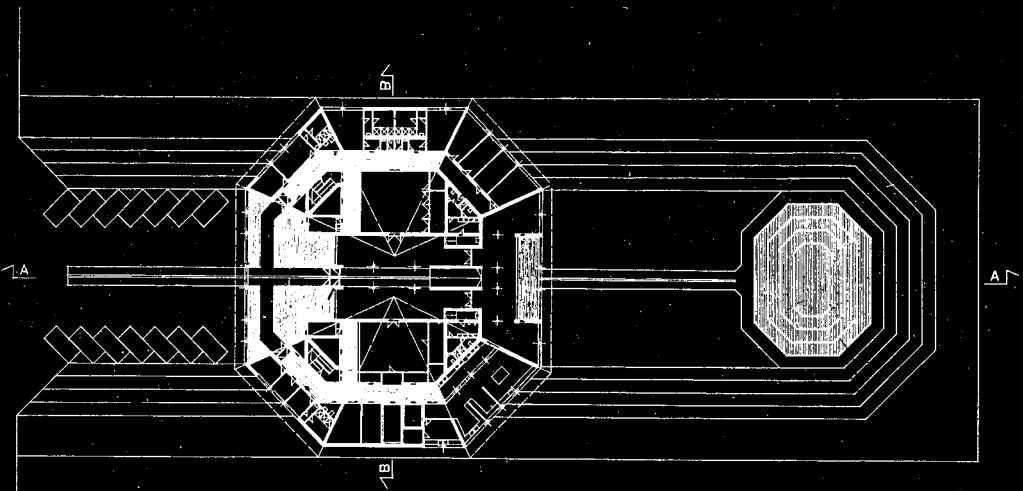


**Rapla KEKi administratiivhoone Raplas.** EKE Projekt 1971, arhitekt Toomas Rein, konstruktorid Jaan Port, Henn Karits, sisearhitekt Aulo Padar, valmis 1977

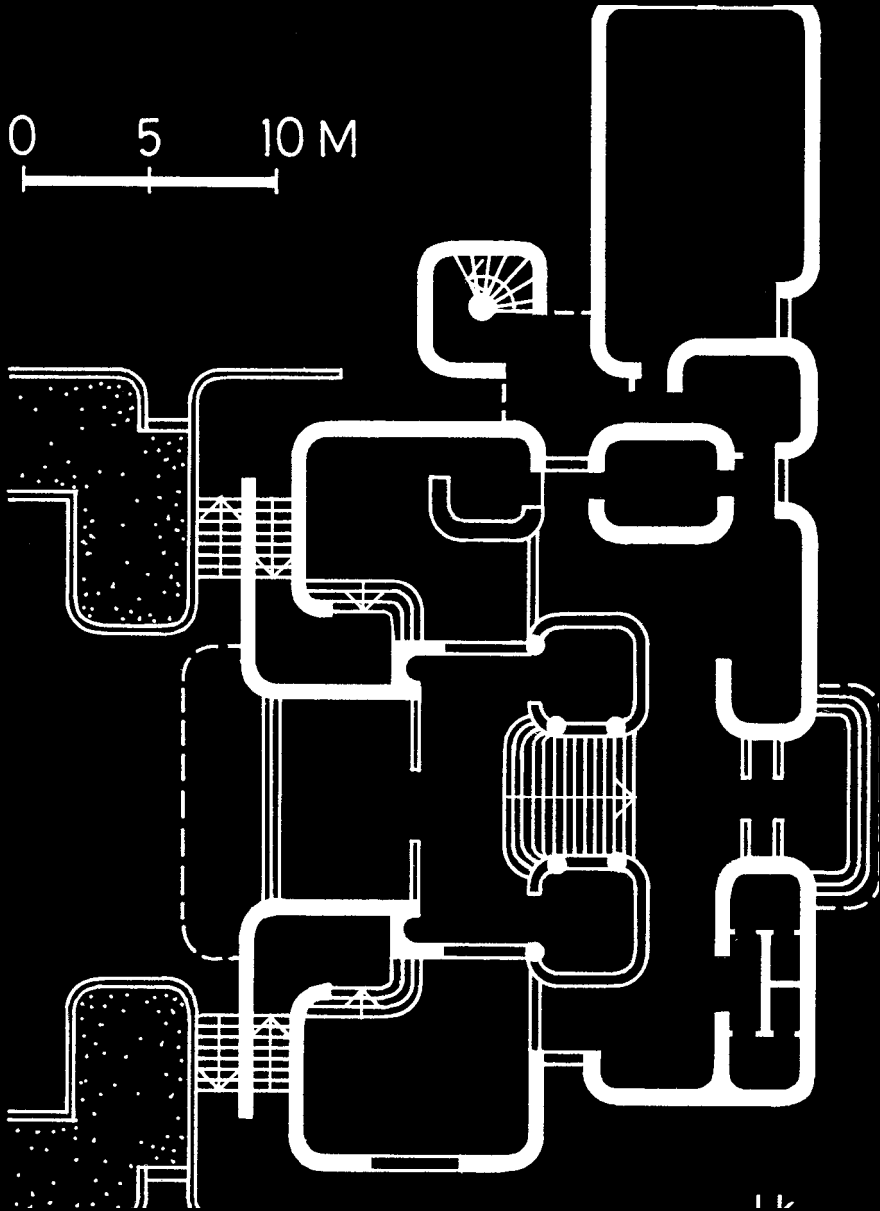
**Rapla KEK (Central Building Cooperative) administrative building.** EKE Projekt 1971, architect Toomas Rein, structural engineers Jaan Port, Henn Karits, interior architect Aulo Padar, completed in 1977

arhiivimaterjal / archive pages: 104-105  
2012 värvileheküljed / color pages: 238-240





ESIMENE KORRUS

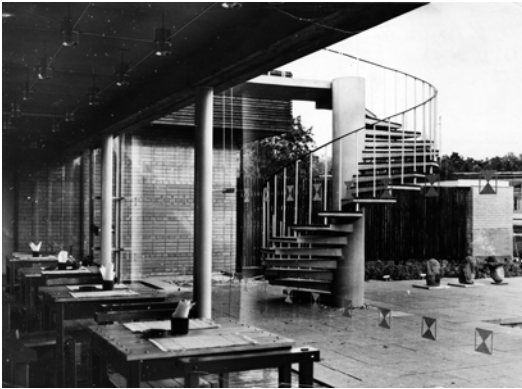




**Ministrite Nõukogu puhkebaasi mängudemaja Valgerannas.**  
EKE Projekt 1975, arhitekt Meeli Truu, sisearhitekt Taevo Gans,  
valmis 1979

**Games building at the Council of Ministers vacation  
complex in Valgeranna.** EKE Projekt 1975, architect Meeli  
Truu, interior architect Taevo Gans, completed in 1979

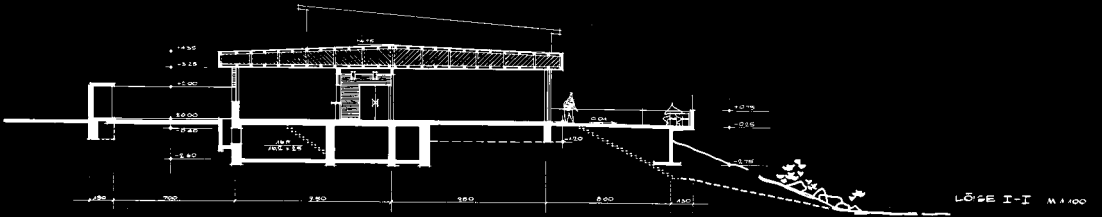
arhiivimaterjal / archive pages: 106-107  
2012 värvileheküljed / color pages: 113-121



**Kohvik Tuljak Tallinnas Pirita teel.** Eesti Maaehitusprojekt 1964, arhitekt Valve Pormeister, sisearhitektid Väino Tamm, Vello Asi, valmis 1966

**Tuljak café on Pirita Road in Tallinn.** Eesti Maaehitusprojekt 1964, architect Valve Pormeister, interior architects Väino Tamm, Vello Asi, completed in 1966

arhiivimaterjal / archive pages: 108-111  
2012 värvileheküljed / color pages: 132-139





































































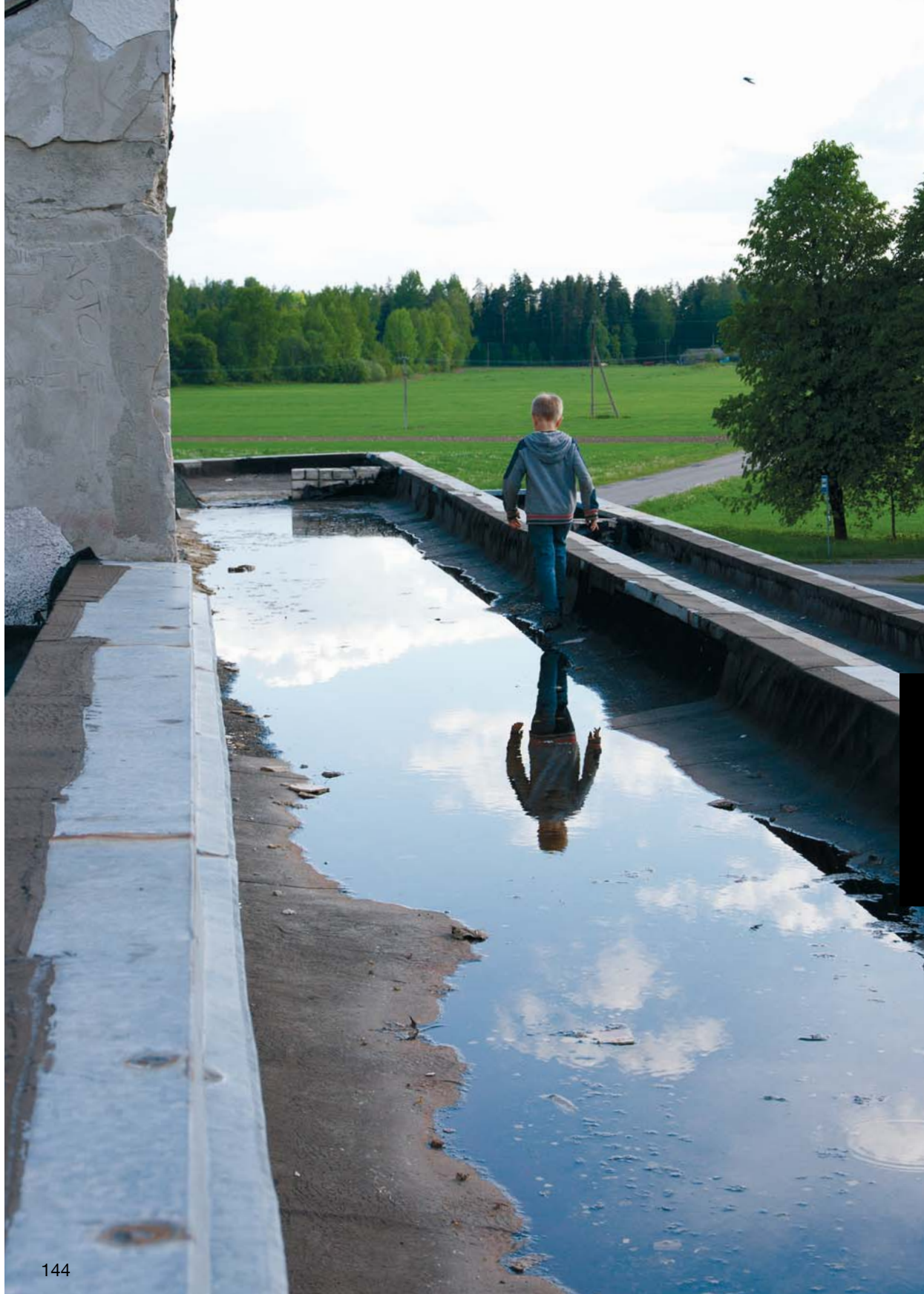




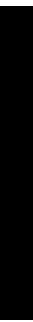














# PERPETUITY OF BUILDINGS

Tõnu Õnnepalu

It is possible that writers and architects fall victim to one and the same illusion from time to time and start believing that they *create* eternity. Naturally they do not create it, they only live in it like all other people and sometimes happen to express it in their works – not eternity itself but rather the perception that we live in eternity. Their works are transitory in and of themselves and that is entirely independent of the durability or flimsiness of the materials they are made of. A book dies as soon as it is forgotten and so does a house. In the case of houses, this is called abandonment. A house can continue to stand for a long time but it is already dead in the most literal sense of the word: life has departed from it. And a book can similarly stand on the shelf for centuries but if nobody remembers it anymore (its content, not just the fact that it exists!), it is also dead because books do not live on shelves but rather in the souls of people.

Yet the death of a book and that of a building is nevertheless not like that of a person: he was and no longer exists. They can be astoundingly tenacious in rising up from the dead. All it takes is for someone to look at it with a gaze that reflects eternity and the old ruins come to life. There are buildings that really are almost eternal on a human scale. I'm not even thinking so much of those old churches that are entirely consciously and purposefully created to demonstrate just that: eternity. Even so, even churches are a good

example in the sense that it is not their external and internal form that is eternal. On the contrary, an eight hundred year old church has been rebuilt (sometimes even completely rebuilt altogether) and refurbished perhaps ten, maybe more times. The continuous transformation of their form is precisely what assures their perpetuity. It is not until form becomes set once and for all that an old building, whether it be a church or something else, starts turning into a museum, which is but one particular type of death (the embalming of a corpse). The point is that regardless of how eternal eternity is, people perceive it slightly differently at different times. Old eternity might not necessarily be recognised anymore, perhaps even because it isn't old enough. It nevertheless appears that of all the arts, it is possible to bring old *forms* to life only in music, perhaps because *that*, that momentary and undying state of being together is clearest in music. Music is actually born at the moment when it is emitted (the existence of recording equipment only clouds that fact), but the laws governing its perception are age-old. The human ear has probably changed very little throughout the time that mankind has existed.

In the case of a house, however, its seemingly very constant form tends to overshadow its transience and the fact that *life* is in that very transience. Houses are created to last. And unlike music or literature, their material dimension is at least as strong as their spiritual dimension. Architecture definitely has something in common with music, yet it has at least as much in common with the art of cooking. Food is for eating and a house is meant to be lived in (one way or another, whether it be a shepherd's hut or a temple). Nobody expects food to be everlasting. On the contrary, it is better when it is fresh. Yet food, its cultivation and gathering, cooking and

baking is one of the most eternal things in our life. We do not think of food when our stomach is full, and do we think of a house if we simply feel good in it? The house comes to mind if the roof starts leaking, the windows become too draughty or the smoke from the stove seeps into the house. It comes to mind if it is too dark or too light, too warm or too cold, too high or too low, too cramped or too large. The truly eternal house is the kind that we almost do not see. Only sometimes on rare occasions when our gaze rests on it and we sentimentally think – on some fine Sunday morning or on a languorous summer evening – oh, what a nice, lovely house we have after all! Only strangers notice this kind of house and if they have the ability to see eternity, they can stop to admire it just like a lovely landscape, river, an ancient tree, or a view into the distance.

A good example of this kind of semi-invisible house is an old farm that remains inhabited and where people have lived for countless generations already. This kind of farm has no age even though a date may be carved into a log in the wall or a doorjamb. Yet we will never know if that date marks the year when a new dwelling was built after a fire, or the year when a new room was added to the house, or the year when its heir was born or the old owner died or when new owners arrived. Dates are important for strangers only. All that is unimportant and relative for native inhabitants. When was that granary built? I don't know, it has always been there.

Or why is that house called the new house if it is so old? Well, it was just built beside the old house. When? I don't remember. I think grandfather built it, but maybe it was his father. It has always been called the new house. The eternity of this kind of place does not lie in the age of the logs that form its walls (though some of them might originate from the dwelling that stood there before the preceding house had been built), but rather in the fact that people have

**Yet the death of a book and that  
of a building is nevertheless not  
like that of a person: he was and  
no longer exists. They can be  
astoundingly tenacious in rising  
up from the dead.**

“always” lived there and people still live there “like they always have” without noticing that this living “like they always have” changes a little all the time. Only when this kind of nest of eternity is abandoned does a different kind of eternity settle in, an eternity that is no longer that of life but of death. Abandoned places also have a feeling about them that they have always been – abandoned. A different kind of post-inhabitation peacefulness prevails in such places.

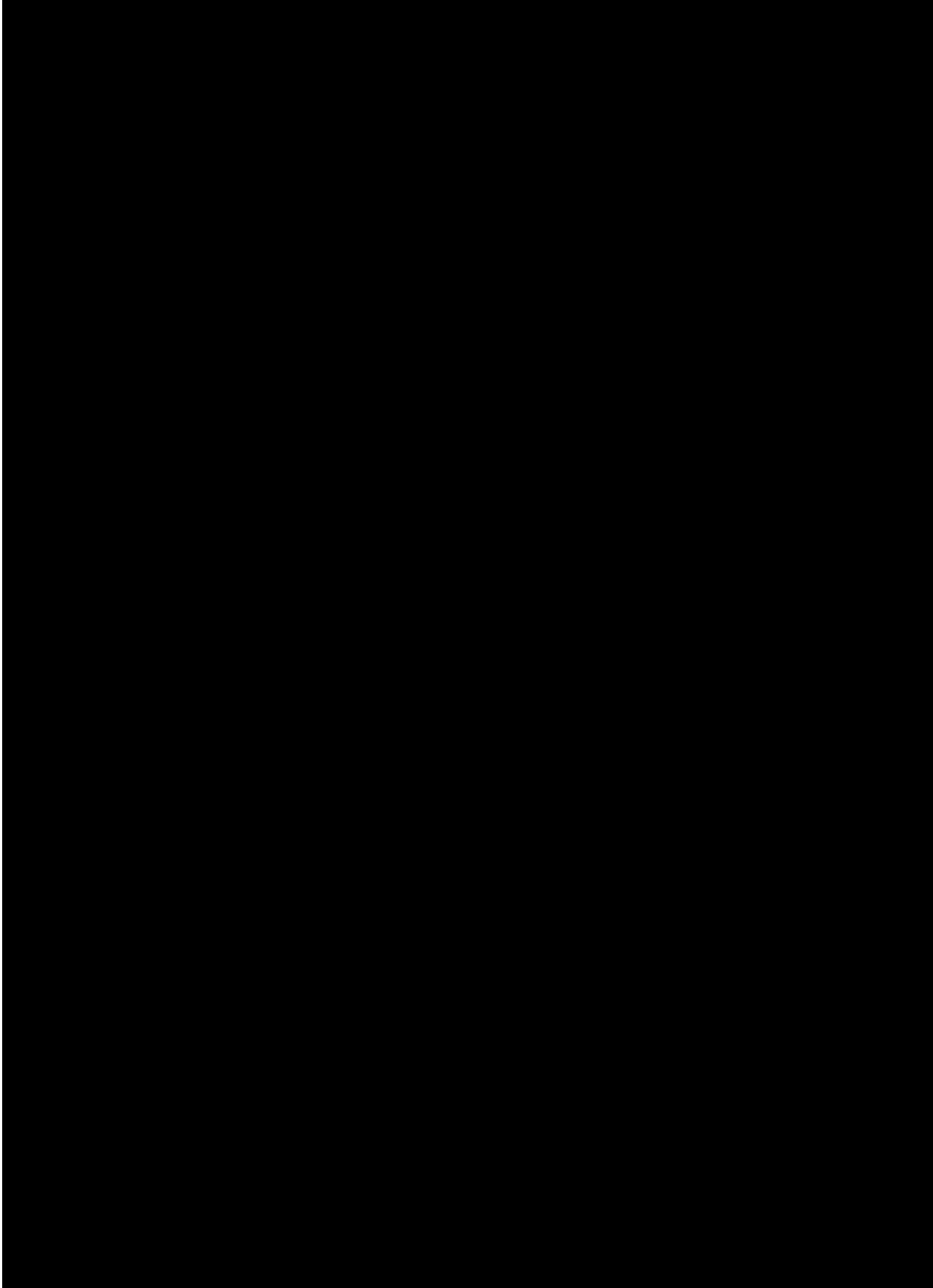
Yet the life of a farmer with its simple materials originating from that same place (wood, thatch, clay, field stones, sand, lime) that is ready at any moment to turn back into that same land without leaving much of a trace – that rural life is a particularly evident and vivid example of how a house is eternal only in its extreme transitoriness, even momentariness. City houses, churches and castles have actually been treated the same way through the ages. They have always been finished and they only live as long as they are not finished. Is a house ultimately anything more permanent than a bird's nest? And is there anything more permanent than a bird's nest? If

the *place* is good, the bird (it is not important if it is *that* particular bird or its chick or some other bird) builds his nest there every year. And if a year is skipped and continuity is disrupted, that is also merely temporary and seeming. It will come again one day and make a nest. Some bird will come some spring one way or another. A truly good place never remains uninhabited for long. And even among bird's nests there are more permanent and more transient nests. The finch weaves a new one every spring but the raven and the eagle merely carry new twigs to their stronghold and fix the old one up again. If the pine tree is strong with plenty of resin, their nest can remain up in the treetop for decades, for many, many generations of birds. One spring it will, of course, become too heavy, or the old tree will ultimately start decaying and the whole structure will fall down from up there. Even in this respect, there is not much difference between a bird's nest and a house for people: everything that has been lifted up off the ground and taken up on high must fall back down again.

But this spring the old raven has not brought his black spouse to the age-old nest to hatch her eggs. He has already built a new one in good time: somewhere nearby and almost exactly as beautiful.

In regard to houses as well, it is not the house itself that is eternal but first of all its location. If its location really is good, something will definitely be built there again one day. And secondly, its purpose. There are purposes that never go out of date. And there are others that appear important but are merely passing fancies. Things go accordingly with houses. It is left neglected like a dress that has gone out of fashion, or not even like a dress that is out of fashion but rather like an item of clothing that is no longer used at all, like a garter belt, for instance. Of course, we very

well know the phenomenon that you can always find something modern in grandmother's clothes closet, as well as the fact that at just a certain age, houses start to seem interesting to us again. It must nevertheless be said that the vast majority of grandmother's wardrobe will not be recycled. An item that could come back into fashion has to have had *style* already when it was fashionable the first time. But what is style? Strangely enough, style is entirely independent of fashion. Its changes are only external. When speaking of houses, style is ultimately nothing more than the perception of the timelessness of place and function. The subjection of fashion and oneself to them. A certain modesty. Everything that does not match the style collapses sooner or later. Or is demolished.



# NOSTALGIA AND THE FUTURE OF SOVIET ARCHITECTURE'S HERITAGE

Triin Ojari

The gigantic Linnahall Concert Hall, close to the ground and crumbling, sprawls in the middle of Tallinn's seashore like a symbolic modernistic mother figure, a concrete fossil whose current situation and future in some respects epitomise the common denominator of Estonia's entire post-war unique architecture. This concert hall was built for the 1980 Moscow Olympic Games, the era's most politicised sports show. It is a singular, monumental mega-structure both architecturally and in its urban construction aspects. It would most likely never have been built in tiny Estonia under any other regime or system of government. The archaic form of the Linnahall, its halls and foyers exude a construction policy characteristic of great powers. It is the only colossus remaining in Tallinn's city centre in its current abandoned state, yet invisible threads connect it to all those countless *kolkhoz* (collective farm) and recreation centres and community cultural centres built mainly in the countryside in the 1970's and 1980's that are no longer needed nowadays in that form – or perhaps we do not know how to make them relevant in their current form. The grandeur and shabbiness of the Soviet era, however banally it may sound, have been permanently banished as part of history and as we all know, history is a very selective discipline. Every era

actively rewrites it and Estonia, which regained its independence and has primarily made nationalism prominent since the 1990's, is no exception in this regard. Soviet era buildings as very clear and powerful signs of the era have as a rule been negatively stigmatised (with the exception of "places of memory" that are important for national culture like the Song Festival Grounds or the National Library building). Their large numbers have been interpreted as the continued existence of totalitarianism. Demolition policy deriving from the business logic of the "new era" was considered the most appropriate way to de-ideologise them.

What is our attitude towards Soviet era architecture nowadays? Are we capable of remembering what was without being stressed out about it while at the same time accepting the changes that have taken place in the meantime? I believe that the perception of Soviet era architecture and cultural heritage and our attitude towards the recent past have shifted compared to the situation 15–20 years ago and have become more diverse. A new generation that does not remember the Soviet era has grown up, right-wing nationality policy has lost its sharp claws in the wave of political globalisation that preaches multiculturalism, and the position of the public sector has become stronger in terms of having a say in social matters. It has always been easy to take the subject matter of architecture and the physical and social environment to the barricades – and the unprecedented defence of the Sakala Centre, a building symbolic of Soviet power, almost led to the erection of such barricades. Broadly speaking, I propose to divide the attitude towards the constructed heritage of the Soviet era into operative and nostalgic approaches, both of which are associated more broadly with the policy of memory and remembering.

## Nostalgia as Practice

The nationalist government that was in power in the early 1990's wished to see Estonian independence primarily as a reversion and to deny the intervening history. This project based on the wishful thinking of historians concerning "major" events did not take into account that everyday stories, the ongoing process of daily life, are lost this way. This is what led to the entire wave of Soviet nostalgia with a vengeance 10 years later.

Andres Kurg, GB, 2005.

It is said that the 20th century began with futuristic utopism and ended with nostalgia. Nostalgia is ordinarily interpreted as longing for another time dimension, whether it be childhood or the time of one's youth, sometimes more distant history altogether. Nostalgia is also seen almost without exception as a certain kind of rebellion against the present time, disregard for progress and the march of time: "The nostalgic desires to turn history into private or collective mythology, to revisit time like space, refusing to surrender to the irreversibility of time that plagues the human condition."<sup>1</sup> Nostalgia is thus in and of itself the hopeless pursuit of a more stable era, in other words one that "stands still", an escape from the current rapidly changing spatial environment to a more secure personal space. Nostalgia for timelessness embodied by traditional forms is also one of the more typical interpretations of postmodernism in architecture.

Tallinn (and to a lesser extent other smaller Estonian cities as well) has gone through a total makeover in the last ten to fifteen years, and this has understandably led to lively discussion of the threshold of physical endurance. Different camps have been formed in the public sphere, like cultural heritage conservators versus developers, civic movements versus developers, municipal authorities versus citizens, architects versus cultural heritage conservators, and so on, all of whom regroup as needed. The topic of preserving historical heritage and preservation of a certain environmental status quo is one of the so-called dividing lines separating the different camps. This defensive reflex concerns city quarters built before the Second World War first and foremost or the architecture of that time. So called Estonian era architecture is everything that architecture from the Soviet period is not: low-density and small scale with traditional forms and décor, with classical street space, with a style of construction based on hand craftsmanship, on the background of an independent country, and so on. At the same time, the Soviet era is a period that most people of today have a direct connection to and have experienced first hand. We remember that city and those rural settlements, and their demolition, reconstruction beyond recognition or inevitable disintegration gives rise to opposition in us towards living in a rhythm of constant "total change". The farther that period recedes from us, the more completely the regime is "forgotten", the more the purely architectural values of buildings start being highlighted as original ambassadors from an era when square metres were not counted in the case of special projects (model project design was subject to strict standards in terms of maximum floor space after all) and the issue of land ownership was not a problem – everything belonged to the state. Naturally, the other side of the same phenomenon has led to a retro wave of Soviet era consumer goods and products in all the so called post-socialist countries and more broadly to a wave of copying the aesthetics of the 1960's and 1970's in pop culture. Nostalgia is spoken of in the study of culture as cultural consumer goods that originate from the experiences of a certain age group



and have become part of the market. "I realise that what is for me an aesthetic game can be problematic for people who have been up against Soviet reality or suffered due to communism," says French philosopher Frédéric Chaubin, who together with successful exhibitions recently also published a luxurious monograph of the to his eyes weird architecture of the Soviet Union.<sup>2</sup> Even in Estonia, an abundance of brands of foodstuffs familiar from the Soviet era are again in production, pop stars of that time carry on in the music world like *perpetuum mobile*, and ironic retro films about summer work camps for university students, television and everyday living conditions of that time are screened. "Soviet retro is in fashion in every kind of packaging," is a typical journalistic fashion guideline from the beginning of the new century.<sup>3</sup> Tallinn's television tower, which was just opened this spring, can be placed in this category as a relatively recent newcomer. Its so called retro-futuristic environment is in some aspects altogether childishly designed – Soviet era aesthetics of outer space derived from films has become fashionable packaging.<sup>4</sup>

It can be said that objectified nostalgia that has been transformed into souvenir-like consumer goods and the tourist-like gaze that seeks a "different kind" of world are umbilically interconnected.

What has been written above does not mean that nostalgia is a yearning for the past with a negative undertone or a development-stifling sentiment. It can also be a critical aspect in the analysis of everyday space and the living environment, as well as the cultural environment, the horizon of mentality as research material.

Nostalgia – including the so-called post-communist viewpoint of it – has been the material of critical interpretation for some ten years in the academic sphere, in architectural and cultural research. The study of the architectural history of Soviet Estonia and taking an interest in the *kolkhoz* centres, residential complexes or design of the 1970's and 1980's is also a part of this interpretation.<sup>5</sup> In some respects, this is the flipside of the predominant nationalist historical writing, the wish to study an era that the official power discourse treats as negative yet in which there is nevertheless so much "living" material, personal memories and spawns of relationships. That is the time of the memories and experience of today's residents of Estonia.

### Operating in Modernism

This calls for a different way of thinking. Instead of cultivating, appropriating, extending, progressing, enlarging, colonising and building it will be a matter of retreating, demolishing, abandoning and returning large areas to nature.

Bik van der Pol. *Cities Disappear*, 2004.

The 20th century has left more building substance, at least in the developed world, than all preceding centuries together. A large portion of this has earned the designation *junkspace*. Much of this has been built under the catchword of public housing and is beset by public scorn. Demolition or reconstruction is in store for much of this space. Cities are in decline and publicly funded building programmes no longer exist. The present time requires different kinds of more flexible space. Post-war Soviet architecture also has its definite cause-and-effect connection – technological innovations hand in hand with political ideology ("good" concrete and mass production, the urbanisation of rural life) where alongside mass construction propagating the idea of equality, there was also the need for creatively

more demanding unique architecture. The reason for this was the state's need to put itself on display (model farms and enterprises, model centres), which remains topical today as well, and the desire of moneyed customers for monuments. The endless mass of concrete in Lasnamäe that is the largest Soviet era residential district and the just as totally ambitious *Kuldne Kodu* (Golden Home) residential project (architect Toomas Rein) commissioned by the Pärnu KEK (Central Building Cooperative) are two sides of the same coin. Well over half of Tallinn's housing is from the Soviet era<sup>6</sup> – most of it, as we know, in the bedroom suburbs of the so-called “hills” – the same phenomenon actually applies throughout Estonia. At least in the everyday sphere, Soviet modernistic architecture is our everyday reality, our living environment that we should relate to constructively and with acceptance, not disregarding or embellishing the problem (*à la* let's demolish all concrete panel buildings and have everyone move into private dwellings). A typical operational model of modernistic urban life evolved from the 1960's through the 1980's, a spatial structure for how and where in the city people live, where they go to work and in what way they spend their leisure time. The new era of independence has paid little attention to living in the city. The main thrust of construction is directed mainly outside of the city. Thus we actually continue to tolerate the so-called spatial practices of the Soviet era to this day.

Upon closer examination, quite a few mini-utopias manifest themselves in this detested modernist ideal city, small carefully thought out worlds – residential complexes built according to unique projects, cleverly planned apartment

buildings, recreation centres, halls, saunas, villas and hotels that all speak of the duplicity of Soviet society. For the record, the “place of memories” of the undersigned's childhood was the social and spatial sphere of a model *kolkhoz* located in Viimsi near Tallinn where the economic vigour of the *kolkhoz* as a capitalist, profit-earning, large socialist enterprise was funnelled into the prosperous local infrastructure, into creating jobs and services along with a clear ambition to create an architecturally high quality environment in every respect. It cannot in the final analysis be said that it differed very much from the suburban utopia of the current prosperous society nor from the ideals of Viimsi as a living environment, which is vigorously suburbanising, even though the difference between the strong central authority of that time and the fragmented real estate development strategies of today is clear. It is also clear that both the Soviet and the current social model produce an elite stratum in their own way – a level in society that had and has the opportunity to consume a different kind of spatial and object environment and to live in its own utopian mini-worlds. The triumphal progress of design, the cult of consumption and an ever more specific spatial culture is a characteristic trait of post-war Western society which actually applied on both sides of the Iron Curtain (with certain reservations, of course).

The more idealist people among us have thought that the baby should not be thrown out with the bathwater and that even nowadays, we should learn from modernism's boldness in criticising the status quo and believe in the creation of a better world. The appreciation of the quality architecture of the Soviet era and in the best case, its creative use – not destruction – would naturally be part of this worldview. From this point onward, the question emerges of how to carry on under the current conditions of total neo-liberalism under the watchful gaze of private interests: what to preserve in this case and how much, how to draw the line between mass architecture and original architecture. As we have seen above, Estonia's official discourse of power with its nationalist conservative disposition relates quite negatively to preserving the post-war architectural or object environment

Political history has totally reshaped the country's economic geography. Based on the location logic that is primary in contemporary real estate business, it is inevitable that former *kolkhoz* and cultural centres in peripheral areas slowly fade away and become overgrown with grass and weeds. Like it or not, the life span of these buildings falls in the area of fifty years.

(excluding any detached phenomenon borne by the consumer logic of the business world). In the language of numbers: of the 5200 current national architectural monuments, only barely 40 are from the Soviet era and most of those in Tallinn. A certain temporal-spatial expansion is nevertheless taking place in governmental appraisals. The architectural heritage of the 20th century has been mapped out by now in all the counties of Estonia,<sup>7</sup> in the course of which about 750 objects from the post-war era among others have been selected – from bus stop pavilions to summer cottages. About 40 *kolkhoz* centres, seven movie theatres, about a dozen recreation complexes and the same number of summer cottages and bus stop pavilions (*sic!*), fifty stores and over 160 apartment buildings or single family dwellings, one drying kiln, and so on, have been entered on this imaginary map of Soviet modernism. Slightly more than 60 of them are marked as being abandoned – the best known of them are for example the *kolkhoz* centres in Tsooru (architect Toomas Rein, 1977), Peetri (architect Vilen Künnapu, 1979), Laeva (architect Toomas Rein, 1978), and Põdrangu (architect Maara Metsal, 1977), yet also the Harju KEK recreational buildings in Aegviidu, the Kobela *kolkhoz* sauna (both by architect Toomas Rein) or Viimsi Secondary School (architect Rein Hansberg, 1981).

As of 2009, the largest building, Tallinn's Linnahall can also be added to this list, though it has actually been officially protected for years already. It is understandable that lists and folders of documents do not actually protect anything, not even PR work and the shaping of public opinion.

Recycling? Some of the smaller central buildings in the countryside have been converted into dwellings or schools. It is somewhat easier to carry on with the former function or to find a new one in buildings subject to heritage conservation in the capital – the Academy of Sciences library from the early 1960's continues to function as a university library, one hall of the Stalinist *Sõprus* (Friendship) movie theatre has easily been turned into a night club, the Communist Party Central Committee building on Rävala puistee now serves as the Ministry of Foreign Affairs, and the Kalev sports hall, the *Lillepaviljon* (Flower Pavilion) and the main building of the Technical University (all with architecture characteristic of the 1960's) continue to successfully function nowadays as well. The Linnahall, on the other hand, is an example where in terms of form, everything would appear to be excellent – a first-rate location considering the current trend to vitalise the post-industrial seashore, public ownership, an extraordinary urban planning solution, landmark status, a spatial layout that accommodates many different kinds of activities, cool-post-pop-retro-vintage design, and so on. Essentially, however, it is on the brink of collapse, suffering from a lack of money and ideas. Cultural capital "sells". Paradigms of the creative city and a contemporary individualised approach to urban space operate, and at the same time, that means that public authority cannot treat urban space as an arena for economic growth, as real estate business. Public authority should create conditions for the city's multilayered life rhythm, diversify urban event spaces as well as activities because people come here to seek active and pulsating life, and the corresponding environment

**One of the essential values of  
buildings is in their stories –  
whether or not they are borne  
from the nostalgia of yearning  
– and this in turn affects  
their productive value, future,  
and our attitude towards our  
surroundings.**

and space. Architectural heritage, including Soviet heritage, has its indispensable role in all this and according to initial appraisals, we still have quite a lot of post-war heritage left as a whole.

The architectural environment is never really finished, final, or a complete whole with predetermined value judgements, even though different institutions like cultural heritage conservation, the municipal planning department, real estate firms, and others would like to see it this way. We reinterpret and reappraise things again and again. Physical space is a source of continuous tension and thus it is also continually changing.

One of the essential values of buildings is in their stories – whether or not they are borne from the nostalgia of yearning – and this in turn affects their productive value, future, and our attitude towards our surroundings.

1 \_\_\_\_\_  
Boym, Svetlana. *The Future of Nostalgia*. New York, 2001, pg. 13.

2 \_\_\_\_\_  
Väljas, Mait. Fotorännak Nõukogudemaal (Intervjuu Frédéric Chaubiniga). – Sirp, 13 April 2012. Chaubin has put together a popular exhibition of photographs taken in 2003–2010 of the architecture of the former land of the Soviets (this was displayed in the spring of 2012 at the Estonian Museum of Architecture as well) and his book the size of a brick entitled *CCCP: Cosmic Communist Constructions Photographed by Frédéric Chaubin* was published in 2011.

3 \_\_\_\_\_  
Jõesaar, Anu. 8. märts, elujõuline retro. – Eesti Päevaleht, 8 March 2000.

4 \_\_\_\_\_  
The concrete television tower opened in 1980 and KOKO Architects (architects Andrus Kõresaar, Raivo Kotov, interior architects Raili Paling and Liis Lindvere) reconstructed it in 2012 into a multifunctional tourist attraction with financing from the European Regional Development Fund. According to the architects themselves, they “watched the film *Hukkunud Alpinisti hotell* and episodes of *Star Wars* for days on end. The *Sojuzmultfilm* animated film masterpiece *Secret of the Third Planet* also played an important role”. (See Karin Paulus, Tuunitud retro-futu teletorn. – Eesti Ekspress, 7 April 2012).

5 \_\_\_\_\_  
For instance, over 30 bachelor’s or master’s dissertations on art or architecture from the Soviet era have been completed since 1996 at the Estonian Academy of Arts Institute of Art History, see [http://www.artun.ee/index.php?lang=est&main\\_id=107](http://www.artun.ee/index.php?lang=est&main_id=107) (viewed on 12 May 2012).

6 \_\_\_\_\_  
109 000 of the capital’s 189 900 housing units were built in the Soviet era. See Tallinn. Elamufond ja ehitustegevus, 2007, <http://www.tallinn.ee/est/g4064s32451> (viewed on 13 May 2012).

7 \_\_\_\_\_  
Taking stock of 20th century architecture. Joint project of the National Heritage Board, the Tallinn Culture and Heritage Department, the Estonian Academy of Arts, and others, which began in 2007. See further <http://www.muinas.ee/muinususkaitsetegevus/projektid/arhitektuuri-inventeerimine> (viewed on 13 May 2012).

# A RESTORER'S INSIGHT INTO 20TH CENTURY BUILDING MATERIALS IN ESTONIA

Maris Suits

The 20th century radically changed our notion of construction – new ways of building and modern materials made it possible to build completely different kinds of buildings. The first half of the century passed in a relatively old traditional spirit in Estonian construction. With the exception of isolated architectural objects primarily in the industrial and military spheres, modern materials and methods of construction were little used prior to the Second World War. The tradition of inexpensive wooden construction tenaciously persisted. Thus in 1935, for instance, 83% of dwellings in Estonian cities still had walls made of logs or wooden framework. Modern breezes joined in the local architectural scene primarily through copying of external form. Estonia's modern-looking functionalist box-houses from the 1930's appear to allude to reinforced concrete according to the language of their form taken from Western examples, yet in reality, they conceal either traditional massive brick walls or even altogether vertical board construction under their white plaster surfaces.

The early years of the Soviet period did not bring significant change in the use of building materials. Mainly, the flammable method of wooden construction was replaced by brick construction that was just as old fashioned and

required a great deal of hand craftsmanship. In 1955, industrialised construction was adopted as the new direction throughout the Soviet Union. Several years passed, however, before technological possibilities caught up to grandiose words in Estonia. Until then, brick construction continued for lack of anything better, whereas silica brick construction was prevalent. The first factory manufacturing reinforced concrete components that could be assembled was started up in Estonia in 1960 and thus the industrialised construction method that had by then already lost its popularity in the West finally arrived in Estonia as well. The greatest change in paradigm in the use of building materials in Estonia took place right in the 1960's. That is when materials that are nowadays associated with the Soviet period started being manufactured and extensively used locally – eternit, saturated roof felt, several different kinds of polymer materials, and so on.

It is impossible to determine more precisely how long 20th century building materials will hold up. This depends to a great extent on the "working conditions" of the material – to what extent that material is at the mercy of rain, freezing cold, sunshine, wind and living nature. Under good conditions, stone materials like bricks and concrete can last for centuries but if the roof leaks, the building can turn into ruins in a couple of decades already.

The regular maintenance of buildings also assures a long life for its materials. Negligence and a lack of maintenance are the main reason why Estonia's 20th century heritage tends to fall apart. The absence of the feeling of ownership and the fact that people are not accustomed to looking after buildings are attitudes from the Soviet era that linger stubbornly – dealing with commonly owned property was always

somebody else's business. In the case of modern materials, there is also the additional notion that new materials do not require any maintenance and last endlessly on their own. Manufacturers of building materials have cultivated this myth of perpetuity for over a hundred years already. A good example of this is the trademark *Eternit* (patented in 1901) derived from the Latin word *aeternus* and alluding to everlastingness, which in many countries has become the general term for asbestos cement slabs. Eternit was still presented as an everlasting material in Estonia's periodical for technology enthusiasts even immediately prior to the Second World War.<sup>1</sup> Belief in the maintenance-free nature of modern materials has carried on through the 20th century and continues to influence people's way of thinking. On the other hand, it must naturally be admitted that in the case of many contemporary materials, the opportunity for effective maintenance and restoration truly is practically nonexistent. Unfortunately, this does not at all mean that they are everlasting, rather on the contrary, if the material wears out in a few decades, it has to be completely replaced.

A specific problem that has been discussed a great deal in terms of Soviet era building materials is their poor quality and sloppy attitude towards construction. Ceramic clay bricks were a serious headache since their quality was extremely erratic and generally speaking on the shoddy side. Complaints spread in the 1950's already that red bricks that could be left unplastered were in short supply.<sup>2</sup> In more conspicuous cases, bricks fell out of walls even after just one winter. The situation concerning grate bricks and hollow bricks was especially bad. They have massively crumbled into shards and have thus become a kind of symbol of Soviet era poor quality material. The quality of silica bricks that were in use as an alternative was more stable but a very large portion of the bricks were broken in the course of transportation – for instance, 30-40% of the bricks that arrived in Narva from Tallinn's Männiku factory in the early

1970's were appraised as broken and up to 10% were altogether useless. Considering that builders in Narva received nearly half a million bricks from the Männiku factory every month, the figures are rather thought provoking.<sup>3</sup> Under the conditions of the generally poor attitude towards work, the industrial method of construction, where a large portion of the building was completed in the more or less controlled conditions of the factory, was more of a blessing. It is nevertheless true that the technology for manufacturing reinforced concrete panels was not perfect either. The concrete was processed at too high a temperature, which is why it did not harden properly to completion in the production cycle and was left with an indeterminate structure.<sup>4</sup> Similarly, the rusty iron reinforcements of that time in the panels are like time fuse bombs. We could continue at length to point out examples of the poor quality of Soviet era materials. There were doubts concerning most building materials and good architectural ideas were often bogged down by poor implementation.

Due to the aging of materials, a large portion of the heritage of the 20th century is by now in a state that requires restoration. The materials of modern times are more problematic for the restorer compared to traditional building materials. They do not contain within themselves experiences that have been burnished into knowledge through the centuries and they behave unpredictably as they age. A number of philosophical as well as technical questions emerge in restoration. Are mass produced materials such as eternit worth painstaking and time-consuming conservation or could they be replaced by contemporary analogues? What can materials used in those times that have by now been eliminated from production be replaced with? What should be done with white plastic panels that have turned yellow over time and look dubiously brittle? The technically most problematic elements are various interior finishing materials – plastic wall panels, linoleums, carpet coverings. On the one hand, they become outmoded the quickest both physically and in spirit, and furthermore, there is scant knowledge necessary for conserving these kinds of materials. Each conservation job of this

## **The rusty iron** **reinforcements of that time** **in the panels are like time** **fuse bombs.**

kind is a large, labour-intensive special project that is not lightly undertaken. The restoration of brick walls and monolithic reinforced concrete carcasses is more commonplace. The restoration of contemporary brick walls, however, does not fundamentally differ from the repair of historical brick walls – bricks have to be replaced one by one and the joints have to be filled again with mortar. The repair of reinforced concrete, the cleaning of rust off of reinforcement bars and if necessary the installation of additional reinforcement are also quite ordinary jobs already for the contemporary building restorer.

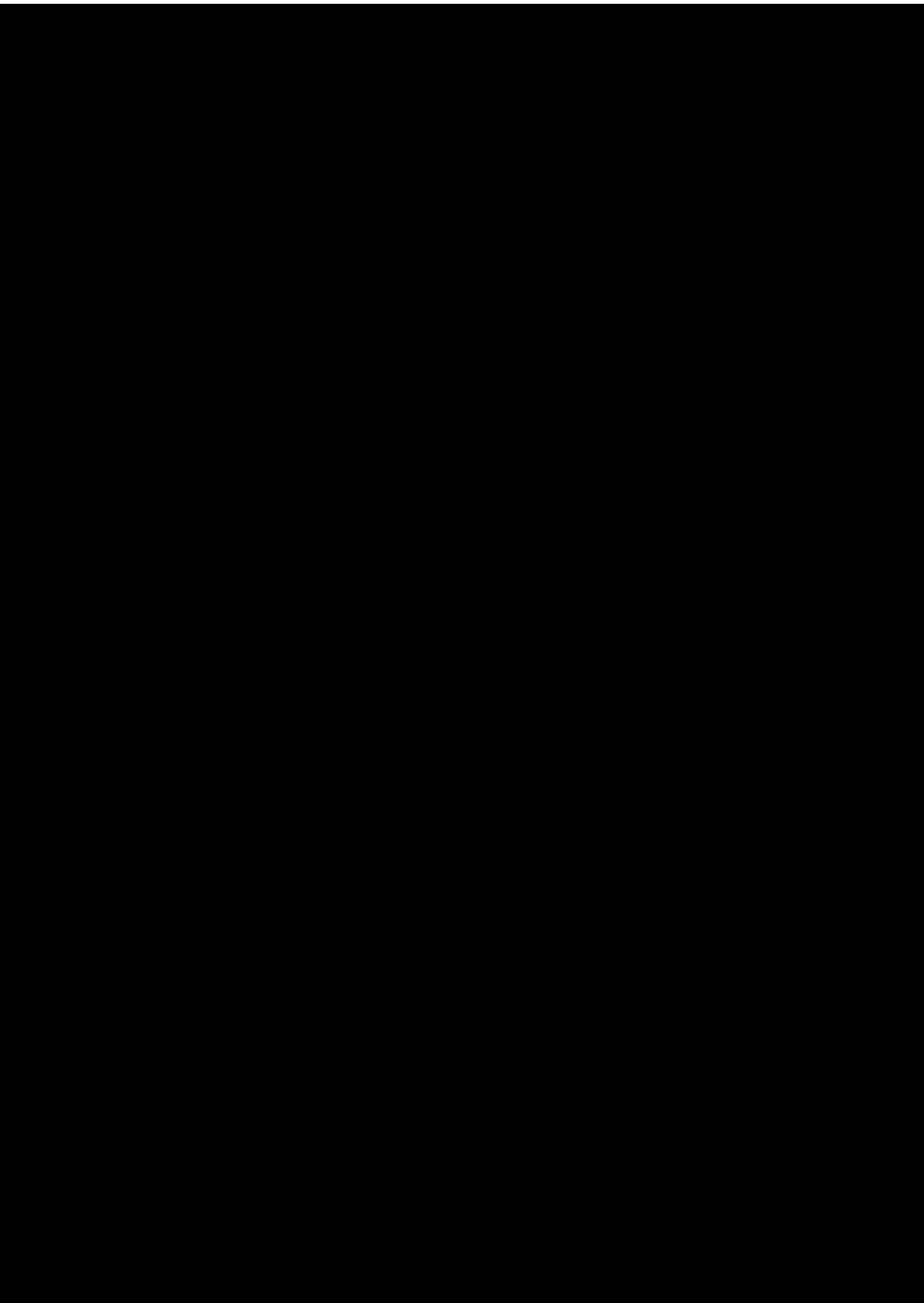
The feasibility of restoration depends on the volume of work involved. If the useful life of a building can successfully be extended with relatively little effort – such as for instance patching up a roof that has started leaking – it is of course an environmentally conservational and rational approach. On the other hand, in the case of large-scale restoration jobs, the construction of a new equivalent building would ordinarily be cheaper. History, however, cannot be converted into money alone. Thus there is still reason to try to preserve the best of our architecture from the last century. Immense resources are not actually necessary for the elementary preservation of buildings. By keeping precipitation water away from the structural elements and the hands of people with bad intentions away from the building's interior, today's abandoned pearls of modernism just might manage to wait until another use is found for them.

1 \_\_\_\_\_  
Grauen, Andres. Eterniit on põline. – Tehnika Kõigile, IV aastakäik, 1939, pg. 232.

2 \_\_\_\_\_  
Oruvee, Helmut. Meie elamuehituse viimistlustööde kvaliteedist. – Ehitus ja Ehitusmaterjalid, 1959, nr 4, pg. 19.

3 \_\_\_\_\_  
75 aastat silikaattelliste tootmisest Eestis: ülevaade tootmiskoondise „Silikaat” tegevusest. Koostanud V. Vende, A. Hermlin. Tallinn, 1985, pg. 89.

4 \_\_\_\_\_  
Eesti eluasemefondi suurpaneel-korterelamute ehitustehniline seisukord ning prognoositav eluiga. Uuringu lõppraport. Tallinna Tehnikaülikool, 2009, pg. 10.





# HOW MANY LIVES DOES A BUILDING HAVE?

Alari Allik

Houses have generally been built of wood in Japan, and this has been characteristic of Estonians as well. It is said that wood breathes and has its own life. The roots of this notion go back to the ancient past. Japan's oldest story about a tree with a soul that brings the things made of it to life originates from the first written text entitled *Records of Events of Old*,<sup>1</sup> which tells of the undertakings of emperor Nitoku:

*During his honourable reign, a large tree towered west of the Tonoki River. The shadow of this tree extended in the rays of the morning sun to Awaji Island and towered in the rays of the evening sun over Takayasu Mountain. He cut this tree down and built a boat for himself that glided quickly over the waves. He gave the boat a name and started calling it Kareno ('dried meadow'). This boat was used to go to Awaji Island every morning and evening to draw fresh water to offer it to the emperor to drink. When the boat broke, its pieces were used to burn salt, and he made a koto for himself out of what was left over from the burning. The sound of that koto could be heard as far as seven villages away. Thus he sang:*

*I burned a boat for salt,  
what was left became a koto.  
Thus I play now:  
from the pebble-covered bottom  
of the Yura Straits  
with a swish and a rustle  
supple seaweed bobs up.*

This is presumably one of the world's oldest stories of recycling. The emperor ordered a boat to be made of wood, the boat was later made into a *koto*\* and the remaining wood was used as

firewood.<sup>2</sup> The power of the tree itself, however, did not disappear in the course of those various alterations because the soul of the tree was transmitted into the *koto*, from which it journeyed borne by music back to nature and made seaweed grow with a swish and a rustle from the bottom of the sea. Wooden objects are part of the cycle of nature itself and they very organically fit into a worldview where life is seen cyclically as a constantly regenerating process.

The architecture of Japanese sanctuaries (*jinja*) derives from exactly this kind of worldview, which requires a multistage approach and continuous alteration. The best-known example is Ise temple, which is rebuilt anew every 20 years. This is done because the gods do not like old, dead wood. Spirit beings want the wood in which they nest to live and breathe. This is why tall trees have been grown in sacred groves through the ages on Ise temple lands – cypresses that are reverently felled from time to time in order to build new buildings for the sanctuary complex. The felling of the trees of the gods, or the trees of the spirits (*goshinboku*), is an important ritual attended by not only representatives of the imperial house but also representatives of the government. Yet the fact that the entire community always participates in building the temple is what primarily helps to spiritualise the building. Unskilled labour is also used in addition to carpenters to whom the skills necessary for building the sanctuary are passed down from father to son. Many hundreds of thousands of volunteers are involved in transporting trees and spreading out sand and gravel. This adds symbolic and cultural value to the construction work – this is a sanctuary for the whole people of a god for the whole people because the chief god of Ise temple is the sun god Amaterasu, who is considered the ancestor of the emperor. An anthropologist who was present at such construction work as an observer writes: "Participants are carefully selected from

**The worst is if a building is  
neither alive nor dead, when it  
is in some sort of inscrutable  
intermediate state.**

different regions of Japan to demonstrate how it is not at all an ordinary construction project but rather an undertaking that is meaningful for the entire people.”<sup>3</sup> All participants wear white clothing with the same objective in mind since this is not usual, needless to say, in the case of builders and serves notice of their special role. Thus a transcendental dimension occurs in the activity – the participants are a community of people in the know which recreates sacral space. Thus the building does not remain just a building; rather one’s soul is actually transmitted to it. A little piece of one’s own life is placed in the wooden walls or in the gravel spread out in the courtyard. Thus every generation has its own Ise temple,\*\* a sanctuary that is not simply a long since dead building that has to be preserved as a historical treasure but rather a living tradition. The walls speak, they are charged by the participation of currently living people in architectural space.

Thanks to these kinds of customs, the understanding that it is very important to carefully consider all stages of construction projects has been preserved in Japan since a building may have many lives. It can go through many deaths, rising anew from its ruins each time. The worst is if a building is neither alive nor dead, when it is in some sort of inscrutable intermediate state. This is why critical voices can be heard in recent times in Japan (and not only there) opposing the use of new materials in construction because they do not age nobly. They do not seem to have

the kind of life that we spoke of above. When I was in Tsukuba a couple of years ago, I had the chance to watch a television debate where Japanese specialists discussed whether it would be better to build high-rise buildings out of wood in the future as well. They said that these kinds of buildings could have many stages of life. First of all, a wooden building of some twenty storeys that would last about a hundred years. Then it would be dismantled and shorter buildings would be built out of the wooden elements in the second stage. In the third stage, the remaining wood could be used to make necessary objects and for heating. Wood would circulate cyclically in business and residential regions in different stages and people should come to terms with the situation that their buildings will be rebuilt from time to time. At the same time, everyone is used to the idea that their homes have to be renovated from time to time. In this kind of system, renovations would be somewhat more thorough, yet at the same time, the results would also be more pleasant accordingly because the smell of fresh wood outweighs quite a few discomforts. In order for this kind of system to really work, buildings should, of course, be made of elements that could easily be taken apart and put back together again like Lego blocks. The biggest problem for the people speaking on the television programme, however, seemed to be the fact that it is currently possible to build only 14-storey buildings out of wood. Complicated technical problems reportedly accompany taller buildings. This would not permit a complete transition to the new system in a city like Tōkyō. As I listened to the specialists, it seemed to me that they had apparently unwittingly entered the ancient tradition of emperor Nintoku where the stages of life of wooden objects are thoroughly planned to every last detail in each new form (tree-boat-*koto*-firewood). At the same time, a large proportion of these kinds of projects are borne of nostalgia, a longing “for good old wood”, and of sadness that traditional living environments have started to disappear. Architect Nakagawa Takeshi writes:

*Memories of old houses often come back to me as a bittersweet sequence of pictures. I remember how pleasant it was to take an afternoon nap on a tatami mat in the shadow of bamboo curtains; how nice it was to sit on a wooden veranda and spit watermelon seeds into the garden; how amiably warm the dim outbuilding was with its clay walls; how nice it was to listen to stories late into the evening curled up by the hearth. Modern houses were supposed to bring us all manner of benefits one after another – it is interesting why they cannot manage to create any particularly deep feelings in us?<sup>4</sup>*

Why are modern buildings incapable of providing us with the benefits we expect from them? Evidently, the way we are in dialogue with the house, how we communicate with it through the activities of our life has changed in the case of modern houses. Modern houses tend to force their functions on us. They are too “finished”, too carefully thought out in relation to definite objectives. It is often not possible to change them through the activities of our lives or to adapt them to our needs. It would be interesting to consider whether the conversion of tall wooden buildings into low-rise buildings could be done in a “let’s do it” spirit that would unite the people living in those residential districts in the form of unified voluntary work. Could the reconstruction of these kinds of buildings in stages become a tradition uniting the entire people resembling the re-founding of the Ise temple each time by which the opportunity would arise to participate in the creation of one’s own living environment, if only symbolically? All

this no doubt sounds very utopian, yet one of the advantages of a living building presumably is the people’s own contribution to the completion of their houses, that all those boxes would not remain passive products that are anonymously provided in finished form to the end user.

Moving on now from wood to stone and concrete, it must, of course, immediately be said that we have very successfully learned to give new life to abandoned factory and industrial buildings that have been resurrected to a completely new life in Tallinn as well. The same logic applies here. People’s contribution to shaping the environment gives it soul. The most successful are the kinds of buildings that have received the most fresh blood, where transfusions of new life have been made, where that life has been allowed to freely shape the environment and the movement of souls has not been excessively inhibited by restrictions or standards. These kinds of new environments should be generated spontaneously because the “transplantation of souls” is urgently needed for their rebirth. Something like this is apparently also currently taking place at the Linnahall Concert Hall, which in spite of difficulties is finding new functions for itself. At the same time, the building’s massiveness, its static condition derives to a great extent from a certain eternal ambition founded on a linear understanding of time and space. Regardless of its influences from temple architecture that catch the eye in its external appearance, the Linnahall internally resembles a Christian church instead that preaches space-time that progresses in a straight line from point A to point B, where everything begins with the act of creation and is destroyed at the end of time. It is as if it originated from a worldview where buildings have to be left behind as shells at the end of time since the souls of the people who inhabited them finally migrate to the kingdom of heaven. If a building represents this kind of worldview, then it is obvious that it can have only one life that proceeds as it slowly moves onward towards its inevitable end.

to me that these kinds of buildings will remain rather foreign due to their massiveness. They can be filled with life but they themselves will never really come to life again. In order to explain what I mean, I must turn for a moment to the living environment in which nomads really feel at home.

Easily relocatable buildings suit the nomadic spirit best. The hermit's hut as known through the ages in China and Japan is borne of this spirit. It was not actually so much a hut as a proper little house where it was pleasant to read, write and play music. The Buddhist writer Ren'in, who began his hermit lifestyle at the beginning of the 13th century, describes the construction of his hut thus:

*So now that the years of my sixties are evaporating like the dew, I wove an abode for myself out of the last leaves of the tree of my life. I did so like a wayfarer who is looking for shelter for a night or like an aging silkworm who hurriedly weaves a cocoon for itself. [...] I put together a support framework, made a shingle roof and connected all the joints with hinges. These preparations were necessary so that if something should emerge that is not to my liking, it would be possible to move the entire hut to another place without any great difficulty. The hut could be put back together again with minimal effort. When it was packed up, it fit into two wagons and moving required no other expenditures beyond borrowing the wagons.<sup>5</sup>*

The advantages of nomadic culture compared to a sedentary way of life are obvious – if conditions change, it is possible to easily pack up all buildings and move on. Ren'in has fashioned special hinges for this that make it possible to easily dismantle the house. It is also possible to modify this kind of hut and to develop it further. Everything is simple with small buildings. This

Cyclicalness is not encoded into this kind of building. It has no hope for eternal rebirth. The sacred temples of communism proceeded from the eschatological anticipation of times signalling the end, when the arrival of communism was supposed to redeem all people from materialist ambitions. Their time ended, life left them behind, but the shells remained. These kinds of shells left behind characteristically resemble the appearance of their former masters. Their form follows the life that was lived in it during times past. Thus everyone who tries to make the old shell its own has to act like a hermit crab, which seeks an abode for itself in someone else's chambers. Some kind of way of living in symbiosis with foreign form has to be found, though the form does not readily manage to adapt to the new life that has moved into it. Nomadic beings, however, feel at home in foreign shells since they use it as a temporary stopover on the way to somewhere else. Yet these kinds of nomads can also give these colossuses a new spirit and fill the gigantic building with altogether unexpected ways of life. It nevertheless seems

sort of thing cannot be undertaken with large buildings. Ren'in speaks of his home like a silkworm considers its cocoon, which forms the outer layer of its body. He is organically connected to his house, which breathes like the skin breathes through its pores. In the case of this kind of building, one cannot really speak of how many lives or stages it has anymore. It should instead be said that it is continually being renewed like skin that continuously discards old cells while creating new ones.

This is a dimension that many buildings built during the Soviet era are unfortunately missing. At the same time I am certain that by thinking creatively, it is possible to see opportunities in environments like the Linnahall as well for moving on to the second cycle, so to speak. This way the former static sprawling building that has embodied values inherent to sedentary culture for a long time would become a home for new nomadic cultures that would start renewing it from the inside. A building lives as long as someone puts his soul into it. Perhaps we could try renewing these kinds of buildings through unified voluntary efforts like the Japanese renew their largest sanctuary complex from time to time? Then the Linnahall would truly become a hall belonging to the whole city.

1 \_\_\_\_\_  
Miura, Sukeyuki. *Kojiki: kōgoyaku*. Tōkyō: Bungei Shunju, 2002, pg. 712.

2 \_\_\_\_\_  
Oinas, Felix. *Kandle müütiline algupära – Tuulheidab magama*. Tallinn, 1999, pg. 62.

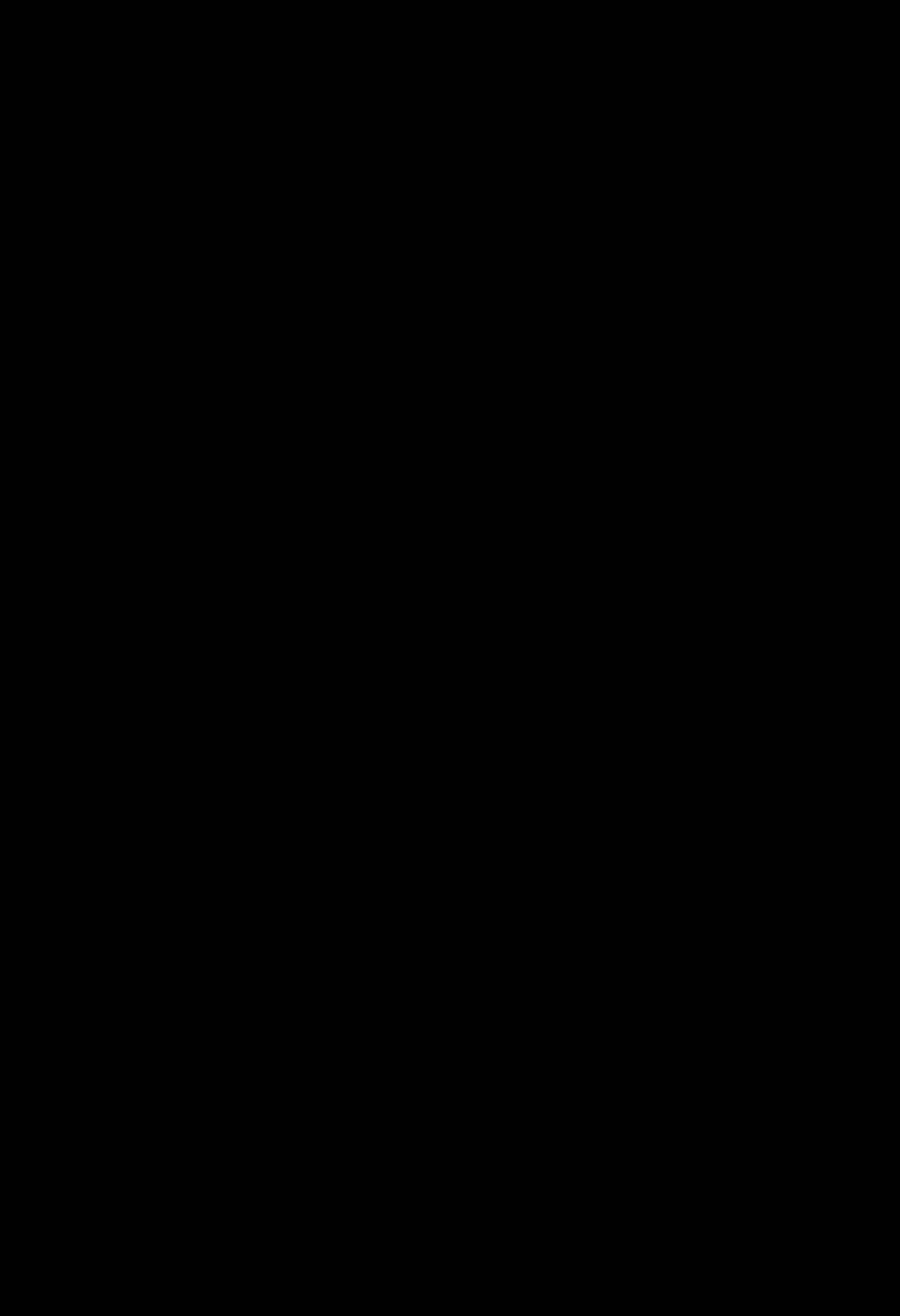
3 \_\_\_\_\_  
Adams, Cassandra. *Japan's Ise Shrine and its Thirteen-Hundred-Year-Old Reconstruction Tradition*. – *Journal of Architectural Education*, 1998, 52 /1, pp. 49-60.

4 \_\_\_\_\_  
Nakagawa, Takeshi. *The Japanese House: In Space, Memory, and Language*. Tōkyō: International House of Japan, 2005, pg. xi.

5 \_\_\_\_\_  
Ren'in. *Ülestähendusid erakuonnist*. – *Vikerkaar*, 2003, 1-2, pp. 46–55.

\* \_\_\_\_\_  
Objects made of wood have also been viewed as beings with souls in the Finno-Ugric world. The article *Kandle müütiline algupära* (The Mythical Origin of the Zither) by Felix Oinas tells the story *Laulev luu* (Singing Bone) where a maiden says: "My brother's wife killed me with a large round stone. Where did they take the young maiden? They took me to the berry bog. What grew out of me there? A lovely birch grew, spread its beautiful leaves up high...A zither was made out of the birch, a violin was carved. Where did the zither get its strings? From the hair of the young maiden, from the wife's hairs." Since the zither was made entirely or in part out of the maiden's body, it sounded like the maiden's singing voice: "My brother's instrument sounded exactly as if a young maiden were singing".

\*\* \_\_\_\_\_  
At this point it must of course be noted that the emperor's problematical role in the wars of the 20th century made it impossible for many people to support shintoist institutions but this does not in any way diminish the beauty of the ritual described above.



# FROM A PALACE INTO A PALACE, OR A HISTORICAL PARADOX

Harry Liivrand

Berlin's architectural field – this means the continuous reinterpretation and de- and re-ideologisation of its historical heritage, even at the cost of building copies of famous buildings that have by now been destroyed. Ten years ago, the late-classicistic Commandant's Headquarters building that had been destroyed in the war was erected on an empty lot at the beginning of Unter den Linden Strasse where this building had stood before. The building is rather bland architecturally but without it, the beginning of Berlin's main street would have left an impression of incompleteness. Yet on 21 June 2012, the Minister of Construction of the Federal Republic of Germany and the Governing Mayor of Berlin festively laid the cornerstone of the royal palace that is to be built, an immense building complex that will be given the official name Berliner Schloss/Humboldt-Forum. This monumental building that according to estimates will open in 2019 (the Italian architect Francesco Stella won the international competition for this reconstruction project) will according to the current plan become home for among others the scientific and academic collections of Berlin's Humboldt University, Dahlem Museum's ethnographic collections, a conference centre and Berlin's city library. Thus Berlin should regain part of its historical urbanistic identity along with the architectural accent of the heart of the city that had been damaged in the war and destroyed on purpose after the war, a building that has vividly persisted in the memories of many. Yet the problems associated with it branch out and are considerably more controversial, and are not limited merely to urban construction as it would initially appear. The question of the restoration of Berlin's palace has to be considered first and foremost from the viewpoint of the socio-political interpretation of the history of architecture and the ideologisation of social processes. In other words, the building of Berlin's palace is politics using architectural means – call it either a post-historicist or anti-

modernist approach. One of the largest and most beautiful modernist buildings in Europe, the *Palast der Republik* (Palace of the Republic) was sacrificed to build the palace.

I use the term "sacrifice" ironically. The *Palast der Republik* itself was built on the ruins of the city palace of the kings of Prussia to symbolise the power and glory of socialist East Germany. The palace that was for the most part completed in the 18th century was one of the most grandiose baroque buildings in Northern Germany. The demolition in 1950 of this building that had survived in partially undamaged condition under the orders of the East German government evoked numerous protests both at home and abroad. Yet the decision to demolish it was, of course, ideological and considering the context of that era, it was extremely politicised: in the confrontation between the two Germanys that had just been created and contradicted each other in every sense, the building in the heart of East Berlin that symbolised the Hohenzollern dynasty remained as damning proof of both frightening Prussian militarism (which associated with the danger of West German revanchism that was rearing its head at that time) as well as of the barbaric bombing attacks by the Western allies and the Soviet army. The very young East Germany with its dictatorship of the working class forcibly imported from the Soviet Union wanted a radical and impressive physical act for everyone to see with their own eyes to renounce Germany's warlike past (theoretically, this meant the prohibition of the use of Prussia as a geographical term). The demolition of the Berlin palace that was already in ruins suited this purpose in every respect. The *Palast der Republik* was, in turn, built in 1973–1976 (chief architect Heinz Graffunder) as an architectural apotheosis to glorify East Germany on the territory that had long been used as a parade grounds after the demolition.

Functionally speaking, the *Palast der Republik* formed the same kind of unique megastructure as the Linnahall Concert Hall that was opened

in Tallinn in 1980. The East German parliament (Volkskammer) held its sessions behind the palace's 180-metre long façade of mirror glass that blazed in the orange tones of the setting sun. It housed a theatre hall, galleries, several eateries, a gymnasium and a disco (where the undersigned had occasion to dance in April of 1989). Typically of large modernistic multifunctional public buildings (recall the better known analogous examples: the Kulturhuset in Stockholm, the Barbican Centre in London), the *Palast der Republik* was an ambitious synthesis of a compact concrete box with angular forms and interior decoration with elegant components emphasising aspirations towards stateliness, with unexpectedly abundant spaciousness, light, unique design and interesting views of interior space. Simultaneously representative and institutional, the *Palast der Republik* was also supposed to be a democratic and national institution according to official architectural policy, a friendly venue where the power of the people meets culture that belongs to the people, the bearer of positive social ideas, and in a pedagogical sense, an aesthetic example of socialist and modern *Gesamtkunstwerk* (synthesis of the arts). Very many people accepted this building as such and for this reason, it is no wonder that after losing their own country, so to speak, and upon hearing of the decision made in 2003 to demolish this building of symbolic importance, a plan borne of *Ostalgie*-nostalgia even formed through civic initiative to defend the *Palast der Republik*. On the other side of the barricade, so to speak, the Palace symbolised the GDR regime in the eyes of the majority that passed the demolition decision in the German parliament and thus it deserved to be torn down, all the more so since the building had already been closed down by the GDR authorities in September of 1990 because it had been declared a health hazard.

Probably the most important and pragmatic reason or pretext – depending on the interpreter's viewpoint – for tearing down the *Palast der Republik* was nevertheless the enormous amount of asbestos<sup>1</sup> used in its building materials, which is why the building – as I previously said above – was closed down at the sunset of the East German state. While breathing in a small amount of asbestos is not dangerous for the lungs, the

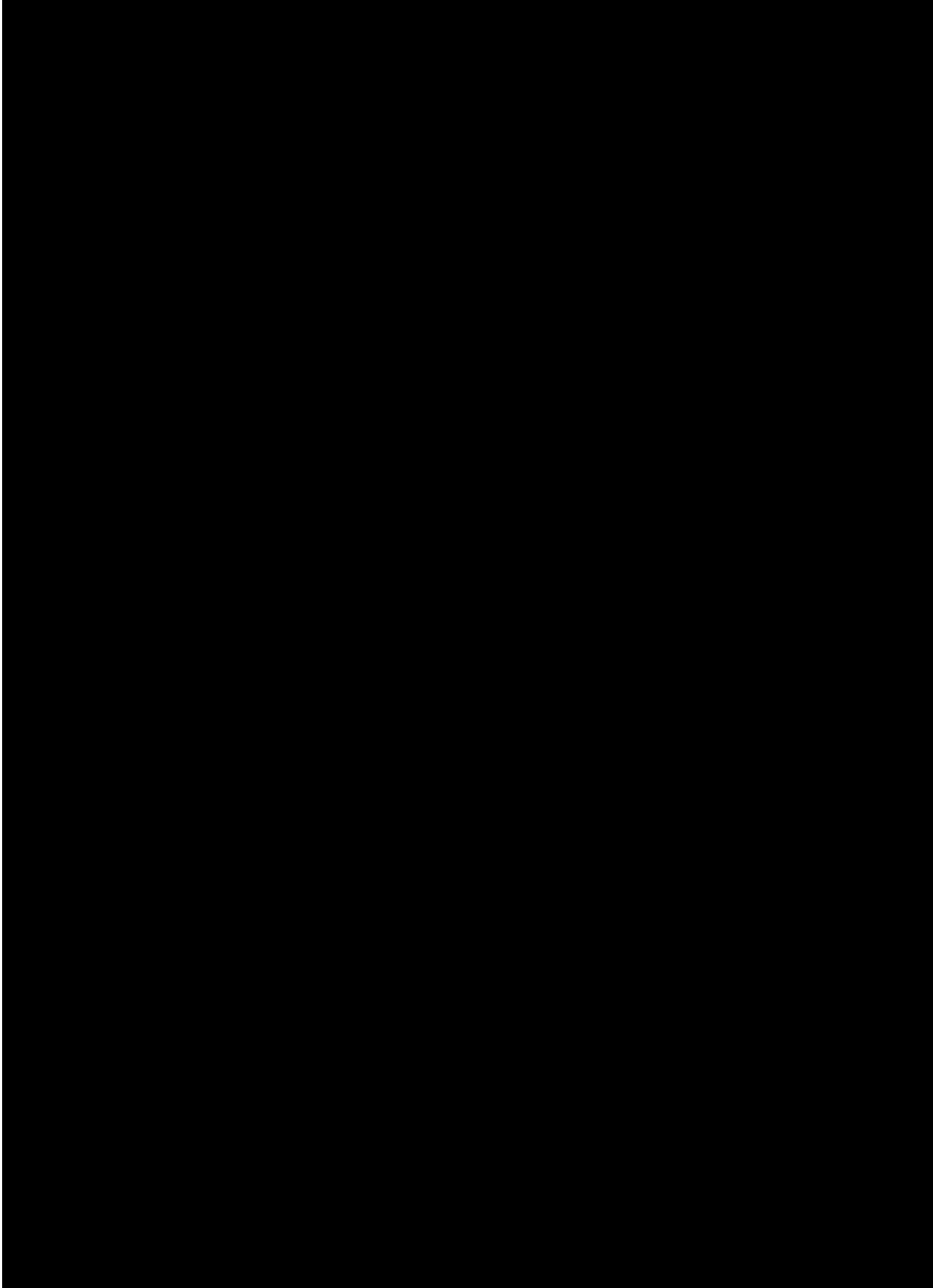
anti-asbestos hysteria that has flared up over the past twenty years or so has led to the demolition or expensive refurbishing of many public buildings built in the 1960's–1980's throughout the world. Cleaning the Palace of asbestos would also have cost more than its demolition. Debates in parliament on what to build in place of the Palace culminated in 2002 after stormy arguments with the fairly logical decision to build the Berlin city palace, the cellars of which remained hidden underground and an abundance of decorative components of which had managed to be spared and preserved in spite of the complicated nature of the intervening times. Bearing history in mind, it was also decided to preserve the *Palast der Republik* cellars, thus achieving an ideological compromise version deriving from Berlin's identity. The Palace's demolition process lasted through the period 2006–2008 but prior to that, its empty rooms that had been stripped of their furnishings were used for various kinds of art projects and exhibitions (I, for instance, saw a gigantic exhibition of Chinese clay warriors in 2006 that fit in very well with the Palace's already morbid atmosphere).

On a conceptual level particular to Berlin, the return of Berlin's palace, which at the same time is something much more polysemantic than a royal castle, brings back Prussia's past. Yet the palace with its restored baroque façades, Renaissance style outbuildings and contemporary interior design is at the same time



like a materialised apparition, like the line laid with granite in the street surface where the wall stood that once cut the city in half that again and again brings to mind Berlin's tragic division into east and west. The palace's identity functions are all inseparably connected to the past, present and future of Berlin, Prussia and Germany. It is also the visual embodiment of German economic might, cultural self-awareness and leading political position. Even though it is semantically controversial, the new palace emits a signal of a sense of historical justice, the success story of the united Germany, and of snubbing all political and aesthetic snobs (the first corresponding imagological step, as we know, was building Dresden's *Frauenkirche* out of its ruins). This is a demonstration of might. Secondly, Prussia's history, which had in the meantime been despised and rediscovered, is once again placed on the map. The 300th anniversary of its king Friedrich the Great is being celebrated this year in Berlin with an extraordinarily extensive cultural-political programme (I cannot omit mentioning the fact that the director of the German Museum of History addressed the head of the Hohenzollern family Prince Georg Friedrich as His Royal Highness in violation of protocol in his speech opening the *vernissage* of the exhibition dedicated to Friedrich the Great). Thirdly, Berlin's palace/ Humboldt-Forum marks the final completion of the historical city centre around the lovely Lustgarten Park in a form that creates an impression of a charming old city district for the romantic-tourist viewer and where such visitors will gladly come to spend their time and money. Finally, the fact that after the completion of the palace, this area (including Museum Island) will have the most extensive concentration of museums in Europe is not insignificant. This is the brief social, cultural and political background of this grandiose project and it depends on each individual's own taste and attitudes if they like this kind of pseudo-baroque model as the best possible solution or not. In any case, there is no lack of *genius loci* here.

i \_\_\_\_\_  
<http://www.dw.de/dw/article/0,2144,3554502,00.html> (viewed on 26 June 2012).



# POST-IDEOLOGY AND POST-CONCEPTUAL ARCHITECTURE AND URBANISM IN (EASTERN) EUROPE

Marina Gržinić

To understand the transformation of the ideological and conceptual that now bear the prefix “post” when relating to architecture and urbanism in the specific context of (Eastern) Europe implies to talk about *entanglement* and no longer about the reflection of the level of production on its upper structures, rituals and discourses of reproduction. What is this entanglement? Angela Mitropoulos says that nowadays, distinctions between zones do not neatly match the differentiations established by borders, even if this is what borders have, in theory, purported to realise.<sup>1</sup>

The zones she refers to are zones of peace and zones of war that we could for our purpose name the public sphere of investments (peace) and the private brutal logic of gentrification and privatisation of public space (war). She states that what we see today is a situation in which the legitimate and coercive – or peace and war – are entangled. If we talk about entanglement as the new condition, how capital and power relate and how production and reproduction stand vis-à-vis each other, then life (also when we speak about architecture and urbanism) is what is directly at stake. In their essay *Past Futures: Extreme Subjectification. The Engineering of the Future and the Instrumentalisation of*

*Life*,<sup>2</sup> Rozalinda Borcilă and Cristian Nae show that the globalisation of capitalism is not only about conquering new markets, but that it is a configuration that constitutes the very medium for the production of human relations.

Saying this means that we are confronted with a form of extreme reification in which social space (along with art, culture, education and politics) and life are regulated not as *bios* (life), but as death (*necro*), that is, as a necropolitical measure of the regulation of our lives from the perspective of death within the global capitalist world. Until now we have been talking about biopolitics, biopower and biocapitalism, but due to this extreme situation of the processes of subjectivisation, exploitation and expropriation, we propose instead to talk about necropolitics, necropower and necrocapitalism. The proposed shift from biopolitics to necropolitics is a measure of historicisation of the biopolitical in light of its production of apolitical ideological subjects, or simply stylish biopolitical ones, predominantly in the (“former”) First Capitalist World. At the present moment, necropolitics still is not something that is accepted in the First Capitalist World that constantly emphasises a process of positivisation (that is subsumed under the biopolitical); even discrimination and subjugation are presented in the First Capitalist World as positive processes to acquire, for example, a higher level of security, emancipation, etc. Within such a context, it is therefore necessary to ask what the concept of the political is in light of the neoliberal processes of governmentality within capitalism (that are today a state of exception imposed on subjectivities) that regulate, subjugate and systematically control us.

Biopolitics, which was elaborated on by Michel Foucault and redeveloped by Giorgio Agamben,<sup>3</sup> is not only about how life is administered (Foucault), rather it is also about life's differentiation, about its fragmentation. It presents a new division. Life is now divided within itself; life that was in the past seen as the antagonism of death has been divided into two. Agamben conceptualises that today, biopolitics differentiates between life with forms-of-life (life as style) and life without a form or style, that is, bare or naked life. To put it a different way, this process of differentiation is, in fact, the procedure by which life is administered, managed, how it is controlled on the supposition of its "improvement." It is a process that only allows life as a form-of-life, life as a style (only allowing for new forms, new styles of life). It is a process of a pure formalisation of life. The result is that the only thing that matters in the First Capitalist World is forms-of-life, life as style. The consequence is that there are practically no political subjects anymore in the First Capitalist World. Or better, we need to start thinking how to define political subjectivity differently. It is not that it has vanished; it just needs to be reframed and posited differently. Therefore, it is necessary to expose other agencies acting in the social and political space (communities, activists, etc.) that are not political brands competing for more or less stylish forms-of-life. In the realm that interests us, it is important to see the re-appropriation of public spaces for insurgent politics.

I stated that nowadays, capital surplus value is based on the capitalisation of death (Latin, *necro*) worlds. In the seminal text *Necropolitics* (2003), Achille Mbembe<sup>4</sup> discusses this new capital logic and its processes of geopolitical

demarcation of world zones that are based on the mobilisation of the war machine. Mbembe claims that the concept of biopolitics, due to the war machine and the state of exception being one of the major logics of contemporary capitalist societies, should be replaced with necropolitics. Necropolitics is connected to the concept of necrocapitalism, i.e. contemporary capitalism, which organises its forms of capital accumulation that involves dispossession and the subjugation of life according to the power of death.<sup>5</sup> The necrocapitalist capturing of social space implies new modes of governmentality that are informed by the norms of corporate rationality and deployed in managing violence, social conflicts, fear and the Multitude (cf. Banerjee). No conflict is tolerable that challenges the supreme requirements of capitalist rationalisation – economic growth, profit maximisation, productivity, efficiency and the like (cf. Banerjee). As the logic of the organisation of life and the division of labour is not to achieve a maximum for life, but in reality is to pledge only the bare minimum for living and sometimes (too often nowadays) not even this. It is this kind of necropolitical logic that organises the contemporary neoliberal global capitalist social body. The minimum that is being imposed can clearly be seen through an analysis of all the battles that are taking place throughout Europe at the moment to preserve the once social state, the once guaranteed (and achieved only through the struggles of the working class) social and health security, etc. An excellent example is the complete dissolution of the social, medical and pension rights that were once part of the former socialist European countries. Wild neoliberal global capitalisation has transformed these countries into a pot of misery, nationalism, racism, etc. The necropolitical can also be clearly seen in the measures of control (seclusion, deportation and the ferocious anti-immigrant EU law policy) within and outside the borders of Europe's Schengen zone.

We should also add to necropolitics two other major processes fundamental to the way neoliberalism functions today: the privatisation and deregulation of each and every stratum of society, of its institutions and its social, political, economic, cultural and spatial configurations.

social security, the public, law, architecture, urbanism etc., it means that this affects not only its “investment” policy, but also its histories, strategies of intervention, ideologies, rituals and forms of organisation.

This has a visible consequence for ideology itself that can rightly be termed as the post-ideological condition. If we follow Louis Althusser's<sup>6</sup> definition of ideology as an imaginary deformed representation of the imaginary relationship of individuals to their real conditions of existence (by which he meant the relations of production), we should say that what ideology misrepresents today is not reality, but itself. In a way, it behaves today as a cognizant post-Fordist mechanism that takes the presented mechanism of ideology's materiality (that was presented in the 1970's, in the Fordist era, so to speak, if we make a reference to Paolo Virno) as its raw material, as its content. But what precisely does this mean? It makes imaginary today what was already identified as material. It transforms (again) through the repetitive performative ideological mechanism the materiality of ideology, the materiality of its apparatuses into imaginary levels. The materiality of ideology is made redundant nowadays, nullified and emptied through repetitive (ideological) performative mechanisms. To put it differently, what is clear on the level of content, so to speak, is on the level of form now simply made obsolete, ridiculous, not sexy or obvious enough, to the extent of not being attractive enough. What we have at work nowadays is another misrecognition that is not a misrecognition at all, but a reflected cognition that takes as its basis the ideological misrecognition of the 1970's, and repeats it in such a way as to make it ridiculous, or maybe better to say, to turn it into an old knowledge; the materiality of ideology is now taken as raw material to be integrated in performative representations where this materiality is consciously set back to the level of the imaginary.

The most important point is to understand that neoliberal necrocapitalism thrives on the intensification of these two primal conditions of reproduction: deregulation and privatisation. To refer to these two conditions means to refer to a state of psychosis, or rather, to a state of (at first) exceptionality that is soon seen as completely normalised and accepted. Privatisation means that the state withdraws step by step from social, cultural and public life and public space, and leaves these public sectors to struggle for private money. But privatisation also implies a format of private property or of a private instrumentalisation of a public institution by those who run it. Therefore we can state that in neoliberal necrocapitalism, the whole of society has been transformed into merely one BIG INVESTMENT sector that provides new opportunities for incessant capitalisation in order to make profit. Therefore, when we speak about the neoliberal necrocapitalist radical deregulation of each and every institution/organisation/practice in society, be it the institution of art, culture, politics, health,

In short, we can say that today the level of dealing with ideology is a level of transforming it into a commodity, that means into a source of normalisation, through processes of performativity and repetition; the ruling ideology is not seen as preoccupying when it is perceived as a process of misrecognition (as it was preoccupying for Althusser), but this misrecognition is today taken as the raw material for a stylish play. It is not a ghostly figure anymore, but a terrain for experimentation, invention and infinite imagination.

Nowadays, in a departure from Marx, that was Althusser's point of reference. We live in a time in which social reality is abnormal and the form of its articulation is here not to normalise this abnormality but to intensify it through voiding this abnormality of any content, meaning, etc. This emptying proceeds as obviousness. So first it is being turned upside down, and then the form is just taking us somewhere else. This somewhere else is part of an obscene performative logic that is not even saying that what we are witnessing in reality is abnormal, but is simply emptying the content through indetermination, indecision, and irresolution. The form does not hide the content anymore, but the way in which it is presented through its formalisation makes the content obsolete.

We get necropolitics at its purest. Culture that is being communicated within the necropolitical is not as we might expect any kind of imitation or fakeness; it is "authentic and differential," and through the performative repetitive mechanism it is presented as a kind of playful form in order to hide its entanglement with capital and power. Thus, the ideas born under such circumstances are no longer schematised cultural production, but are proliferations of unbelievable "freedom" of particularities. No wonder that we feel frightened when facing such situations. Though with the possibility of elaborating on what is going on, we can also react against it.

1 \_\_\_\_\_  
Mitropoulos, Angela. The Failure of Political Theology. – Mute, 2007.  
<http://www.metamute.org/en/The-failure-of-political-theology>

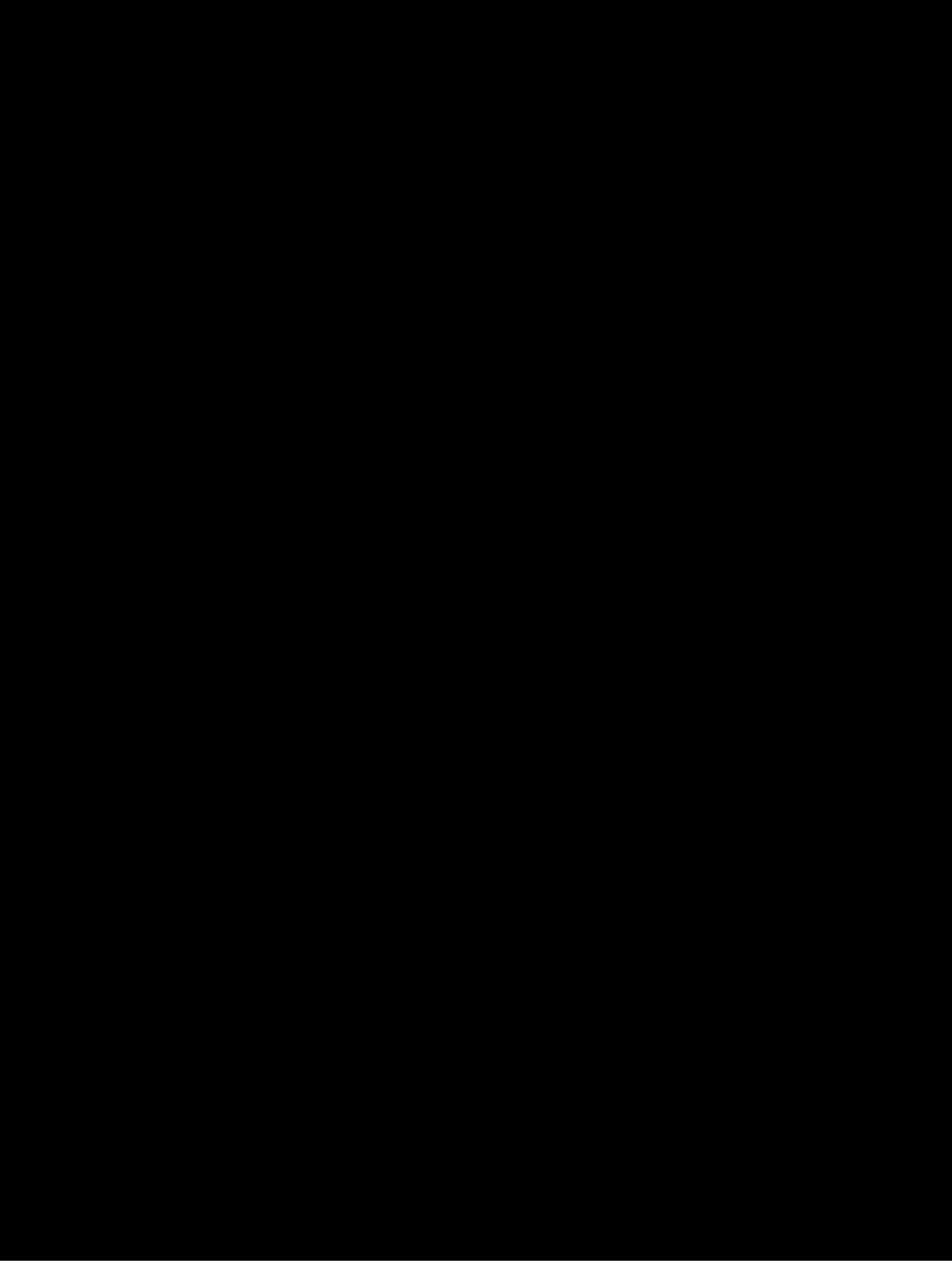
2 \_\_\_\_\_  
Borciilă, Rozalinda & Nae, Cristian. Past Futures: Extreme Subjectification. The Engineering of the Future and the Instrumentalization of Life. – Vector, Iași, No 1, 2005.

3 \_\_\_\_\_  
Agamben, Giorgio. Homo Sacer: Sovereign Power and Bare Life. Stanford University, Stanford, 1998.

4 \_\_\_\_\_  
Mbembe, Achille. Necropolitics. – Public Culture, 15 (1), 2003.

5 \_\_\_\_\_  
Banerjee, Subhabrata Bobby. Live and Let Die: Colonial Sovereignties and the Death Worlds of Necrocapitalism. – borderlands e-journal, 5 (1), 2006.

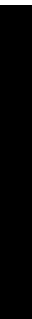
6 \_\_\_\_\_  
Althusser, Louis. Ideology and Ideological State Apparatuses. London, 1971.







# **CASE STUDY LINNAHALL**





# ROUND-TABLE DISCUSSION: HOW LONG IS THE LIFE OF A BUILDING?

**Yoko Alender** (Ministry of Culture), **Jaak Huimerind** (expert from the 20th Century Programme for mapping out and analysing valuable architecture from 1870–1991), **Krista Kodres** (art historian), **Peeter Pere** (chairman of the Union of Estonian Architects), **Margit Mutso** (architecture editor at the cultural weekly *Sirp*), **Endrik Mänd** (City of Tallinn chief architect), **Tiit Nurklik** (civil engineer), **Toomas Tammis** (professor at the Estonian Academy of the Arts), **Urmo Vaikla** (interior architect) and **Kalle Vellevoog** (deputy chairman of the Union of Estonian Architects) participated in the panel discussion. The moderator was **Andres Kurg** (architecture historian). **Reio Avaste** recorded the discussion. **Tüüne-Kristin Vaikla** (curator) convened the round-table discussion at the Linnahall Concert Hall in the afternoon of 1 June 2012 and kept notes of the discussion.

**Andres Kurg (AK):** To begin with, I would pose a very simple question: what should be done with buildings from the 1960's–1970's that stand vacant, not only the Linnahall. The topic also includes the *kolkhoz* (collective farm) buildings that are scattered all over Estonia, and symbolic architecture, so to speak, that have attracted a great deal of attention in professional circles and which are often talked about but are not used. What could their fate be? I suggest we start with Jaak Huimerind so that he can introduce the 20th Century Programme and its objective in a few words.

**Urmo Vaikla (UV):** That helicopter will depart right away; it just lands here from time to time.

**Jaak Huimerind (JH):** The 20th Century Programme consists of several modules. It includes the end of the 19th century, which is less protected, then there is the famous period of the first Republic of Estonia. Stalinism is a separate module in the Soviet era and after that there is the modern times up to 1991. Studies and analysis have been drawn up for each county plus the larger cities and they are available at the National Heritage Board website. The National Heritage Board can make decisions on whether to place on object under protection or what to do with it on the basis of these expert assessments. Not a single object has been placed under protection over the past five years, neither new

nor old buildings. Will this policy continue now? Yet the objects from the 1980's are already such that it is nevertheless difficult for our generation to assess them. We have been inside all that ourselves. Actually, a longer interval of time would be needed. I think that is also where the wrong decisions will come from if they come from us.

**Krista Kodres (KK):** The question, then, is what should be done? There are certainly no easy and unambiguous answers to that question. Those objects are simply so different from one another. Extending their potential lifespan is more realistic in the cities than somewhere in the rural local governments where they were built in their day as *kolkhoz* objects, which were prosperous back then. Nowadays, however, people have deserted those areas. I don't believe that the 1980's cannot be assessed. These decisions have to be made today and the road signs have to be laid out because soon they won't exist anymore and many of them have already been demolished. If we look at it more generally, then houses have their own social life. The situation in which they were created is reflected, as well as history, of course. These objects are valuable not only because of their architectural or physical dimension but because of their different semantic fields of meaning that they have accumulated into

themselves. In the broader view, it is still cultural strata. They are these kinds of cross-sections of culture and for this reason, they are very important. A great deal has to be discussed on these themes.

**Margit Mutso (MM):** The basic idea of how to preserve them is clear – functions have to be found to operate in them. That is not so difficult, the question is where to get the money for it? Not a single object has been placed under protection for five years. The government has no money to support those whose objects are subjected to heritage conservation. What raises questions for me is the fact that we have European Union money available but the question of whether an object is subject to heritage conservation or whether it is brand new, for instance, is not taken into account in channelling those funds. Some sort of hangars are erected someplace. Does that add value to that space or not? Does it preserve some kind of old cultural heritage? If that could somehow be changed! It's obvious that we can't find functions for all those buildings. It's possible in the cities, but in the counties with those old *kolkhoz* centres, what can you do with them? At the same time, none of us know what direction our lives will continue in. Perhaps they should be simply conserved for a certain period of time. That would give local governments a signal that they are valuable and that it doesn't pay to demolish them. Our biggest problem is the fact that we don't have an architectural culture. Only the largest cities have city architects who know how to appraise that.

**Endrik Mänd (EM):** If we consider what to preserve for future generations, there are two important points here: one is that we cannot consider a building separately from its function and its social and cultural background, and the other is that the topic should not remain a topic for architects or heritage conservators exclusively. Instead, it should extend into society more broadly – to agencies, ministries, rural municipal governments, to take this value to the political level. A great deal of work needs to be done to

this end. As long as money is the topic, then there can be one method for how to proceed [as it came out in student workshops] – hibernation: let's use our current means to put those buildings that merit being fixed up and preserved into the kind of condition where they won't continue to decay. When we find those functions, and possibilities expand for fixing up those buildings, then we can invest further into them.

**Toomas Tammis (TT):** One of the most important causalities for the emergence of architecture is still the fact that something has to be spatially organised. There are different things at different times and they change. Those things for which these buildings were made in the 60's, 70's and 80's – that causality doesn't exist anymore, not economically, culturally or socially. These are important buildings in every respect but you can't preserve them by force. Regardless of what these buildings are going to start being used for, a relatively large measure of freedom is important here. For example, the requirements concerning room microclimate and energy conservation deriving from building standards often mean that it is not possible or sensible to restore these buildings on a one-to-one basis or to utilise them. But I'd like to draw a parallel to planning where Estonia has been eminently liberal and free over the past 20 years or for most of the last 10 years. Over the course of this widespread urbanisation, essentially those fields that were easiest to acquire were developed. As a counterbalance to this, logistics should have been considered more closely, what places are easily accessible, where are the railway, highway or public transportation connections and not to develop those areas where there is none of that at all. We could carry this idea over to settlements and buildings but we shouldn't be very rigid about it. It is important that these buildings are put to use again but with relatively extensive leeway, otherwise nothing will happen at all unfortunately.

**Yoko Alender (YA):** The government's contribution is first and foremost to the documentation process through this programme. How users follow this up is a completely different world. Thus the hibernation idea seems reasonable – to make the minimum investment that is necessary to prevent further deterioration. I don't believe in preservation by force. We have very many monuments and they don't deteriorate any less than structures that are

not monuments. I also definitely know that the government's understanding is that there is no wish to increase the number of monuments but rather to restructure them and to find other means for their use.

**Kalle Vellevoog (KV):** There are very different problems in protecting the heritage of modernism. For instance, administrative division has changed many times over the past century. The administrative division of independent Estonia was turned upside down during the Soviet era when village centres were transferred to locations that differed from where they historically were. And then there's that half-hearted administrative reform, the results of which are unpredictable... random voluntary unifications that we hear about here and there. There is no national vision for how to unite those little rural municipalities. We don't know in advance where the new administrative centres will end up being. And if examples of modernism have sprouted up during the Soviet era in the kinds of places that in no way are going to end up near a local centre, then it's practically impossible to protect them. Another problem is when the building is in an active area but simply due to human foolishness, some new object has been erected beside it, through EAS (Enterprise Estonia) funding for instance, even though that same money could have been used to fix up that heritage of modernism. Here the problems start with the distribution of EAS funding, since many new regional objects are built using funding from European structural funds which are distributed through EAS. The way projects are reviewed and decisions are made there has been random, momentary, and the competence of architects has been consulted very randomly.

**Peeter Pere (PP):** I think the *kolkhoz* system has to be re-established – there's no other way! But it probably won't be restored even we want it very badly. One entry in the competition for designing a memorial for the victims of communism proposed taking these buildings apart all over Estonia and putting them back together again in the location of the memorial – to make a modernist version of an open-air museum, so to speak, which in and of itself was an interesting idea.

When I looked at the picture of the Carina (Tuljak) restaurant, I thought we could look to England and more broadly to Europe as a whole as an example. Old churches there are utilised as residential space. If that café were to be offered as residential space, I think people would be interested provided that its external appearance is preserved and it is rebuilt inside. In short, a total change in function. For instance, manor houses are being purchased and used as residences. Former *kolkhoz* centres are perhaps not the most suitable locations for living. The surprising thing is how much they have deteriorated compared to old manor houses.

**AK:** There's even a splendid fireplace in Tsooru, it's a good enough place to live.

**Tiit Nurklik (TN):** Even in terms of what doesn't directly belong to it but in terms of territory, the government doesn't know what it has and that is where this redundancy comes from. I support the idea that function should in any case be made as totally free as possible – in the name of preserving the structure. Nationalised manor houses were utilised in the 1920's and 1930's as well, and even more so after the war when they were turned into retirement homes or schools and these functions have preserved them in one way or another. There are surprisingly numerous businessmen nowadays as well who restore manor houses, spending considerably larger amounts than it would take to fix up the centre at Peetri, for instance. This actually shows that our architectural awareness and our money are in different kinds of states of awareness.

**PP:** There's nothing wrong with fixing up manor houses but maybe that same businessman builds a ridiculous house nearby even though he could put a modernist object to use and fix it up.

**EM:** That's a question of cultural space right there – fixing up a manor house makes you a lord of a manor, but in the other case it makes you the chairman of a *kolkhoz*.

**YA:** The necessary temporal perspective is missing; awareness simply has not arrived at modernism. Perhaps one day it will. From what has been preserved until then, the value of those buildings will be all the more if we look at it from a more long-term perspective.

**TN:** It's a pity that we have allowed objects to be destroyed in the meantime because 20 years is not enough to understand.

...

**AK:** I have an example of reinterpretation that haunts me – the television tower! That was actually a building that was closed down and then suddenly a total re-branding, so to speak, took place as if according to contemporary requirements. Have we arrived at the point where we constantly need this kind of image transformation for us to be capable of relating to these buildings at all? We get tired of certain things, regardless of where they come from, whether it be contemporary media society or our constant desire for new adventures. Do we need someone to do a total makeover in the case of these buildings?

**KK:** That is obviously similarly a question of the social life of buildings, so to speak. Some particular thing acquires value only when it has some kind of meaning that is significant in our time. Those causal connections have to exist. If my memory serves me well, the attitude to that whole Olympics business was somehow... and this building here was given Lenin's name. In short, the attitude towards this building that Estonia's cultural intellectuals still consider to be valuable, that attitude has already changed very much.

**JH:** The basic position of heritage conservation is that some kinds of first-rate works from each period have to be preserved in their entirely authentic form. This is a retort to the position that we can act freely. We cannot act freely with authentic buildings that have been preserved in better condition. We can act freely with most such buildings, but there have to be certain top-flight objects and there have to be certain examples of both first-rate architecture and typical architecture.

**YA:** It is easier to counter deterioration by easing restrictions in the hope that new users will find their own connection, some sort of participation in the building in an entirely different way because the government does not have the resources to put together an open-air museum of examples of modernism, to use the example of that competition entry.

...

**EM:** We can't place a building under complete protection and then try to make it the financial obligation of some member of society. Of course

it has to be done but the government has to be considerably more active here financially.

**TN:** We obviously understand that we probably won't bring even the most valuable building of this type to the Rocca al Mare open-air museum. Even though I went to a museum in Japan that had a Frank Lloyd Wright hotel. Why couldn't the Kobela sauna be at our open-air museum then?

...

**KK:** My experience is that of course everything cannot be protected and we have to be relatively careful when drawing up those lists... We have to ask what we are protecting then. If we are protecting architecture and architecture is form, then I think it should actually not be liberalised. Naturally, each individual case has its own inner logic and there we have to be very flexible, but in the event of liberalisation, we will not have that architecture any more. The point of preservation is that the form has accumulated something into itself that we value, the work of the architect and also the cultures behind it and all manner of other contexts.

**TT:** In principle, yes, but if we look back in history, that seemingly complete work has as a rule been rebuilt many times through the centuries and we don't consider that in any way inferior. It is practically inevitable that such rebuilding has to be done.

**KK:** Those were absolutely different times when the idea of heritage conservation didn't exist yet, etc.

**YA:** None of us are under the illusion that these buildings that we see now in these pictures are all going to be placed under protection and that we will manage to protect them in this way. This liberalisation would be more like a different way to do it.

...

**KK:** Interestingly enough, buildings have frequently proven to be much more durable than we presume so that with the help of a little hibernation they really can continue to stand much longer. In this sense we should not be very pragmatic, in other words to use the fact that the government is currently poor as our reference point. We should actually think first and foremost of those values and make those decisions on that basis, not on whether the government is poor today and wealthy tomorrow.

**PP:** In this case, proper documentation is needed

concerning those buildings that would be very well kept and preserved until the right time comes along, their own time. Then the government could step in and restore them.

**JH:** In terms of documentation, the period that we are currently discussing is very well documented, working drawings came into general use...

...

**EM:** The government should be obligated to take valuable architecture into its possession and to preserve it so that its value would not decrease. On the other hand, we are currently in a situation where a building that is under protection is cheaper than a similar building that is not under protection. In short, these restrictions reduce the price. If we could achieve a consensus in society that value is considered value in terms of price as well, as it is in the case of unique automobiles for instance, then we will have taken a big step forward. From here we arrive at our educational system – if everyone is taught to paint with watercolours in school, why isn't living in the city taught in the framework of those classes, why aren't the values of that same modernist architecture taught? Later on as developers, we would know what we are dealing with – not just square metres in an Excel table, but with something that is considered necessary to explain to us from the very start in the school system – that this is the environment that creates value and where we feel good.

**KK:** Even the name of unique automobiles says that sufficiently few of them remain that they are sufficiently costly. Perhaps there are still too many of these Soviet era buildings to create the desire in people to get that Soviet era building for themselves, like in television commercials or films. Enough of them have to have been destroyed for that to happen.

...

**MM:** Speaking of the heritage of modernism, it is strange that they have to be placed under heritage conservation because a separate license is required for designing and building buildings under heritage conservation. These requirements shouldn't apply to Soviet era heritage. Things should be simpler. But we also don't have any other means for protecting them because that is

the only legislation through which buildings can be preserved and here is a contradiction.

**KK:** That would be easy to change. Passing a separate course is currently the basis for acquiring that license. That course could have long since been part of the curriculum that you get with your diploma if there hadn't been fine, upstanding Soviet era architects for whom mentioning heritage conservation is like a red cape for a bull.

**TN:** I understand that Raine Karp isn't allowed to draw up the reconstruction project for this object because he hasn't passed that course.

**KK:** I'd like to move upward a bit from practical matters. If we keep something going and fix it up, then often nothing is left of it. One of the charms that is so exceptional in the case of the Linnahall is what it has turned into. When we emerge from shopping centres and concrete panel buildings, it represents a world of its own. It's an oasis all its own, a time capsule, and it speaks to us of different principles of logic, how buildings were erected and space was created and what that meant for people. But if we think this way, then these buildings actually have no future – or maybe they still do?

**PP:** It looks like they don't. It has the feel of the Soviet era here, which we don't perceive but tourists perceive very well.

**JH:** ...we have to do as little as possible.

**KK:** That is the principle of contemporary conservation, to do as little as possible and as much as is absolutely necessary. This, in turn, can be resolved flexibly within that space, like by using different regimens for different rooms depending on their function, their role in forming that architecture. The fact that its aura will be lost is inevitable. One way or another, we will never experience it again like people experienced it in the 1980's. That is an illusion. We experience it like people of the present time nevertheless. Different people have differing perspectives of time. We are of different ages here around this table. But on the other hand, the fact that people really do come here shows how powerful this kind of iconic trait is that architecture has.

**JH:** We shouldn't over-invest.

**UV:** I have "museum piece" here as a key word. Is a 30-year-old building a museum piece?

**TN:** It depends on how rare it is and how highly we value it. Thirty years is not in and of itself

a particularly exceptional age for Soviet era buildings. It was only recently that the first balcony panel fell down in Lasnamäe. Many things in our museums would not be museum pieces at all if we hadn't had to first dig them out from someplace in the ground, if they would have been on the shelf, like for instance shards of pottery. That's how it has been with our buildings as well. We've treated them wrong.

**KK:** I agree, if they would have continued. A logical, linear continuation would have been. That interruption that abandoned those buildings has in the meantime made them exceptional for us. Now we look at them and think about what to do with them.

**JH:** A 20-year-old glass milk bottle is a museum piece, after all.

**MM:** This building and those other Soviet era buildings originate from an altogether different country, a different period, and that interruption that happened here in the meantime creates a museum piece that is worth conserving. There's no reason why we couldn't take the Linnahall, make sure that its structural elements and everything is in order, that nothing will fall down anywhere, and then bring in a centre for young people, for instance, skateboarders and such, put it to use in a new way, not make it all sleek or cover the chairs with new upholstery. That would be terrific, its effect would remain intact as well and in fifty years time we could take another look at what to do with it. But until then, its ruins would be preserved and it would remain in use.

**EM:** We ourselves have gone along with the trend that says that technical standards for buildings have changed so fundamentally over the past 10-15 years that consequently the preservation of some buildings is not even possible anymore. How to reasonably reverse this tendency is a serious question... A governmental agency has to have practically 0 energy, so it won't put those rooms into the existing framework... You can't do anything anymore to a building that's under protection.

**YA:** This is a good illustration of why certain things have to be selected.

**VV:** The Journalism Building was closed down because it doesn't meet fire safety standards. That's a good reason for cutting off its electric power supply. If interruptions do not come along in the meantime, you renovate only what has gone out of order in the meantime. Then you don't need massive reconstruction requiring large investments. Then you go step-by-step.

**YA:** That kind of logic is missing in our country.

**KK:** A building that is constantly in use is very rarely perceived as something of value. The Viru Hotel is a good example of where that was perceived. There is an analogous hotel in Bratislava that was in use and remained un-renovated and now it functions as a retro hotel. At some point, that recognition took place, that oh...

**EM:** How can we guarantee that an architect won't start doing anything there anymore if the owner wants to start drastically changing something? Could that be controlled through professional ethics?

**JH:** It isn't possible through professional ethics...

**KK:** If something is placed under protection, then it simply cannot be done. Protection lists have to be value-based. People who have no jurisdiction, activities that are not suitable for it simply have no access to it. In that sense the Heritage Conservation Act is one of the better functioning pieces of legislation in the Republic of Estonia. A certain conservativeness is written into it. It is something that we have to be aware of, not something that has to be fought against. Naturally, heritage conservation also has to be sensible and flexible. Every object also requires different approaches and solutions, that is why it is exceptional.

**Tüüne-Kristin Vaikla:** It seems to me that the problem is not so much in that buildings are not placed under protection or that heritage conservation laws are too strict or too lax –



these matters are pretty well in place. Let's think instead about how these buildings could be brought to life in the first place, who should do it, where to find the synergy and will as a result of which the means would be found.

**KK:** That is a very complex modelling task. All architects are different. They might have similar problems and solutions. They are in some location and in that location there are certain conditions that affect that entire process.

**JH:** Whatever doesn't have an owner is essentially already lost. We can really only still talk about what is still in use some way. Heritage conservation, however, very precisely keeps track of the fact that the building has to have an owner, and it has to have some kind of function.

**TN:** One example from Finland: the Hyrylä Kairamo boiler house, a DoCoMoMo location that looks worse than anyplace here...

**UV:** We talk about the Soviet era and the change in the system of government, but actually, there is abandoned modernist architecture elsewhere in the world as well. It isn't just a question of the change in the system of government.

**AK:** It's a question of the way production is done and about how things are run.

**TN:** I've seen first-rate architecture in books that is five years old and after that the doors are welded shut and nothing happens.

**MM:** Is one of the problems also the idea that people actually don't like that modernist architecture? People don't really rally to defend modernism.

**AK:** But we're people, too!

**MM:** I mean the public in a broader sense, the fact that a building that is five years old is abandoned and it doesn't cause any feelings in the community.

**AK:** Does the future belong to buildings with ever-shorter lifespans?

**UV:** We also have an example of a building that was built for one year – the Straw Theatre.

**EM:** I'm certain that if we talk about the lifespan of a building, the tendency is that it is constantly growing shorter.

**TT:** Buildings are not built as works of architecture. They are built because some kind of business plan has to be implemented and its lifespan depends on the plan.

...

**TN:** There are nevertheless buildings where there is no business plan: cult buildings.

**YA:** They simply have a different kind of business plan.

**TN:** And then, of course, there are those that people make for themselves that are made because of vanity to a certain extent.

**TT:** Those are marginal examples actually.

**EM:** The function of living is actually one of the few sustainable functions that can give a building life. Olympic buildings are not possible to fill anymore two weeks later according to the business plan.

**MM:** There certainly are business plans in London for how to involve entire city districts.

**TT:** The question is actually function and ownership relations. As soon as some piece has been made a separate property, it is practically impossible to demolish it and thus it is the most lasting heritage conservation object.

**AK:** That's a positive programme.

**TT:** That is where architecture at some point ends up or settles. You can't change it anymore. That's where it will stay. Those are long-term. All sorts of office buildings and cult buildings sometimes even get in the way. Everything that can be controlled by capital can change pretty quickly. Everything that isn't controlled by capital, which almost exclusively is the model of collective living, that is simply very difficult to change.

**KK:** I remind you that that was part of the futurist programme. Every generation builds its own architecture and buildings have to be built for 25 years. Then new architects can demonstrate their creative abilities and they move on to the next round.

**TT:** Modernism took that over. Mustamäe and Lasnamäe were built with a very clear temporal perspective, not forever.

**UV:** Isn't there a contradiction here – when we build, we calculate so that the upkeep would be inexpensive, we put in lots of insulation, economical heating systems, and so on, which becomes expensive. If a building has a short lifespan, there is no point in building it thoroughly.

**TT:** It is very complicated to design a building for endless changes; perhaps it is not even possible.

Buildings are designed for what is needed. We have had a couple of masters' dissertations that have started from the aspiration that the building could be changed in every way imaginable and that it could be used for other purposes. And those projects have run aground because there is no criterion according to which it could be looked at. And when old things have started being used again, I have identified one clear criterion: if some dimension – height, width, cubic measure or floor space – is larger than ordinarily, in other words larger than necessary for what it will be needed at some point, that makes it possible to reuse it for some other purpose. Old factories can be used as offices or for living, but residential spaces cannot be used as factories. Accidentally produced surplus can be reused but it is impossible to figure it out in advance and nobody will be prepared to pay for it so that it can be used 50 years later. You can't make up the future.

**PP:** Should we discuss that theme now – the life cycle becomes so short and ends, what would be natural?

**JH:** And those objects that we are looking at now are unique projects and the exact opposite of what we want now – unbelievably negligible energy efficiency, exterior wall contours in great quantities, they are definitely not universal, works of art with a specific plan. I perceive why they are in this kind of condition; then there is that theme of being relegated to the periphery and unequal regional development. Reduction in the differences between urban and rural areas was part of the Party programme in its day. That seemed ludicrous at the time but that regional policy was implemented intentionally.

**UV:** Poverty helps to preserve, but only to a certain limit, and that limit is at hand. These buildings will quickly start turning into ruins.

**AK:** That was the productivity of the *kolkhozes* themselves at that time and *kolkhozes* were prosperous in Estonia, at least in the 1970's. But that was unique to Estonian *kolkhozes* and that architecture was born, more prosperous than in cities. Their income was reinvested. The central authorities did not have that kind of money but that was the trend and it was supported.

**KK:** Architecture always takes its place in the present time. That talk about residential space

can prove to be inaccurate in relation to the Soviet heritage because people's way of life has changed and people simply don't fit in there with their way of life and their will. And as we know, you can't remove interior separating walls in a concrete panel apartment building. In other words, that might at some point start up their demolition or they may turn into ghettos. There are, of course, lots of young people who don't have money, and pensioners. Thus social relocation is a possibility for extending their lifespan. The other thing is that people can't appreciate something if they don't know what things are valuable and it doesn't dawn on them on their own. This can't be done through articles alone, this has to be shown to people.

**EM:** If inevitability catches up to us at some point and buildings have to be demolished, is the preservation of virtual heritage one solution in regard to those objects that cannot otherwise be preserved?

**TT:** Virtual formats also age at some point.

**KK:** It has an entirely different meaning for the new generation and that should be made use of. That negative background that is starting to disappear from our generation is already history for young people. It's foreign to them and thus it is also interesting.

**YA:** I'm not so sure that a young person from Sweden, for example, knows more about the heritage of modernism. The fact is that modernism tends to be an elitist trend that the public at large does not recognise or its time has not yet arrived.

**TN:** Wait, but what will become of the Linnahall then?





# THE AFTER-HISTORY OF THE LINNAHALL CONCERT HALL

Andres Kurg

Almost every city in the former socialist camp has a landmark building that poses a problem for its new liberal government and invokes heated discussion centred on issues of politics and nostalgia. Case studies on Ceausescu's palace in Bucharest, or fights over the fate of the *Palast der Republik* in Berlin, before it was finally demolished, have created a new genre in the growing literature on the "post-socialist" condition; interpretations of modernist architecture in the Eastern Bloc as something "cosmic" have appeared, not to mention numerous representations of socialist realist propaganda imagery or concrete system-built residential areas that have become stereotypes of how Eastern Europe is perceived in the West. The Linnahall Concert Hall in Tallinn is another such site, posing new questions as to the place of the country's Soviet heritage and socialist architecture of the past within the city today and in the future. Rather than belonging only to the past, can the Linnahall build some sort of continuity between the urban developments of the past and those of the future? More generally, could this case offer a way of going beyond the still prevailing accounts of Eastern European architecture as grim and grey, ugly or weird, and understanding its logic from a different viewpoint?

Named after V. I. Lenin, the concert hall was completed in 1980, ready for the opening of the Moscow Olympics yacht races to be held in Tallinn that summer. Of the numerous Olympic buildings erected the same year, it was the

**Rather than belonging**  
**only to the past, can the**  
**Linnahall build some sort of**  
**continuity between the urban**  
**developments of the past and**  
**those of the future?**

largest and most prominently sited, and as a multipurpose cultural centre its post-Games future looked bright. The building included an ice rink, a 4600-seat concert hall, an exhibition and dance hall, a bowling alley, cafeterias and hundreds of square metres of walkable roofs, terraces and squares. Rather than stacking these functions on top of each other, the programme was spread out over a large area between the old city centre and the seashore, on previously industrial harbour sites. Its location determined the low height of the building, in order to preserve the iconic views to the medieval old town from the sea. Thus its considerable size can only really be appreciated from an aerial photograph or map. With its almost windowless concrete and grey limestone construction typical of a bunker or depot, it is easy to miss it at street level.

As the first public building that opened up to the seafront, it was situated on the seashore between an industrial area and a factory site owned by the military. It also had to be built over railway lines that led from the industrial areas to the harbour and separated the site from access routes. Thus the steep stairs and the raised platform of the building act as a sort of bridge for visitors to the concert hall and ice rink. Because of its insistently symmetrical shape, which resembles a ziggurat, the building has often been interpreted through the metaphor of Mesopotamian or Pre-Columbian American architecture. However, the inclined exterior walls of the concert hall area, which are covered with grass, are a more contextual feature of the building, resembling the 17th-century bastions around Tallinn.

One of the architects responsible for the concert hall, Raine Karp, has retrospectively spoken about his fascination with the architecture of medieval fortifications and, significantly, his two later major structures in Tallinn – the Centre for Political Education (1985; demolished in 2007) and the National Library (1992) – both demonstrate a bulkiness similar to the Linnahall, use similar materials and refer to medieval typologies. Yet during the construction phase of the Linnahall, which began in 1976, Karp preferred to compare the structure to Japanese Metabolist architecture. Indeed, as a leading designer in Estonia's largest state design office in the Soviet period, he had, in the late 1960's, visited Japan and been clearly fascinated by its buildings. The other architects of the building were Riina Altmäe, Karp's assistant in this large-scale project, and Ülo Sirp, who was in charge of the team of interior designers.

The building was a success in official circles in that it earned several architectural awards – a Grand Prix from the Interarch World Biennale in Sofia (1983) and a Soviet Union State Award (1984) – and much attention from the press. Its expansive symmetrical form adorned glossy books about the Olympics, and Soviet accounts of architecture culminated with reviews of the Linnahall's grand amphitheatre-shaped auditorium. However, in its somewhat hollow rhetoric – the initial design idea included a wide symmetrically placed avenue running from the Linnahall up to the high-rise hotel in the city centre, and its scale that despite contextual gestures imposes its own conditions on the surrounding environment – in local artistic and architectural circles it was seen as too 'rational' and too 'grand', it lacked the 'irrational substance'<sup>1</sup> of the playful Postmodernist design of the period. More importantly, though, it was considered an alien monument, official, formal, Soviet. Even if in the 1980's it was packed with members of the public enjoying the first Western rock bands to play in Estonia, or attending flower parades, it was generally still regarded with suspicion rather than pride.

### Changing City

When Estonia regained independence in 1991, the subsequent changes in property ownership had a significant impact on Tallinn's economy, the processes of privatisation and restitution also dramatically transforming urban space and its role. As historical and legal continuity with the first Republic of Estonia (1918–1940) was one of the fundamentals of this regained independence, returning the properties nationalised in 1940 to their pre-war owners became one of the most important parts in this process of legitimisation. This meant a virtually instant change: the whole land, which so far had belonged to the state, now became private property. The changes were also easily accomplished and readily accepted due to the sharp conscious break with the demonised past. Deregulation, which coincided with ongoing land reform, left the municipality of Tallinn with less property than ever before. It also coincided

with a lack of faith in master plans as a form of central planning, and also with the practices of giving minimal attention to public space, public transport and infrastructure, and the transfer of the housing industry to private developers. This wave of privatisation was endorsed by the neo-conservative government, which welcomed market liberalism as a progressive chain of events, an opportunity to catch up with the living standards of the West. These economic changes of the mid-1990's also gave rise to a building boom in Tallinn, which led to the construction of a number of bank and business premises, monumental high-rises and expansive suburban shopping malls. This was seen as the right time to fill the empty plots in the downtown area, to express the rapid economic progress of Estonia in architectural form.

On a symbolic level, there was strong pressure to erase from the city any physical representations of the Soviet era, ranging from removing monuments and rebuilding houses, to simply re-cladding old structures with new facade systems. The restitution of the property situation to that before 1940 seemed also to mean a return to this period in terms of the negation of the more recent Soviet past. Attempts to forget the 50-year-long Soviet period, as if it never existed, did not, however, take into account that this denied people their personal memories. This may be one of the reasons why, 10 years later, the post-Soviet societies were hit by a wave of nostalgia with a vengeance.

During the 1990's, the location of the Linnahall Concert Hall attracted several new facilities to its megastructural body: a hydrofoil port, a heliport, a nightclub, a popular bar, and even an (unofficial) outdoor pool for children that had

earlier been used to collect cooling water for the ice rink. The concert hall also began to host Jehovah's Witnesses meetings, the rock concert audience switched to musicals, and Russian superstars frequently staged their glamorous shows at the venue. But at the same time, the rapidly built structure, with hundreds of square metres of walkable roof space, was slowly decaying and badly in need of renovation.

In 2004, the Municipality of Tallinn, still the owner of the space, tried for the third time to sell the building, one of its last centrally located larger properties, to cover its budget deficit. The potential buyer was primarily interested in the site, not the building, eager to get rid of the Soviet monument and in its place create an exclusive residential district whose well-heeled inhabitants could have their yachts on their doorsteps. However, the concert hall had been listed as an architectural monument since 1992, and permission to demolish it would have required a change in the law. Subsequently, the buyer launched an extensive media campaign in an attempt to convince the public that sooner or later the building would disappear anyway, that it did not fit in with contemporary requirements, that it was a site primarily for the Communist party elite, and even that concerts on this scale would at some point cease to exist. Investment specialists were called in to assess the financial viability of the building as an entertainment centre, but they could not find a good enough reason for renovating the hall. Though the stage of the auditorium had initially been designed as a multipurpose arena that could be adapted to accommodate bigger performances, there had not been time to realise this potential in the rush leading up to the Olympics. In addition, turning the hall itself into a contemporary multipurpose space would have required major rebuilding in order to flexibly accommodate smaller conferences or meetings at the same time.

Support for the building from local citizens, on the other hand, was unexpectedly strong. The Linnahall was now seen as an important part of Tallinn's history, with people recounting visits to the first performances there. Most importantly, its solid concrete-and-stone architecture differed strikingly from the rapidly built metal-and-glass high-rise boxes that had been erected in the city over the last 12 to 15 years, and it was thus viewed as unique and rare. Suddenly the Linnahall was on everyone's mind, with people actively taking part in the debate and suggesting all sorts of grounds for its preservation. The sale was eventually revoked at the end of 2004, and the municipality has started seeking ways to renovate the building, though no work has been planned so far.<sup>2</sup>

To property developers, the concert hall building was just a waste of developable land, too low, and with too much indefinite space, but most importantly it could not be marketed piece by piece. Its logic lay in the Soviet period where, within the context of state ownership, its designers had not had to worry about the cost of the land. While after its completion the building, with its symmetries and clear lines, was viewed as too rational, utilitarian and unexciting, by the beginning of the new century this rationality had, in contrast, come to be viewed as completely non-rational and, from the point of view of property developers, wholly impractical. For the public, on the other hand, the meaning of the Linnahall had changed from an official and perhaps even alien Soviet monument to something that was part of Tallinn's identity. In the middle of the rapidly changing city, it had become an alternative to the uniform "shopping malls/ offices spaces/ leisure centres" – a space that refused to conform to the dominant patterns of thought.

Yet what if, land ownership notwithstanding, the transformations of the city in the late 1970's and in the 1990's are viewed not as representing two separate worlds, but rather a continuous one? Recent urban studies encourage us to view the changes in post-socialist cities over the past 15 years in the context of larger global economic restructuring and the so-called post-industrial city.<sup>3</sup> The conversion to the free market and extensive privatisation in the 1990's were, then, not only a reaction to the planned socialist economy and state-socialist ownership, but part of a broader neo-liberal reform, a continuation of the tendencies of deregulation that in the West had started in the 1970's and 1980's. In addition, the closing down of several of Tallinn's industries was not only the result of the collapse of the Soviet market and the end of their material supplies, but also of the general movement of industrial production away from the city and, eventually, to the developing world. If this is true, when, then, to locate the starting point of the post-industrial city in the Eastern Bloc? Could it be that this was actually prior to the changes of the 1990's?

The Linnahall site, an industrial area on Tallinn's seashore, was chosen ahead of two other locations in the early 1970's partly because of its central location, but also because, according to concert hall architect Raine Karp, the building



had the potential to 'reconnect the city with the sea, and the surrounding territory with the city', transforming areas along the seashore into public leisure spaces. Industry and the military had 'robbed' the city of its seafront; now it was time to get it back and return it to its public. Thus it was at this point that Tallinn's traditional port areas started to be valued for their scenic waterfronts rather than as production facilities and transport hubs. The latter functions were removed from the city centre, and the seashore areas were seen as having the potential for redevelopment as tourist attractions and leisure facilities: concert halls, cafeterias, cultural and entertainment centres. The decision to build the Linnahall here could, then, mark the beginning of the redefinition and transformation of the urban space before its real beginnings in the 1990's; the start of the post-industrial city could be considered separately from political changes.

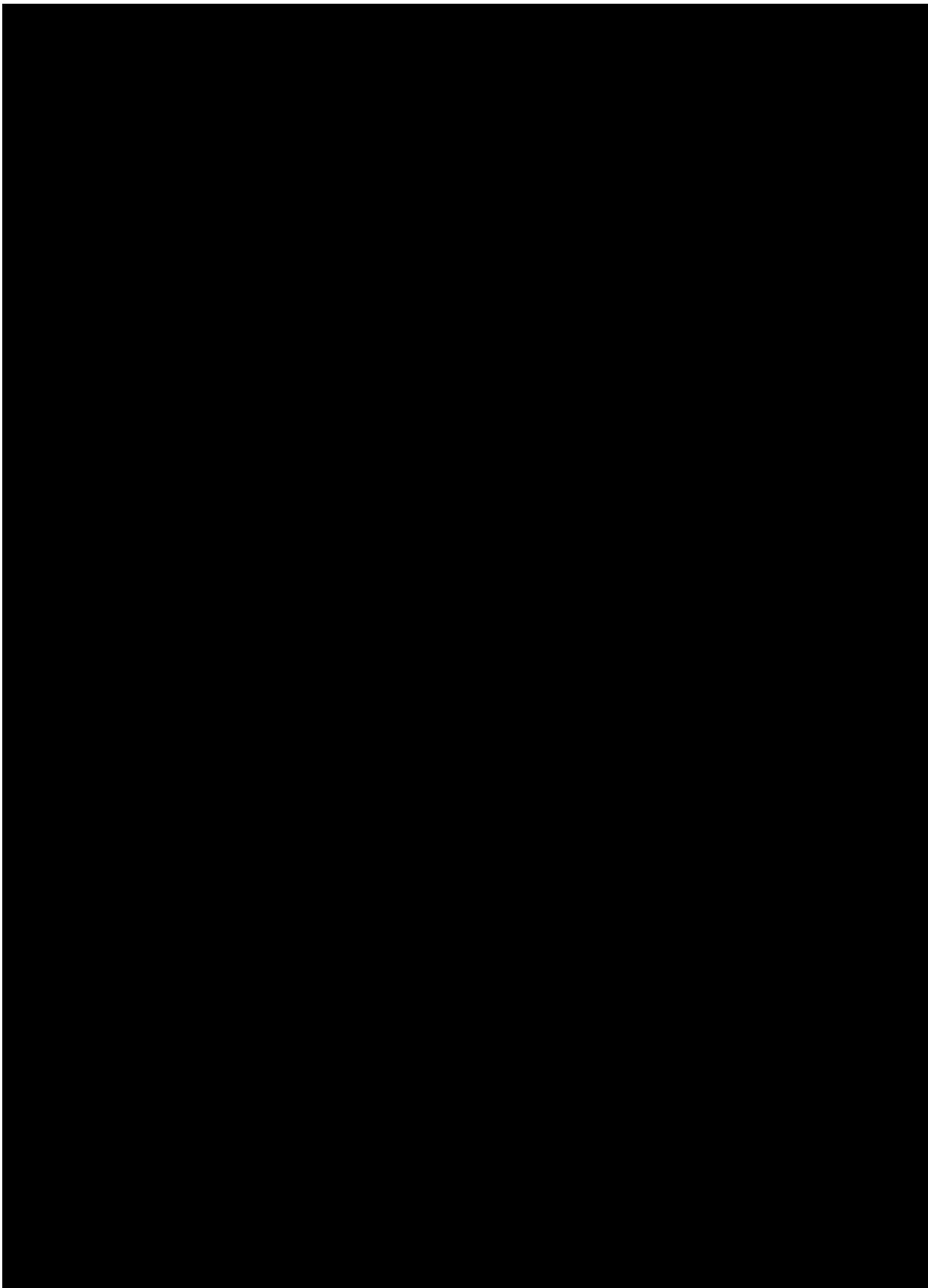
In that case, the Linnahall Concert Hall would stand simultaneously as a monument to a bygone era and as a sign of the beginning of a new one. The question, however, is how these two things might co-exist on the same site and in the same structure? This would require not only a rethinking on the part of potential developers, sacrificing their preconceived profit schemes and conflict-free futures, but also that supporters of the Linnahall confront their current nostalgic fantasies of the building's true existence being located only in the past. And this might not be a very easy thing to do.

\* \_\_\_\_\_  
This article first appeared as: "The Remarkable After-Life of the Linnahall Concert Hall", in: *Architectural Design*, May/June 2006, pp. 46-53. Republished here with minor changes.

1 \_\_\_\_\_  
Padrik, Ain. Linnahall. – *Ehituskunst* 2-3, 1982-1983.

2 \_\_\_\_\_  
In June of 2012, Tallinn's municipal government still holds negotiations with investors potentially interested in renovating the building and putting it to use, yet thus far these have not achieved any clear results and the Linnahall Concert Hall as well as its ice rink remain closed.

3 \_\_\_\_\_  
Bodnar, Judit. *Fin de Millénaire Budapest: Metamorphoses of Urban Life*, University of Minnesota Press, 2001.



# DEPARTURE OF THE MANOR HOUSE

Eero Epner

We have all seen those people. Most of us have probably done it ourselves. Camera in hand, we stop in Vienna, Berlin or London in front of amazing houses, carefully frame the shot (if possible we include our family or a good friend in the frame) and then we record the Stephansdom, the dome church, or a building from the colonial era. Why do we do this? Because we like these buildings, they are distinctive, exceptional, controversial. Yet that is not the only reason. We want to remember. That city, a situation that is lost in the past by now, those people. And that building. We use architecture to keep us from forgetting.

I am not sure if I remember correctly but a cultural historian once spoke in a television lecture about how the ancient Romans memorised complex passages of text: they projected those texts in their mind's eye on buildings and recalling the corresponding part of the building brought the text to mind as well. There is nothing exceptional in this kind of memory technique in and of itself: we probably know of dozens of these kinds of tips. Yet the connection between architecture and memory nevertheless appears not to be random. While written text or photography helps us to remember mostly something that is outside of them, then architecture is something that is memory itself. A building is itself an event and its own document simultaneously – it is both something to remember and something that remembers.

There are many reasons for the strong ties between architecture and memory. One reason is the simple fact that buildings are, as a rule, built to last. No building is built with the aim that it

**While written text or  
photography helps us to  
remember mostly something  
that is outside of them, then  
architecture is something that is  
memory itself. A building is itself  
an event and its own document  
simultaneously – it is both  
something to remember and  
something that remembers.**

would start falling apart after a certain time or that it would lose its meaning. Architecture's aim is not decay or forgetting – those things simply do not belong with architecture. And although we may say that that is not characteristic of architecture alone but rather of all branches of art, even more so – the confrontation of forgetting is a wish that is common to all humanity that runs through all fields of human activity – memory nevertheless appears to lie in architecture in its most total form: it surpasses the limits of human memory. Or as Juhan Viiding has written:

*these are the mighty signs of the century  
cast iron lampposts and houses  
whose windows nobody looks out of anymore  
in whose chambers echoes have faded away*

ruins. According to them, modernist architecture that did not look to the past had started fading into oblivion and at the same time had become the precursor of death.

Don't Lapin's words allow us to conclude that architecture is for the most part nothing more than a struggle against the fear of death? Architecture and the urban environment are not only things with the objective among others to "remember" or "not to forget". The city is also something for which both building and destruction, erection and decay, generation and evanescence are characteristic attributes. The city is not only a living and pulsating process, it also just as inseparably contains death within itself. The question never lies in remembering or forgetting but rather in what architecture helps us to remember or forget. And that "something" is our temporality. Architecture helps to both remember and to forget that.

I do not have a personal connection to Tallinn's Linnahall. My grandmother lived in the Old Town but we frequented other locations in the city. Nothing at the Linnahall attracted us. My grandmother was from the countryside. She did not like modernism. She moved from the Old Town into a standard apartment in Mustamäe because there was hot water there.

Later on when I myself moved to Tallinn, the Linnahall did not exist anymore. Nobody went there. And I felt *angst* about my own dissolution in that spatial universe. I found myself there only once when I watched a musical about the life of a Soviet era opera star. I remember the gigantic stage curtain and a few isolated scenes. The decade of the Linnahall – the 1980's – was over. The director of a "concert of nostalgic Soviet hits" said to the press a few years ago: "People who have lived during that time will feel the joy of recognition at this concert but it will definitely also be interesting and funny for today's young people to see the favourites of their mothers and fathers from those days." The Linnahall was the only conceivable place for this kind of concert. It was part of the 1980's. It was the 1980's.

Remembering Juhan Viiding at this point is not accidental. In the 1970's – the decade when planning, conceptualisation, design and construction work began on Tallinn's Linnahall Concert Hall – his poetry spoke of metaphysical urban experiences, and walking about in Tallinn's forgotten places as a *flâneur* with his friends, they brought those places back into our memory. The city was a living and pulsating organism for them, yet it was also filled with metaphysics, the past, and secrets. "Your constricting, mighty tension, your bitterish joys," were to be found in the city, as Mati Unt describes the poet Eero's attitude towards the city in his novel *Sügisball* (Autumn Ball, 1978). The architect Maurer is another character in the same novel – he is one of the authors of the concrete panel apartment building districts. "Do buildings have a soul?" he is asked. "No, buildings don't have a soul," architect Maurer replies with conviction, "only people have souls".

Interestingly, questions regarding the connection between architecture and memory emerged in many forms during the same decade. The architect Leonhard Lapin proposed in his project *Elavate linn – surnute linn* (City of the Living – City of the Dead, 1978) to establish graveyards in the inner courtyards where the building's residents could later be buried together with their cars. Or as Mati Unt says in reviewing Lapin's proposal: "We almost never see dead people in new cities..." Several other new generation architects also set about unravelling modernist utopias during this period. They depict new residential districts as being broken down and in

If we were to compare the Linnahall to some archetypal type of building, we could refer to that type as a modernist manor house. It reflects the glamour (or pseudo-glamour) of that era. Its spatial policy is prodigious. The fear of death is replaced by luxury or the manifestation of nonexistent wealth. The Linnahall is not a consumer commodity. It was not part of everyday life. People did not find themselves here, they came here. Its business management principle did not include shops or everyday service establishments that would have attracted city dwellers to stop by in passing. Nothing made people use anything besides the building itself in its abstractness. And like a manor house abandoned by some governor, the Linnahall is also losing its meaning. That oblivion is all the more painful because grandeur is falling apart.

Yet oblivion is not necessarily always bad. Even if we assume that the attempt to overcome the fear of death is reflected in architecture in a certain total manner, eternal recollection is not necessarily unconditionally good and immediate forgetting is not necessarily bad. Last spring, for instance, we built the NO99 Straw Theatre. That building was meant for just one summer: it

was erected without a foundation on an asphalt lot, packages of straw were stacked up in a carcass made of glue-laminated timber and painted black, and the structure was opened to the public in May. The building started showing signs of decay over the course of the summer already. Mice and birds made nests in it and towards the end of the summer, potatoes that had been put there to sprout could be picked from one of the walls. The building was dismantled in early October. And that's it. A building that had been thoroughly designed and finished down to the last details, that functioned in exemplary fashion, that fulfilled all the conditions set for the "building" was dismantled just a few months later and taken away. Now there is only that same asphalt lot on that spot that had already been there before the erection of the building. Yet that is good forgetting. That is how it was meant to be. The building emphasised the temporality characteristic of theatre: architecture became a branch of art that was similar to theatre, which is born and dies only in the moment. The dimension of eternity, the pretentious aspiration to "remain", the intense desire to be a memorial to itself and its era disappeared from it. That building did not want to remember. It wanted to be destroyed.

The Rotermann Quarter is just a stone's throw from the Linnahall. The buildings there were completed a few years ago and they represent first-rate contemporary architecture. This complex has won several reputable awards. It looks cool. Contemporary. Conceptual. Beautiful. But – it is dead. People don't go there. The tenants of its rental spaces change several times a year because no shop is able to attract people to the area. I know a businessman who bought an apartment there but couldn't bear to live there

and used his apartment as a warehouse instead. The developers of the complex have held street festivals and parties but to no avail. Finally, the big businessman who owns the complex started suspecting bad karma. He had a man with extrasensory powers invited to the location and that man surrounded the quarter with a thin underground copper wire. That didn't change anything. This brand new and truly attractive complex that furthermore is located between the port and the city centre remained deserted. Even though we don't find a single sign here of physical decay, this complex is nevertheless decaying.

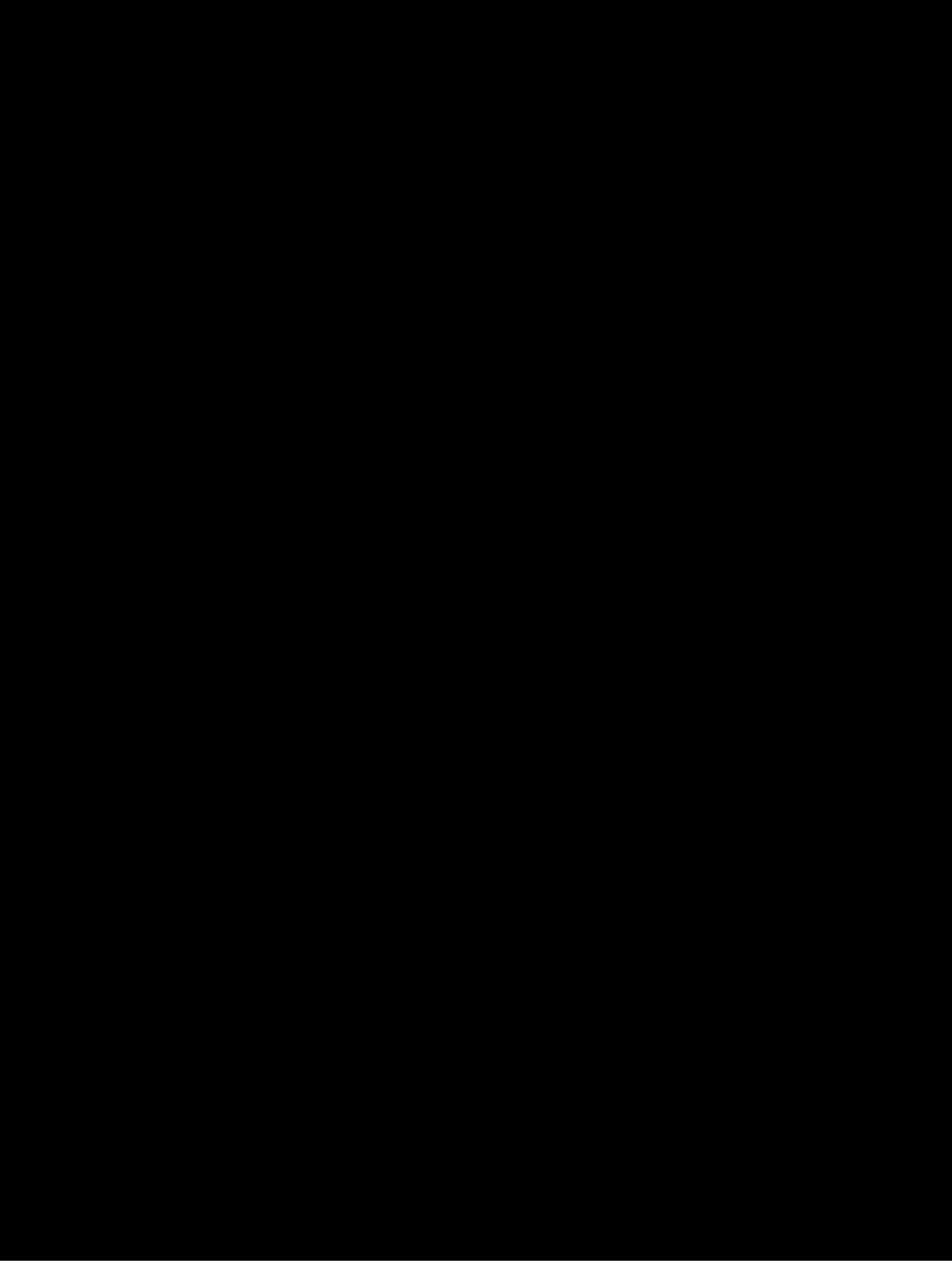
The Linnahall is somewhere between the Rotermann Quarter and the Straw Theatre. It is also becoming a memory already but at least it has something to remember. It has a past. And it can therefore be a remembrance of itself.

But what does the Linnahall remember? On the one hand, it has stored up its era in its episodic memory: similarly to Roman memory techniques, the cultural texts of the 1980's come to mind when we look at the walls of the Linnahall and people's attitude towards this building is comparable to how they relate to, in other words how they remember the 1980's – who looks at that building with hatred, who looks at it nostalgically, who looks at it indifferently: because he doesn't remember. But what if we don't remember? What does that building mean without remembering? Is it simply a bizarre palace, an urbanist bridgehead? Or is it nevertheless something more?

The semantic memory of the Linnahall – in other words memory that should preserve knowledge of the surrounding environment – is losing or has already lost its meaning. This is the saddest part of how the Linnahall is sinking into oblivion. The Linnahall could have developed into an ideal public space. The Linnahall could have reflected the possibility of being together democratically. It had all the potential in the 1990's for providing a new dimension to the concept of openness, which wobbles about in curtailed form in Estonia's

political landscape to this day. This gigantic complex free of consumerism with its large hall and broad squares could have achieved this. At least once that is what happened. A plenum of artistic associations was held here in 1988: this gathering of people involved in culture was an important milestone on Estonia's way to independence. Yet that proved to be the only attempt. After that came musicals, nostalgia concerts, leaking ceilings, falling plaster, saloons and bars, helicopters and ships. All the latest plans regarding the future of the Linnahall say that it will be privatised and turned into a profit-earning enterprise. That is said to be the only possible solution. That kind of building is supposedly no longer viable any other way nowadays. Otherwise the building will fall apart once and for all. It will be forgotten. And the only way to prevent this – the only way that it will be possible to remember the Linnahall in the future as well is if it conforms to the logic of privatised interests.

If that really is so, it would perhaps be better to forget the Linnahall. Because if the potential that this building has for focusing and representing public interests does not materialise, there will actually not be anything left to remember after a couple of decades. Architecture can be connected to overcoming fears. But in the name of what does it overcome them? Of living? Or of meaning? Because ultimately, what is there to remember after all?



# LINNAHALL AS PART OF A CELL CYCLE

Toivo Maimets / Veronika Valk

**Veronika Valk (VV):** If we were to compare Tallinn's Linnahall convention centre to a living organism, it would be a protagonist in its thirties, fighting for survival and a new lease on life. Biological existence constantly faces a similar battle, and has been for a very long time. If a building is to a city as a cell is to the body, can we draw a parallel between a building's lifespan – lifecycle – and the cell cycle?

University of Tartu Institute of Molecular and Cellular Biology, professor **Toivo Maimets (TM):** It isn't too far-fetched to liken the life of the cells in our body to a battlefield. An adult human is made up of 100 trillion cells (not including the bacteria in the body), all of which came from a huge number of divisions of one single cell – fertilised egg cell. But this building consisting of a hundred million cells is no constant entity. New cells constantly come into existence and old ones are destroyed. Every second, about a hundred thousand new cells are added and, naturally, just as many die.

**VV:** How does the cell cycle - division, death - take place exactly? What happens during this process? What controls it?

**TM:** A number of Nobel prizes were awarded in the first years of the 21st century precisely to scientists who studied the mechanisms of cell division and death. In 2001, the prize went to Leland Hartwell, R. Timothy Hunt and Paul Nurse, who determined which molecules trigger cell

division – the cell cycle – and what mechanisms control it. The cell cycle – in other words the cycle of cellular division – is a chain of events where the cell doubles and then divides into two daughter cells.

A year later, Nobel honours went to Sydney Brenner, H. Robert Horwitz and John E. Sulston for their contribution to the study of mechanisms that cause cell death. It turns out that cell death is genetically a precisely orchestrated process that ensures that cell death disrupts the organism at large as little as possible. This type of controlled cell death is called apoptosis and it is extremely important for the development of the organism in forming various structures and eliminating damaged cells. If apoptosis does not work as it should, cells damaged by radiation or chemicals will not be cleared from the organism, their cell cycle no longer is subject to control by the body, and the result may be uncontrolled proliferation of cells - a cancerous tumour.

**VV:** And yet it is pretty much self-evident that all living organisms die. In the case of cities or buildings, the sustainable thinking ethos is extremely reluctant to accept that some city, or a part of a city or a building will simply disappear or die... Even though they are under constant economic, social and cultural pressure, they must be cared for, used and lived in to keep them alive. The human body – its internal organs, tissues and cells – is covered by skin, we know how to protect ourselves from certain dangers. Compared to cities and buildings, living organisms – thanks to evolution – seem to be in quite a well-defended state.

**TM:** But in fact, cells constantly live in a fairly hazardous environment. On one hand, there is the ever-present danger of being exposed to radiation such as that favourite of the sunbathers, ultraviolet radiation from the Sun, which damages cells and the DNA within cells. Exposure to



cells very much resembles the type seen in cancer cells – rapid, undifferentiated, divergent and uncontrolled. Like small children. Later on, these cells will be increasingly constrained into a framework, with checks placed on their activity and reproduction.

**VV:** The extent of randomness and information (noise) in urban construction and architecture is often so great that it contributes to the inception of a certain playfulness. One encounters unexpected, downright paradoxical manifestations next door to each other in cities – so-called anomalies that help us generate new associations, occasionally leading to explosive development, directional changes, surprising outcomes in urban construction. What role do “randomness” and “noise” have in cellular development?

**TM:** In recent times, more attention has been turned to randomness in genetic expression. Scientists such as Max Delbrück were interested in it already sixty years ago. The randomness of how genes are expressed is an important evolutionary resource that does not depend (at least not at first glance) on the boundaries laid down by DNA or the environment. Randomly arising differences in phenotype may become favoured by natural selection. And finally it is very likely that random expression processes play an important role in the foetal development of organisms - here, too, cells with very different functions and structure must somehow develop from cells that are genetically completely identical. Many biologists have started studying the reasons for randomness, in cooperation with mathematicians and physicists, and there is no doubt that the future will bring new unexpected and interesting results on this front.

**VV:** Such cross-disciplinary collaborations require one to have a certain sense of the big picture. It is becoming increasingly complicated to plan an adequate integral picture all at once in the form

harmful chemicals is another possibility. And even if we were in a completely sterile and protected environment the whole time, there would still be no escape from the oxidising effect of free radicals – a result of our consumption of oxygen. That is the price we pay for our distant evolutionary ancestors gaining more mobility and better reaction time due to the switch to aerobic respiration.

Thus it is clear that cells are in constant danger and from time to time their DNA structure becomes damaged. But DNA is, as we know, the medium of heredity in cells, to be passed on to heirs in unchanged form. DNA contains much of the programming for cells, and it is clear that if the instructions are incorrect, the behaviour of cells will also be flawed. The result can again be a cancerous tumour.

**VV:** The current development logic of urbanisation is reminiscent of that of cancerous cells. It is logical that a cell goes through a certain number of cycles, but it is often presumed of architecture, especially in Europe, that it will last forever. Is there any phenomenon in nature or in the laboratory where cancer cells could be used by a body to gain some benefit?

**TM:** I think so. In the early phase of human development, where we are embryos consisting of only a few hundred cells, reproduction of

of an integral organism developing in time and in space. The tendency in urban construction is to envision a human community as a set of individual buildings, streets, blocks and activities, insofar as we are used to explaining complicated urbanist processes in the language of ever-smaller objects.

**TM:** Any biological system processes, interprets and selects information. It is clear that without information (DNA) there is nothing to interpret, but we get essential answers to our questions about life only by asking how the transformation of the information (resources) into life actually works. The most elementary level of organism in nature is the cell. If we want to ask fundamental questions about the nature of life, we can technically reduce things to a subcellular level, but we must not forget that the whole is greater than the sum of its parts. In the last few decades, a leap forward has been made in the field of methods for studying the entire cell, such as fluorescent techniques and some microscopy solutions that are in principle completely new. Thanks to this, we can study “randomness” and “noise” in the processes of development of individual cells.

Steve Rose, a well-known English scientist who studies molecular mechanisms related to brain activity and is an enthusiastic popular science writer, writes the following (2005): “Science asks questions about the world, but the questions we ask and the answers we accept as being meaningful to us obviously reflect our cultural expectations....” I think that even reductionism is tied to our traditions. We see the world as consisting of parts and the function of science is to explain very complicated processes in the language of much smaller things. In this manner, we want to explain life using the terminology of cells, molecules and ultimately even atoms. This is a reductionist approach. The roots of reductionism go back to the 19th century, in

the days of the Industrial Revolution, when it was very necessary to reduce the world to its constituent parts and quantify them so that everything could be measurable and reducible to numbers on some consensual scale.

**VV:** What are today’s “cultural expectations” in developmental biology that hinder the advance of science? Where should the focus lie instead?

**TM:** We could deal more with processes and dynamics than concrete elements... For instance, more and more data are being gathered about hereditary effects not encoded in DNA. It’s possible that one day DNA-based genetics will prove an exception to the general genetic theory, just as Newton’s model of the universe turned out to an exception in physics.

**VV:** In architecture and urban construction, strategic design and urbanism as well, there is talk of environments being in continual transformation, in a process where the orientation should place the user in the centre. The needs of users themselves are constantly transmuting, just as the everyday needs of inhabitants change due to ageing of the population or other demographic processes. For us, the changes seem to take place extremely slowly, as baby steps. Architecture based on a specific spatial function – even urban construction – has turned out to be an exception in the general context of urbanism, considering that the changes in social system have led to the fact that our current way of life cannot be forced into a monofunctional space to the same extent as was possible in the 19th century during the Industrial Revolution... What would be the dynamics of the 21st century Linnahall cycle as a process?



# CHRONOLOGY OF THE LINNAHALL'S BIOGRAPHY

Piret Lindpere

## 1974

The decision was made to hold the sailing regatta of the 1980 Moscow Olympic Games in Tallinn. This led to the need to quickly specify which new buildings to build in the city centre.

## 1975

The new plan for the city centre prescribed connecting the central square to the sea. The coastal area was cleared of temporary structures. The construction of a large edifice was planned directly on the seashore. A directive from Moscow was used as the point of departure for establishing the building: there must be a sports arena with a capacity for 6000 spectators in each union republic capital. Design work began on the structure that was to be named the Tallinn V. I. Lenin Culture and Sports Palace. Design and construction work proceeded in parallel.

## 1980

The Linnahall was completed and 540 people were employed there. The arena had 6000 plastic seats that were appropriate for a sports arena which were later replaced with 4200 upholstered seats – it never became a place for holding sporting competitions. The first event at the facility was the celebration of the

ESSR's 40th anniversary. The Linnahall became the place where all major events were held (theatrical performances, concerts, events for children, circus performances, festivals and forums, gala evenings, shows and fairs). Needless to say, the performers at most of the concerts were Soviet stars – Alla Pugacheva, Filipp Kirkorov and Valery Leontiev in particular felt at home at the Linnahall. Their concerts in the 1990's were held alternately with séances by Russians in the field of extrasensory perception, meetings of Jehovah's Witnesses, and dog shows. In addition to the Moscow Ballet and the Leningrad Philharmonic Orchestra, audiences were treated to Chinese opera and a folk art ensemble from Ghana, Filipino folk music and Japanese ballet, and Cuban variety shows. In addition to performers from the Eastern Bloc, the sole Soviet state concert agency also invited Western stars in limited quantities – many musicians whose heyday was for the most part in the preceding decades (they were cheaper, after all) made it to the Linnahall stage – Amy Stewart, Uriah Heep, Bonnie Tyler, Suzi Quatro, Boney M, Chris Norman,

Demis Roussos. Duran Duran, Nazareth, New Seekers, the Nits, Chippendales, the Zaitsev fashion theatre and many others have performed at the Linnahall. During its early years, over half a million people visited the Linnahall annually.

## 1981

An ice arena for 3000 spectators built under the trestle was completed. Hockey matches, fashion shows, sporting events and rock concerts started being held there. It became a favourite spot for amateur ice skaters.

## 1983

The Linnahall was awarded the Interarch Grand Prix at the International Association of Architects biennial.

## 1984

The Linnahall was awarded the USSR State Prize.

## 1985

The stage curtain entitled Inimeste elu (The Life of People) and designed by Enn Põldroos was completed for the concert hall – the curtain measuring 10 x 50 m and weighing 1.5 tons was considered the world's largest tapestry.

## 1988–1989

The Linnahall is also immortalised in Estonia's political history. During the Singing Revolution, one could find himself in its hall decorated

with blue-black-white flags on one night and decorated with red flags the next – this was a time when the spontaneous and planned events and meetings of all manner of political forces were welcome here.

#### **1991** \_\_\_\_\_

The building was given the official name of Tallinn's Linnahall. It was soon faced with the fact that the building is too big for Tallinn – its capacity was 50% filled as a year round average.

#### **1995** \_\_\_\_\_

Additional functions were sought for the Linnahall: a hydrofoil terminal with auxiliary rooms was built in the portion adjacent to the sea, plans were considered to build a roof over the main terrace above the ice arena for use as commercial space, and a parking garage was planned. Negotiations were also held with potential foreign investors from Germany, who gave notice that there is no point in putting money in the building.

#### **1997** \_\_\_\_\_

A regulation issued by the Minister of Culture declared the Linnahall an architectural monument according to the proposal from Docomomo (International Committee for Documentation and Conservation of Buildings, Sites and Neighbourhoods of the Modern Movement).

#### **1998** \_\_\_\_\_

The Linnahall needed renovation: the roof of the ice arena leaked; its lighting and technical fittings, the ice arena

cooling equipment and 120 km of piping all urgently required renovation. Over half of the space available for rental was unused. It was not possible to renovate the building using ticket revenue, of course, but money was not received from the city – the municipal government announced that the Linnahall is a complete failure as a building and from the standpoint of the city, it is not suitable as a concert venue either. Real estate developers were not interested in buying the Linnahall.

#### **1999** \_\_\_\_\_

A heliport and helicopter terminal was built on the roof of the Linnahall (architect Peep Urb). This cut off access to the sea by way of the stairs. The so-called seaside café was also closed down. Popular discos for young people had been held there.

Thought was given to how to make the Linnahall economically viable: should tennis courts with wind breaks be built on the roof; should the concert hall be reconstructed so that concerts could be held there with standing room or should the stage be adapted to suit ball games; or should it be converted into a conference centre and science park instead (the basis for this last idea was Estonia's

overtures to the European Union and the fact that until then, almost all new member states had applied for some EU institution for themselves). Engineering studies confirmed that the Linnahall's fundamental structural members are strong and can be used in reconstruction.

#### **2000** \_\_\_\_\_

In addition to the hydrofoil terminal and the heliport, a musical instrument shop, a children's athletics school, a judo club, a bowling hall, storage rooms for the municipal archives, a sound studio, several companies, warehouses and workshops all operated in the Linnahall. Unfortunately, the Linnahall operated in the red and only about 70 events were held in the concert hall annually. The leadership of the Linnahall held negotiations with potential investors from Sweden concerning converting the Linnahall into a conference centre and planned business activity for the surrounding land (a hotel, a health centre, office buildings, restaurants). The beginning of construction work was planned for 2003.

#### **2001** \_\_\_\_\_

The municipal government unexpectedly announced that the Swedish plan was not beneficial for the city. This decision was motivated by the emergence of a "political" competitor for the Linnahall

– the Saku Suurhall (arena) with capacity for 10 000 spectators was built beside a suburban hypermarket. Municipal and national politicians demonstrated rare consensus in financing this construction project (to say nothing of “mutually beneficial cooperation” with construction companies). An interesting fact is that the chief contractor of the new arena was previously commissioned to conduct an expert analysis, which declared that the Linnahall had no prospects for future development. Isolated opinions that the 2002 Eurovision song competition could be held at the Linnahall generated no response. The mayor announced that the Linnahall would be closed down upon completion of the new arena (by now, the Saku Suurhall is practically bankrupt).

## **2002**

The city formulated options: find a buyer for the Linnahall in its current condition, or demolish the complex at the cost of tens of millions of kroons and sell the lot, or have the city start subsidising the Linnahall for its further use. The municipal government issued a proposal for deleting the Linnahall from the list of monuments. The Docomomo expert analysis did not allow this – the Linnahall as an outstanding representative of Estonia’s 20th century architecture deserves to be preserved on a concept basis. A study conducted by the Technical University also led to the same conclusion once again: its structural members

have not been significantly damaged.

The heads of the Linnahall, according to whom demolition would be vandalism and barbaric, attempted to save the hall by holding an architectural competition for finding potential solutions. Submitted projects called for converting the Linnahall into a conference centre and adding businesses, hotels or residential buildings around it, and stressed that it was possible to successfully develop the Linnahall without demolishing it.

## **2003**

The municipal government saw the Linnahall as the source for the largest sales revenue for the municipal budget. An entertainment centre or instead, an exclusive residential district with a yacht harbour, where every owner of an apartment could sail his yacht or launch right to his doorstep, loomed in the city’s vision – if only an investor could be found. There were interested buyers but only on the condition that the Linnahall could be demolished. Another “expert analysis” was again commissioned for this purpose that described the building as outright dangerous. The Technical University parried this, in turn, with the

opinion that even if nothing were to be done for some twenty years, the hall would remain standing. The National Heritage Board maintained its position: the functional and technological modernisation of the Linnahall is possible in the event of the preservation of the basic values of the building as well – its unique amphitheatre-shaped concert arena and bastion-style external appearance; concessions could be made regarding the trestle, the stairs and the ice arena. The Union of Estonian Architects announced that it is categorically opposed to its demolition and is hoping for constructive steps on the part of the municipal government for modernising and maintaining this architectural monument.

## **2005**

Discussion of the planning of the adjoining lots in the preservation of the Linnahall began. An architectural competition was held and the winning entry called for differentiated buildings with a diverse external appearance in terms of urban space and also a yacht harbour with space for 100 yachts together with a yacht club building.

## **2008**

Proceeding from the competition, a detailed master plan was passed for the adjacent registered immovable properties that made it possible to build a yacht harbour, a shoreline promenade, service space and commercial space, and residential buildings.

## 2009

The municipal government signed a preliminary contract with an American firm owned by Ronald S. Lauder (Estée Lauder's son) to convert the Linnahall and the area in its near vicinity into a culture and conference centre. In the optimism of the moment, it was even promised that the Linnahall would be renovated in time for 2011, the year that Tallinn would become the cultural capital of Europe. "We consider it important that the investor unambiguously understands the vision of Tallinn's municipal leaders for the Linnahall that the people have accepted as its own," announced the municipal government. The plan was introduced to the public: in the first stage, the concert hall will be renovated and a hotel, recreational centre and the first stage of a fair and conference centre will be built, along with a restaurant, up to three thousand parking spots and bus or streetcar lines between the port terminals and the centres that are to be built. In the second stage, the harbour (or yacht harbour) will be built and the hotel and fair and conference centre will be expanded. All expenses were to be borne by the other party. The hopelessly amortised ice arena was closed down. According to its audit, the Linnahall's property consisted of only the concert hall tapestry

listed on its balance sheet. The notation added to the tapestry indicated that even that "does not have durable value". The National Heritage Board nevertheless took charge of the curtain. Another couple of performances and concerts took place in December and the final official event at the Linnahall took place on 27 December 2009 – the annual exhibition of nature photographs.

## 2010

The activities of the Linnahall were terminated in January. It retained 7 employees to deal with the elementary maintenance of the building (it is heated just enough to maintain a temperature above zero) and with issues concerning rental. The municipal government also discussed the possibility of a joint financing plan with the Minister of Finance where the government and the city would provide a major American investor with a guarantee. The minister affirmed that

the Linnahall is not a national priority. Based on inquiries and background investigations, the Ministry of Finance claimed that the entire grand plan was Tallinn's municipal government's shady financial scheme aimed at taking out a new loan for the city that would be guaranteed by the national government.

## 2011

The head of the Estonia National Opera publicly announced the idea of reconstructing the Linnahall as an opera house that could be completed by 2018 already, the 100th anniversary of the Republic of Estonia – the idea belongs to the world of spectacular fantasies.

## 2012

In the spring, the municipal government again reported on progress regarding the joint venture, claiming that the city is close to signing an agreement with new investors for the Linnahall for an investment of more than 63 million euros. The main agreement was supposed to be signed in May of 2010 but has still not been signed and the deal will probably never go through. It is possible that a small but significant step by the city was recently taken in accordance with the expectations of the American investors – the cleaning of graffiti off the gigantic monolith of the Linnahall – an undertaking that can be compared with shovelling snow during a blizzard.

# UNISTA. TAJU. KOHANE. TOIDA. LINNAHALLI 5 VISIOONI

Linnahalli visiooni töötuba Kunstiakadeemia (EKA), Eesti Maaülikooli (EMÜ) ja Tallinna Ülikooli Balti Filmi- ja Meediakooli (BFM) üliõpilastele, 28.05 – 01.06.2012.

Juhendasid Maria Pukk, Ivar Lubjak, Veronika Valk. Osalesid Jaan Penjam/BFM, Brett Astrid Võmma/EKA, Artur Staškevič/EKA, Eve Komp/EKA, Merilin Jürimets/EKA, Ingela Viks/EKA, Kairi Kuuskor/ Haru, Iris Jägel/EMÜ, Keiti Kljavin/Linnalabor, Gloria Niin/EMÜ, Katrin Koovit/EKA.

Tulemuste üle arutlesid Kalle Komissarov/EAL, Andres Kurg/EKA, Margit Mutso/Sirp, Endrik Mänd/Tallinna LV, Triin Ojari/Maja, Peeter Pere/EAL, Toomas Tammis/EKA.

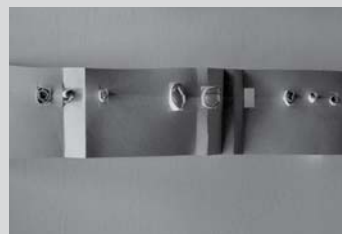
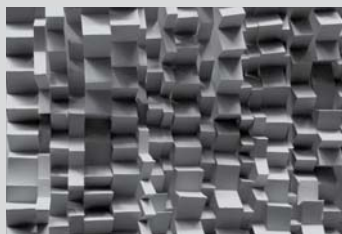
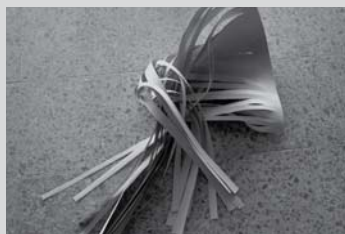
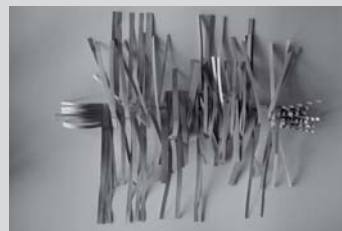
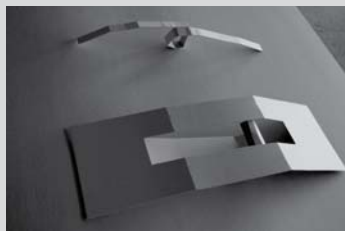
# DREAM. SENSE. ADAPT. FEED. 5 VISIONS FOR LINNAHALL

Workshop on visions for the Linnahall, for students of the Academy of Arts (EAA), University of Life Sciences (ULS) and Tallinn University's Baltic Film and Media School (BFM), 28 May to 1 June 2012.

Supervisors: Maria Pukk, Ivar Lubjak, Veronika Valk. Participants: Jaan Penjam/BFM, Brett Astrid Võmma/EAA, Artur Staškevič/EAA, Eve Komp/EAA, Merilin Jürimets/EAA, Ingela Viks/EAA, Kairi Kuuskor/ Haru, Iris Jägel/ULS, Keiti Kljavin/Linnalabor, Gloria Niin/ULS, Katrin Koovit/EAA. Conclusions discussed by Kalle Komissarov/Architects Union, Andres Kurg/EAA, Margit Mutso/Sirp, Endrik Mänd/Tallinn City Government, Triin Ojari/Maja journal of architecture, Peeter Pere/Architects Union, Toomas Tammis/EAA.

[linnahall.blogspot.com](http://linnahall.blogspot.com)

1 \_\_\_\_\_





## UNISTA

1 \_\_\_\_\_

Oletame, et peale infoühiskonda oleme unelmühiskonnas, mida iseloomustab unelemine ja pidev unelmanälg.<sup>1</sup>

### Mis oleks, kui „avaks ruumi“?

**Arhitektuurikonkurss.** Keiti Kljavin & Brett Astrid Võmma:

Korraldatakse arhitektuurikonkurss, mille võidab Põhjamaade juhtivate arhitektide ühistöö „Linnakodu“ – Linnahall kui kõrgklassi vanadekodu, sihtgrupp Läänemere ümbruse eakad. Kontserdisaalis vaatavad vanurid keskpäeval lemmiksaateid, õhtuti toimub bingo, taas avatakse Linnahalli legendaarne baar, mille sabas vanurid toitu ootavad. Avatakse eakate töökeskus, kus nad veedavad oma päevi jõukohaste ametitega, näiteks juhendavad tänava- ja lastekodulapsi.

### Või muuta Linnahall „vooluajamaks“?

Kairi Kuuskor & Katrin Koovit:

Hoone mõõdab, jälgib, analüüsib, reageerib ja suhtleb, peegeldab ja võimendab end ja ümbrust, nii digitaalselt kui analoogselt, meediumiks heli ja valgus. Siin on ühtaegu valguse-, varju- ja helidemaastik, kus treppide helid tõlgitakse linnulauluks või pimeduseks, teatud helisid võimendatakse, kus merepoolsed hääled on kuuldavad hoone linnapoolses osas – poole km kaugusel, ja kus on ka absoluutne tehnilik vaikus. Linnahall on akustiline instrument.

### Aga kui jätaks kõik nii, nagu on...

Iris Jägel & Merilin Jürimets:

Las ta säilib ruumitajuteatrina – kui suur mänguasi, keerlev triibuline vurr, väliselt kindel, oskab vaikida. Vurrile annavad värvi temas sisalduvad paralleelmaailmad, millest mõned asuvad 1980ndate ENSVs, teised 90ndates, kolmandad on küsivalt kohatud. Neid ühendab tervikuks lagunemise ja unustuse lõim, paljude jaoks tuntud ka kui nostalgia.

**Jaa ja ei.** Artur Staškevitš, Gloria Niin & Jaan Penjam:

Linnad tekivad maastikele, arenevad maastikel ning kaovad maastikelt. Linnahall

## DREAM

1 \_\_\_\_\_

Let's imagine we're not just part of the information society, but of a dream society characterised by reverie and a constant thirst for dreams.<sup>1</sup>

### What would happen if we “opened the space”? Architecture competition.

Keiti Kljavin & Brett Astrid Võmma:

An architecture competition is held and won by a collaborative entry by leading Nordic architects, called *Linnakodu* (City Home). It envisions the Linnahall as a high-class retirement home, aimed at the elderly in the Baltic Sea region. In the concert hall, retirees will watch their favourite TV shows, at night there will be bingo, the Linnahall's legendary bar where the denizens will queue cafeteria style for food. An employment centre for seniors will also be opened to provide them with a livelihood within their abilities, such as mentoring children from orphanages.

### Or could the Linnahall be transformed into a “power station”, a conduit for currents?

Kairi Kuuskor & Katrin Koovit:

The building measures, tracks, *analyzes*, reacts and communicates, reflects and amplifies itself and the surroundings, in both digital and in analogue form, with the medium being sound and light. It is at once a landscape of light, shadow and sounds, where the sounds of stairs are translated into birdsong or darkness, certain sounds are amplified, the sounds from the sea are audible on the side of the building facing the city – a half kilometre away, where absolute artificial silence reigns. The Linnahall is an acoustic instrument.

### But what if everything was left the way it was... Iris Jägel & Merilin Jürimets:

Leave it as a spatial perception theatre – a large toy, a spinning striped top, secure in its exterior, able to be silent. The top is given colour by the parallel worlds within it consisting of the ESSR in the 1980's others in the 1990s, and a third contingent that is questioningly inappropriate. They are united into a whole by the meshwork of disintegration and dreaming, which many know as nostalgia.

kui maastikmaja maa ja vee kokkupuutel ei ole tavaline hoone. Üüratu ruumiprogramm on suurele maa-alale laiali venitatud, et muuta ehitist kattev nahk ületatavaks, merd ja linna ühendavaks. Linn(ahall) on urbaanse kogumi rikkalik aegruumiline maatriks.

## **TAJU**

Kui postmodernism ja dekonstruktivism püüdsid rahuldada intellekti, siis täna omistame võib-olla suuremat tähtsust visuaalsele, ruumilisele ja puudutuse tundele.<sup>2</sup>

### **Meeltega tajutavat võiks võimendada**

**Linnahallitorudega?** Eve Komp & Imgela Viks: Siin on kaks atmosfääri, mida tajub helide kaudu. Linnahalli sees valitseb vaikus, mahajäetus, ainult pingelised elektrikapi helid häirivad siin ja seal süngelt kõrva. Väljas aga valitseb külluslik helide virvarr. Linnahalli igal küljel annavad tooni erineva iseloomuga helitekitajad – sadam, linnaliiklus, meri. Sisemine ja välimine helidekooslus aga kokku ei saa.

### **Leiti üles ka üks uus taju, meelamine.**

I. Jägel & M. Jürimets:

Linnahall on oma vormilt inimesi põrgatav struktuur. Temast üle ronijad meelatakse või heidetakse sujuvalt üle hoone merre. Hoonesse meeldudes põrgatavad seinad küllastajat – kontrastide rajal – väikestest ruumidest suurde, sirgjoonelistest ümaratesse ning pimedast heledaisse. Sulgedes mõne ukse või telje, avades teisi, võib teekonnal olev küllastaja kogeda ruumi üllatavalt isesugusel moel. Linnahalli südameks oleva saali all, peal, kõrval on pikad koridorid ning lõputud ruumid, mis kulgevad ümber nn sügavik-saali, meelavad küllastaja endasse, keerutades märglevalt segi tema koha- ja ruumitaju.

### **Ning tajuti rahvarinde kolm kummitust,**

K. Kljavin & B. A. Võmma:

I Linnahalli avatud ruume ähvardab rüüstamine. Rahva hulgas leidub hääli Linnahalli kaitseks. Kaitserindes osaleb erineva taustaga inimesi, ühiselt leitakse vahendid, mis peatavad vandalismi. Vaiksel „normaliseerub“ elu Linnahallis. Linnahalli ruumides arendatakse välja linnak, kus tõuseb esile „arendajate leer“. Linn on

### **Yes and no.** Artur Staškevitš, Gloria Niin & Jaan Penjam:

Cities develop on landscapes and disappear from landscapes. The Linnahall as a landscape building at the meeting of land and water is no ordinary building. The huge layout of rooms has been stretched out over a large parcel of land to make the skin covering the structure traversable, connecting the sea and city. The city and the Linnahall are a rich matrix of urban culture in space-time.

## **SENSE**

Whereas postmodernism and deconstructivism attempted to satisfy the intellect, today we place more importance on the visual, spatial and tactile senses.<sup>2</sup>

### **Might the sensuous aspect be amplified by Linnahall pipes?** Eve Komp & Imgela Viks:

There are two atmospheres sensed through sounds. Inside the Linnahall, silence, abandonment – only crackling circuit box sounds cut through the gloom. Outside, however, there is a rich medley of colours. Each side of the Linnahall has sound generating sites of a different nature – the port, traffic, the sea. The inner and outer soundscapes do not meet.

### **A new, sixth sense was also found.**

I. Jägel & M. Jürimets:

In terms of its form, the Linnahall is a structure that bounces people around. Those that climb over it are sentenced or they cast smoothly over the building into the sea. As they are sentenced into the buildings, the walls bounce the visitor from smaller rooms to larger spaces, from rectilinear ones to round ones and from dark to light. By closing one door or axis and opening others, the visitor on the journey can experience the space in a surprisingly independent way. Under, atop and next to the hall at the heart of the Linnahall are long corridors and endless spaces that proceed around a so-called deep hall, sentence visitors into itself, spinning around the visitor's sense of place and space in a playful way..

### **And the ghost of the Popular Front was sensed.** K. Kljavin & B. A. Võmma:

I The open interiors of the Linnahall are threatened by looting. Some speak up in

leidnud Linnahallile oodatud kosilase.  
II Tallinn kui jätkuvalt populaarne kruisiturismi sihtpunkt. Jäähalli endist veejahutusbasseini süvendatakse, kruisilaevad peatuvad otse Linnahalli südames. Kõrvallibadesse ehitatakse sihtrühmade kohased „turistimaailmad“, katustel võivad uidata seilajad. Saal kohandatakse mastaapseks restoranide paleeks ja ärikeskuseks.  
III Linnahall müüakse maha USA läänerannikul tegutsevate abiorganisatsioonide ketile, mis muudab Linnahalli Aafrikast ja Lõuna-Euroopast Põhjamaade poole rändavate immigrantide ametlikuks vahepeatuseks. Linnahalli siseruumidesse seatakse üles põgenikelaager.\*

## KOHANE

Iga indiviid, seega ülekantud tähenduses ka näiteks mõni hoone, võib elu kestel sobituda elutingimuste muutustega päriliku reaktsiooninormi piires – kohaneda. Kohastumine on bioevolutsiooni peamine protsess. Osalejad pakuvad stsenaariume, kus Linnahall on voolujaam. Või ON-teater\*\*. Kui talveunes (hiberneeruv) „tark maja“, kus nii nagu teisteski elusorganismides toimuvad magamise ajal tervenemise ja kasvamise protsessid. Ta on sündmuse ja sündmusetuse käivitaja. Hiigel-lõuend ja -lõuad, mis meelavad ülemaailmselt kreatiivikuid. Linnahalli erinevate „ajupoolkerade“ vahel süveneb asümmeetria. Tema „toruühendus“ Tallinna linnaruumiga on kui memo, mis ei lase Linnahalli olemasolu unustada. Linnahall kui loomaaed ja/või kolumbaarium ja/või põgenikelaager. Guggenheim, vindiga.

### E. Komp & I. Viks:

Toru metafoor kätkeb endas info ja ainese edastamise vahendit või tuiksont, mis

defence of the Linnahall. People from different backgrounds. Ways of stopping vandalism are found. Quietly, life in the Linnahall returns to normal. A campus or city is developed within the Linnahall where a “developers’ camp” takes shape. The city has found the long-awaited suitor for the Linnahall.

II Tallinn as an abidingly popular cruise tourism destination. The former cooling pool in the ice hall is deepened, cruise ships call right in the heart of the Linnahall. The adjoining wings have “tourist worlds” aimed at different target groups. The hall is adapted into a large-scale food court and business centre.

III The Linnahall is sold to a chain of aid organisations operating on the US West Coast, transforming the Linnahall into an official transit stop for immigrants making their way from Africa and the Middle East to the Nordics. A refugee camp is set up in the interior of the Linnahall.\*

## ADAPT

Every individual, and in the metaphorical sense some buildings as well, may adapt to its environment within the constraints of its hereditary traits. Adaptation is the primary process in bioevolution. Participants propose scenarios where the Linnahall is a power station – a conduit for currents. Like a hibernating “smart building” where the processes of healing and growth take place during sleep as they do in other living organisms. It is the catalyst for events and eventlessness. A giant canvas and jaws that sensitize creative people from all over. Between the different hemispheres and lobes of the Linnahall's brain, the asymmetry deepens. Its pipe connection to Tallinn's urban space is like a memo that prevents the Linnahall's existence from being forgotten. The Linnahall as a zoo and/or columbarium and/or refugee camp. Guggenheim with a twist.

\* \_\_\_\_\_  
Maailmas oli 2010.aastal teadaolevalt 43,7 miljonit põgenikku (UNHRC).

\*\* \_\_\_\_\_  
Sõnamäng ONteater/NOteater. NO99 ehk „numbriteater“ on küllap ainus postkontseptuaalne teater Eestis, mis on võtnud endale ühiskondliku lapsesuu rolli. Alustades numbrist 99 väheneb iga uue lavastusega teatri nime sisse peidetud number, olles 2011. aasta kevadeks jõudnud NO64ni. Mis aga juhtub siis, kui kätte jõuab NO00? Kas nimi pöörduv teistpidi ON-teatriks?

\* \_\_\_\_\_  
It is known that there were 43.7 million refugees in the world in 2010 (UNHRC).

\*\* \_\_\_\_\_  
A play on words: ON Theatre/NO Theatre. NO99, or the “number theatre” is probably the only postconceptual theatre in Estonia, which has assumed the role of naively telling the blunt truth in society. Starting from the number 99, the number concealed in the theatre's name decreases by one with each new stage production. They have reached the number NO64 by the spring of 2011. What will happen, however, when they reach NO00? Will the name invert into ON Theatre?

ühendab kahte poolust, merd ja linna. Torud toimivad ühendajatena, aga ka edastajate või vastuvõtjatena. Läbi torude liigub valgus väljast sisse ja öösel seest välja, torud vahendavad helisid, videopilte, datat, inimesi, asju jne, lehtrid imeksid endasse infot või paiskaksid seda välja. Ühenduselemente võiks olla palju ja mitmes skaalas, nii et tekiks linna(halli)torustik.

### Või kui inimloomus võtab võimust?

K. Kljavin & B. A. Võmma:

Avatud siseõu kannatab vandalismi all, sisustus tassitakse laiali. Hoones viibimine on ohtlik. Linnahalli siseruumid ei oma enam mingit väärtust.

I Ilmub kummaline uudis uuest kiiresti levivast viirusest, haiguse peiteaeg on kuus kuud. Seejärel hakkavad ilmneema sarnased sümptomid nagu Linnahallil – inimene kaotab hääle, nahk vananeb kiirelt, jäsemed lõpetavad töö.

E. Komp & I. Viks:

The pipe metaphor contains the element of transmission of information and material connecting two poles, the sea and city. Pipes function as connectors as well as transmitters or receivers. Through the pipes, light flows in from outside and, at night, from inside out. The pipes transmit sounds, video, data, people, things, etc, funnels suck up information or emit it to the outside. There could be many connecting elements and on a different scale, giving rise to a city (Linnahall) pipe network.

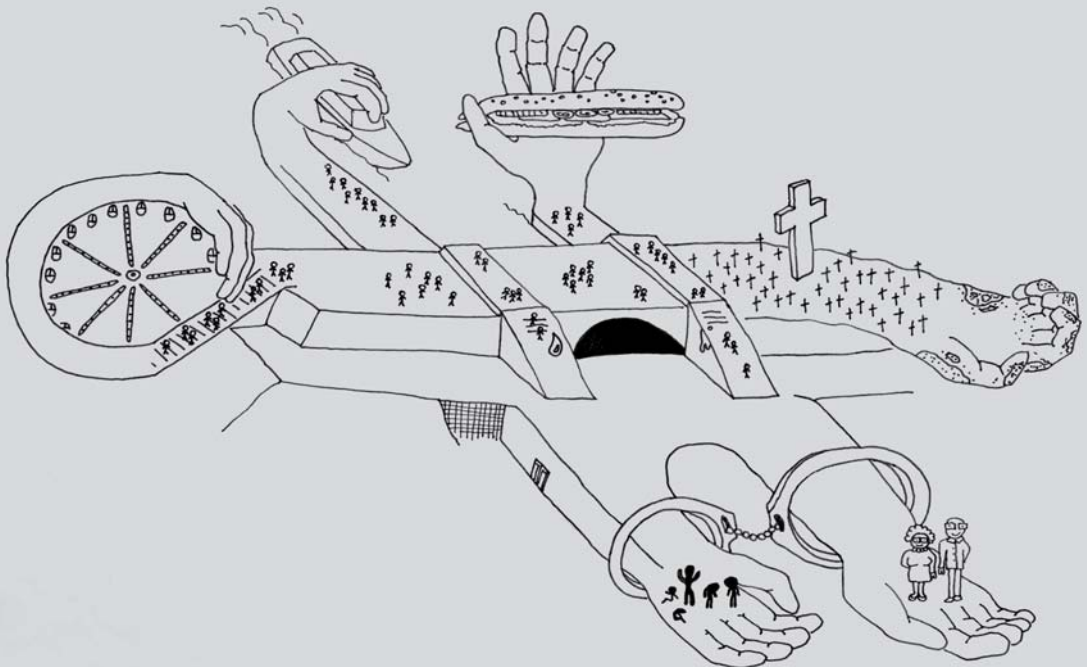
### Or what if human nature took over?

K. Kljavin & B. A. Võmma:

The open courtyard suffers at the hands of vandals, furnishings get carted off. Being in the building is unsafe. The interiors of the Linnahall are devoid of value.

I There is strange news of a new, rapidly spreading virus, with an incubation period of six months. Then symptoms similar to those of the Linnahall begin emerging – people lose

2 \_\_\_\_\_



Nakatunud organitel kasvab veider hallitus, mis levib rüüstajate seas kiirelt ja pidurdamatult. Vandaalid surevad välja, kuid haiguskolle, Linnahall, jääb veel aastasadeks...

II Linnavalitsus korraldab avaliku küsitluse, kus rahvas otsustab lammutamise asemel Linnahalli mullaga täita. Mere ääres keset uusi kinnisvaraarendusi laiub suur mälestus kontserdisaalist, monument, mille treppidel rutatakse endiselt helikopteri peale ja mille bastionidel lasevad talvel liugu naaberkinnistute lapsed. Aastate möödudes kerkib üha enam esile küsimus, kuhu matta surnuid. Olemasolevad linna matmispaigad on kõik „hõivatud“, Linnahall avatakse osaliselt ja sinna planeeritakse suur VIP-surnuaed.

2 \_\_\_\_\_

III Tivoli. Linnahalli siseruumid hõivavad noored, kes kaubanduskeskustes enam hängida ei tohi. Noorte vabaajaveetmises näeb tuluallikat välisinvestor. Linnahalli ostab Luna Park.

### **Linnahall on hiberneeruv loom.**

K. Kuuskor & K. Koovit:

...las sisu magab unustatu ja kaitstuna, kuni tuleb uus „kevad“. Taimestik varjab hoone tunnused, mattes enda alla sissepääsud ja aknad. Kaob võimalus ja tahtmine aknaid rüüstata, terrassidelt eemaldatakse trellid – hoone kogu välispind on ligipääsetav. Piisava inimtiheduse tekkides saab alguse järkjärguline loomulik inimvool väljast sisse. Linnahalli olukord on avariiline – iga päev, mis ta tühjalt ilma rendituluta seisab, tähendab kellelegi kaotatud raha. Küttearve on nagu tinapomm, mis hoone väärtust ja tulevikuperspektiive põhja veab. Kuid ellu jääb see, kes ei ole teistele koormaks.

3 \_\_\_\_\_

Kui Linnahallist saaks väike autotroofne jõujaam, siis saaks ta oodata, kuni tema järele tekib loomulik, mitte külgepoogitud vajadus. Tuluteenimismudelid muutuksid, nii et rentnike valikul saab lähtuda uutest sotsiaalsetest ja kultuurilistest väärtustest.

their voice, skin ages rapidly, the limbs become useless. Infected organs develop a strange layer of mould that spreads rapidly and unchecked among the looters. The vandals die off, but the vector, the Linnahall, remains extant for centuries...

II The city government conducts a public poll where the people decide to fill the Linnahall with dirt instead of demolishing it. Amid the new real estate developments by the seaside, the memory of a big concert hall takes up space, a monument where people continue to hurry down the stairs to a helicopter and on whose bastions kids from next door ride sleds in winter. As the years go by, a question comes up increasingly: where to bury the dead. The existing burial sites in the city are all “occupied”. The Linnahall is partially opened and a large VIP cemetery is planned here.

2 \_\_\_\_\_

III Tivoli. The interiors of the Linnahall are occupied by teenagers who are no longer allowed to loiter in shopping centres. Foreign investors see activities for these youths as a potential revenue stream.. Lunapark acquires Linnahall.

### **The Linnahall is a hibernating animal.**

K. Kuuskor & K. Koovit:

... let the contents sleep, forgotten and protected, until a new “spring” comes. Vegetation conceals the characteristics of the building, covering up the entrances and windows. There is no more opportunity to loot and pillage, the bars are removed from the terraces – the entire exterior surface of the building is accessible. As sufficient population density develops, a gradual natural flow of humans from outside to the inside starts taking place. The Linnahall is in a dysfunctional situation – every day that it stands empty, not generating rental income means less money for someone. The heating bills are like a concrete block around its ankles, pulling the value and future potential of the building down into the deep. But those that are not burdens on others are the ones that survive.

3 \_\_\_\_\_

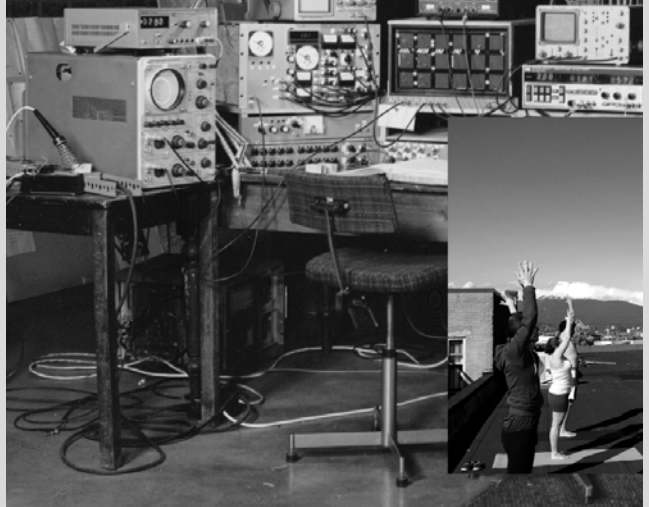
If the Linnahall became a small, autotrophic power station, then it could await the day when a natural need develops for the Linnahall, not a contrived one grafted on to it. The income generation models would change so that new social and cultural values could become the basis for choosing tenants.

iseseisev energiaprogramm  
on VOTI,  
mis avab Linnahalli teistele  
funktsioonidele



valgus sündmuse loojana  
valgus turvalisuse loojana  
valgus hoone arhitektuuri ümberjoonistajana  
valgus hoitaja ja piirajana  
valgus moodikuna  
valgus teavitajana  
valgus peegeldajana

## LINNAHALL - ENERGIAJAAM



3 \_\_\_\_\_

### TOIDA

Linnahalli tuleviku geneetiline kood sõltub otseselt tänastest meemidest. Mis kaitseb Linnahalli tema enese ideoloogilise taaga eest?

#### **Appi tulevad Linna(halli)torud.**

E. Komp & I. Viks:

Linnadžunglis asetsev mutant on keskkonnas kohanenud ning torustike kaudu „läbi uuristatud“. Linnatorustik tõmbab endasse linlasi, ühendab neid merega, seob omavahel ja paiskab tänavapilti tagasi. Neis ruume ühendavates avaustes ja käikudes toimuv vilgas sagimine on Linnahalli eluspüsimiseks kui soontes voolav veri, mis kannab eluks vajalikke aineid organismis edasi.

4 \_\_\_\_\_

Linnapilti ilmuvad torud, mis edastavad Linnahallis toimuvat. Iga toru hakkab alateadlikult viitama just Linnahallile.

**„Meelajad“** I. Jägel & M. Jürimets:

Linnahalli „toide“ on tema ruumide mitmekülgus, proportsioonide kontrast, kõrguste vaheldus, valgustingimuste muutumine, heli summutavate ruumide järsk üleminek kajavale betoonpinnaile,

### FEED

The Linnahall's future genetic code depends directly on today's memes. What protects the Linnahall from its own ideological baggage?

#### **The Linnahall pipelines come to the rescue.**

E. Komp & I. Viks:

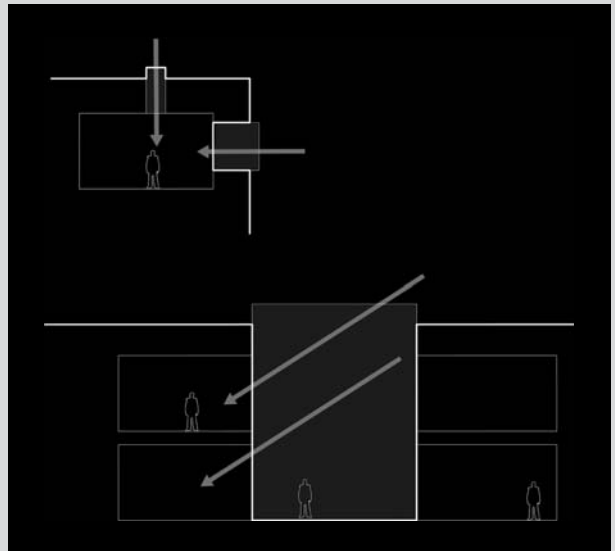
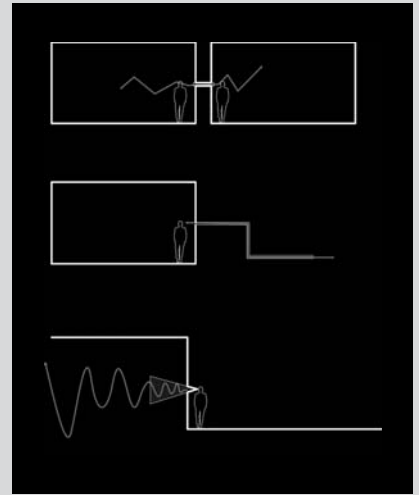
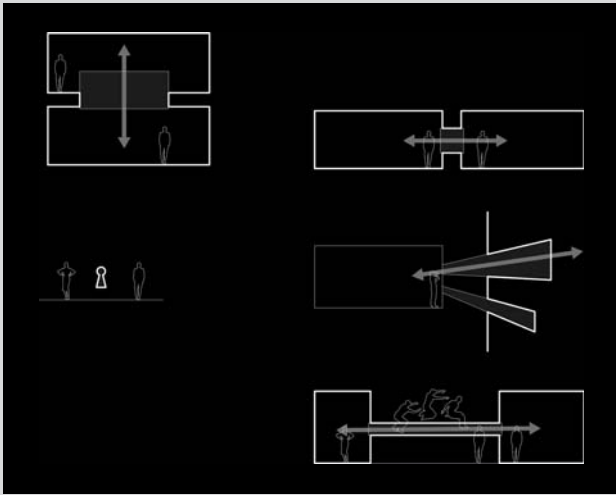
A mutant in the city jungle has adapted to the environment and has been wormed through by pipes. The city pipe network exerts a pull on city inhabitants, connects them with the sea, with each other and ejects them back into the urban fabric. The busy bustling taking place in the doorways and passageways connecting spaces is like the lifeblood of the Linnahall, transporting the stuff of life through the organism.

4 \_\_\_\_\_

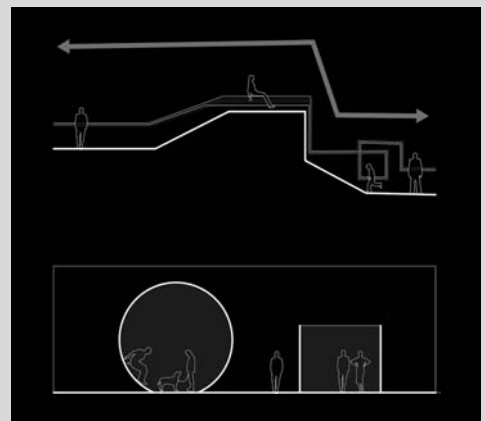
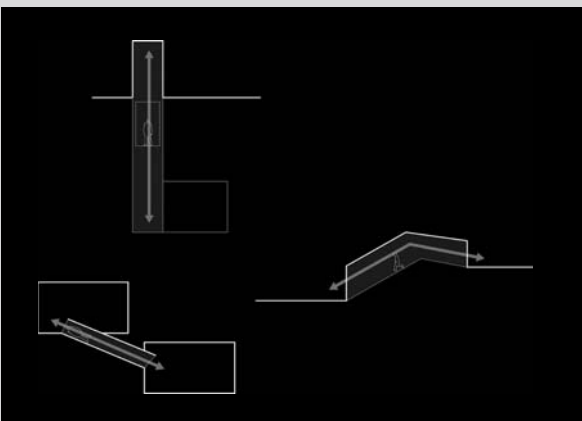
Linnahall develops pipes that transmit what is taking place in the Linnahall. Each pipe starts to be subconsciously informed by the Linnahall.

**“Sensenticers”** I. Jägel & M. Jürimets:

The “power supply” for the Linnahall is the multifaceted nature of its interiors, the contrast between its proportions and the heights of its structure, changes in lighting conditions, the



4 \_\_\_\_\_



# MEELAMINE

ÕS: vurr+kan'n (keerlema pandav mänguasi)

**LINNAHALL ON SUUR VURRKANN, MIS MEELAB SIND ENDA  
RUUMIDE KEERISESSE**

**LIIKUMISMEETOD: PÕRKAMINE**

**JUHEND: istu - vaata - liigu (loe: pörka)  
istu - vaata - liigu - istu - vaata - liigu**



**sirgjoonelisus segadus nostalgia ujuvus lõppematus sügavus  
diagonaalsus avarus sürreaalsus**

igal sopil oma lõhn. Läbitud teekond peegeldab  
vaid murdosa tunnetusest, mida Linnahall äratav.

5 \_\_\_\_\_

K. Kuuskor & K. Koovit:

Jaamast saab elektrihindade tõustes kogu  
ümbruse „toitja“ nii ülekantud kui otseses  
tähtsuses – oma laengu saavad siit nii katusel  
viibivad inimesed, installatsioonid, aparaadid  
kui ka hooned, toimub inimeste, mere kui laetud  
osakeste vool. Võib-olla toidab terve tuleviku-  
Tallinna energianälga hoopis Linna(bioenergia)  
halli vetikafarm?

6 \_\_\_\_\_



5 \_\_\_\_\_

sudden transition from sound-damping interiors  
to echo-y concrete surface, every recess has its  
own fragrance. The itinerary traversed reflects  
only a fraction of the sensibility that the Linnahall  
calls to life.

5 \_\_\_\_\_

K. Kuuskor & K. Koovit:

As electricity prices rise, the station becomes the  
feeder for the entire area in both the figurative  
and literal sense – the beneficiaries who  
receive a “charge” are the people on the roof,  
installations, equipment and buildings, there is a  
flow of people and the sea as charged particles.  
Perhaps a Linnahall bioenergy algae farm will  
end up providing for the entirety of the future  
energy-starved Tallinn?





### Kas linn toidab Linnahalli või Linnahall linna?

A. Staškevitš, G. Niin & J. Penjam:

Linn(ahall) on magnet, mille suunas tõmbub ümbritsev linnakude. Mitmekihilisse tühjade tänavate ning avalike ruumide võrgustikku jooksevad kokku erinevad urbaansed jõujooned, mis ennast neile päriselt ei ava. Linna(halli) tekib iseseisev uute väärtustega, ruumiline ning muutuva hierarhiaga liikumisvoolude kude, kuhu poogivad end majakobarad. Linn(ahall) võib areneda omaette linnaks linnas või siis linna loomulikuks osaks. Linna(halli) hoiab koos unikaalse tektoonika ning vormiga avaliku potentsiaaliga ruumide võrgustik, kus igaühel on oma rada: isiklik kodu-, kooli- või lemmiktee.

6 \_\_\_\_\_

Linna(halli) avalikel ruumidel on identiteet, mis leiab kasutuse vastavalt tõlgendusele või sisustusele. Tänavatel ning platsidel toimuvad filmivõtted, kasvavad rannaniidud ja džunglid, tärkavad sotsiaalsed võrgustikud, peituvad romantilised, nostalgilised, dramaatilised, ekstaatiliselt ja muud ruumikogemused. Funktsionaalsete ruumide kobarad moodustavad rikkalikke tüpoloogiaid, kus põimuvad helistuudiod, koosolekud, kohvikud, lasteaiad, koolid, riigiasutused...

1 \_\_\_\_\_

Palludan, Uffe. Mis tuleb pärast infoühiskonda? Ettekanne V Eesti Tuleviku Kongressil 17.04.1998.

2 \_\_\_\_\_

Ibelings, Hans. A Supermodern Perspective. – The Artificial Landscape, Holland, 2005, lk 270.

### Does the city supply power to Linnahall or Linnahall to the city? A. Staškevitš,

G. Niin & J. Penjam:

The city and Linnahall are a magnet to which the surrounding tissues of the city orient. Various urban power vectors converge in the multi-layered network of empty streets and public areas, but they do not open up to reveal themselves completely. Linnahall becomes the site of an independent new “tissue” with new values and a spatial, variable hierarchy on to which clusters of buildings graft themselves. The city, like the Linnahall, could develop into a separate city within a city or a natural part of the city. The city and Linnahall are kept together by unique tectonics and a network of interiors with public potential where everyone has their own trajectory: a personal home, school or favourite path.

6 \_\_\_\_\_

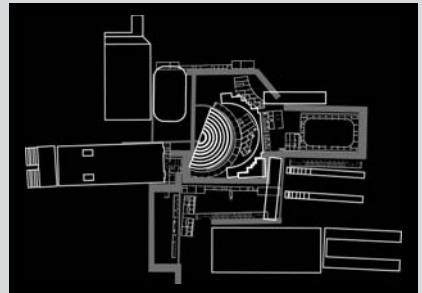
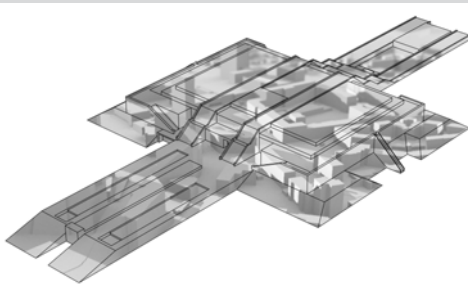
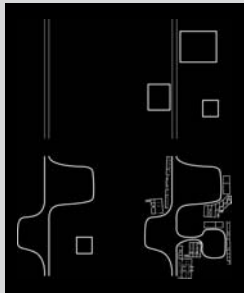
The public areas of both the city and Linnahall have an identity that is utilised based on interpretations or furnishings. The streets and plazas are the locations for film shoots, coastal meadows and jungles arise, social networks bud, romantic, nostalgic, dramatic, ecstatic and other spatial experiences lie in store. The clusters of functional rooms form rich typologies where recording studios, meetings, cafes, nursery schools, government departments are all entwined...

1 \_\_\_\_\_

What Comes after the Information Society? Presentation given at the 5th Estonian Congress of the Future on 17 April 1998.

2 \_\_\_\_\_

Ibelings, Hans. A Supermodern Perspective. – The Artificial Landscape, Holland, 2005, pg 270.



# BIOGRAAFIAD / BIOGRAPHIES

**Alari Allik** on jaapani kirjanduse, religiooni ja filosoofia lektor Tallinna Ülikoolis. Tal on lõpetamisel doktoritöö budistlikust minakirjutusest varakeskaegses Jaapanis. On tõlkinud klassikalisest jaapani keelest eesti keelde Kamo no Chōmei ja Saigyō tekste.

Alari Allik is a lecturer in Japanese literature, religion, and philosophy at Tallinn University. He is currently finishing his doctoral thesis on setsuwa and self-writing in early medieval Japan. He has translated the works of Kamo no Chōmei and Saigyō from classical Japanese into Estonian and published those translations.

**Eero Epner** on lõpetanud Tartu Ülikooli kunstiajaloo erialal. Töötanud seejärel galeristina, aastast 2004 Teater NO99 dramaturg. Kunstis keskendunud sõjajärgsele ja nüüdisaegsele eesti kunstile, kirjutanud 80ndate ja 90ndate fotograafiast ning maalikunstist ja ülevaateid mitmete autorite loomingust. Koostanud ja toimetanud monograafiaid ning katalooge.

Eero Epner has graduated from the University of Tartu, majoring in art history. He has thereafter worked as a gallery

manager and since 2004 as a dramaturgist at NO99 Theatre. In art he has focused on post-war and contemporary Estonian art. He has written about the photography and paintings of the 1980's and 1990's and has written overviews of the creative work of several different artists. He has put together and edited several monographs and catalogues.

**Marina Gržinić**, PhD, on kunstnik ja teoreetik ning Viini Kunstiakadeemia professor, kes on loonud alates 1982. aastast hulgaliselt uusmeedia teoseid ja installatsioone. Ta on ka avaldanud mitmeid raamatuid, nende hulgas „Fiction Reconstructed: Eastern Europe, Post-Socialism and the Retro-Avant-Garde“ (Vienna, 2000) ja „Re-Politicizing Art, Theory, Representation and New Media Technology“ (Vienna, 2008). Ta elab Ljubljanas, Sloveenias.

Marina Gržinić, PhD, is a philosopher, artist and theoretician who works as a professor at the Academy of Fine Arts in Vienna and has since 1982 produced numerous new media artworks and installations. Her books include *Fiction Reconstructed: Eastern Europe, Post-Socialism and the Retro-Avant-Garde* (Vienna, 2000) and *Re-Politicizing Art, Theory, Representation and New Media Technology* (Vienna, 2008). She lives in Ljubljana, Slovenia.

**Andres Kurg** on arhitektuuriajaloolane, Eesti Kunstiakadeemia teadur. Tema uurimus käsitleb muutusi Nõukogude Liidus 1960ndail ja 1970ndail aastatel, tehnika arenguga kaasnenud teisenemisi ning selle mõju disainile ja arhitektuurile, muutusi igapäevaelus ning väärtussüsteemides. Ta on kirjutanud postsotsialistlikest arengutest arhitektuuris ning ruumilistest konfliktidest Tallinnas ning mujal Balti riikides. Tema kirjutised on ilmunud mitmetes väljaannetes, sh *Architectural Design, Journal of Architecture, Interiors, A Prior Magazine, Kunstiteaduslikke Uurimusi*.

Andres Kurg is an architectural historian and researcher at the Institute of Art History of the Estonian Academy of Arts. His research focuses on architecture and design in the Soviet Union in the late 1960's and 1970's in relation to technological transformations and changes in everyday life and value systems, as well as in its intersections with alternative art practices. He has published articles in *Architectural Design, Journal of Architecture, Interiors, A Prior Magazine, Kunstiteaduslikke Uurimusi – Studies on Art and Architecture* on post-Socialist urban transformations and spatial conflicts.

---

**Harry Liivrand**, MA, on Eesti kunstikriitik ja -ajaloolane ning kuraator, alates 2011. aastast Berliini Eesti Suursaatkonna kultuuriatašee. Teinud kaastööd rahvusvahelistele kunstiajakirjadele ja näituseprojektidele, avaldanud lühiuurimusi, koostanud ja toimetanud näitusekatalooge. Pälvinud Kristjan Raua kunsti aastapremia ja Kultuurkapitali preemia.

Harry Liivrand, MA is an Estonian art critic, art historian and curator, since 2011 he serves as the cultural attaché at the Estonian Embassy in Berlin. He has contributed to many international art magazines and art projects, published short treatments on visual arts, and compiled and edited exhibition catalogues. He has earned the Kristjan Raud annual art award and the annual prize of the Estonian Cultural Endowment.

---

**Piret Lindpere** on lõpetanud Tartu Ülikooli kunstiajaloolasena. Töötanud peamiselt kunsti- ja arhitektuurielu korraldajana Eesti Arhitektide Liidus, Kaasaegse Kunsti Eesti Keskuses, toimetajana arhitektuuriajakirjas Maja, Kultuuriministeeriumis ja alates 2011 Kumu kunstimuuseumis. Uurinud Eesti 20. saj arhitektuuri, kirjutanud artikleid ja koostanud muinsuskaitse eritingimusi (Tallinna Linnahall, 2004).

Piret Lindpere graduated as an art historian from the University of Tartu, has worked mainly in art and architecture as a manager at the Union of Estonian Architects, the Estonian Centre for Contemporary Arts, the Estonian architectural review *Maja* as an editor, the Ministry of Culture, and as of 2011 at the Kumu Art Museum. Her main field of research is Estonian 20th century architecture. She has written articles and drawn up special conditions for heritage conservation (*Tallinn's Linnahall*, 2004).

---

**Ivar Lubjak**, MA, on Tallinnas ja Barcelonas elav ja töötav arhitekt. On õppinud arhitektuuri ja linnaplaneerimist Eesti Kunstiakadeemias ja urbanistikat arengumaade kontekstis ESARQ UICis Barcelonas. Ta on võitnud arhitektuurivõistlustel üle 20 auhinna. Tähtsamad projektid on Patarei ja Lennusadama planeering Tallinna rannaalal ja Skoone umbrohupargi visioon. Ta on partner firmas Oaas Arhitektid. On Eesti Arhitektide Liidu liige, linnadisaini lektor Eesti Kunstiakadeemias maastikuarhitektuuri osakonnas.

Ivar Lubjak, MA is an architect who lives and works in Tallinn and Barcelona. He studied architecture at the

Estonian Academy of Arts, and urbanisation and housing in developing contexts at ESARQ UIC, Barcelona. He has won some 20 prizes at various competitions. Some of his notable works are the urban planning of Patarei and Lennusadam on the Tallinn seashore and Weed Park Skoone. Ivar is a partner at Oaas Architects. He is a member of the Union of Estonian Architects and an urban landscape studies lecturer at the Estonian Academy of Arts.

---

**Maria Pukk**, MA, on disainer, elab ja töötab Tallinnas ja Barcelonas. 2002–2011 oli ta Eesti Kunstiakadeemias keskkonnadisaini dotsent ning aastast 2011 samas linnadisaini ning säästva disaini lektor. Aastast 2002 partner firmas Oaas Arhitektid. Tema olulisemad projektid on seotud kohtade revitalizeerimisega, väärtustava taaskasutusega disainiprotsessis ning keskkonnasäästlikkusega. Ta on osalenud edukalt mitmel arhitektuurivõistlustel ja korraldanud valdkondadevahelisi töötubasid.

Maria Pukk, MA is a designer who lives and works in Tallinn and Barcelona. In 2002–2011 Maria was an environmental design docent at the Estonian Academy of Arts and an urban landscape studies lecturer

since 2011. Maria is a partner at Oaas Architects since 2002. Her notable projects are connected with revitalising localities, appreciative recycling in the design process and environmental conservation. She has successfully participated in several architectural competitions and held interdisciplinary workshops.

---

**Triin Ojari** on lõpetanud Eesti Kunstiakadeemia kunstiteadlasena. Töötas 1994–2000 Eesti Arhitektuurimuuseumis, alates 2000. aastast on ta arhitektuuriajakirja Maja peatoimetaja. Kirjutanud Eesti 20. sajandi arhitektuurist ja linnaehitusest, uurinud nõukogude perioodi elamuehitust ning kaasaja arhitektuuri ja arhitektuurikirjutust. Avaldanud raamatud „Majaraamat. 21. sajandi Eesti kodu“ (2007) ja „Positsioonid. Lugemik uuest Eesti arhitektuurist“ (2012).

Triin Ojari graduated from the Estonian Academy of Arts with a degree in art history. She worked as a curator at the Museum of Estonian Architecture in 1994-2000. Since 2000, she has been the editor-in chief of the Estonian architectural review MAJA. Her research subjects have included 20th century modern architecture, the housing and urban planning of the Soviet period, contemporary architecture and architectural writing. She is the author of the books *Majaraamat. 21.*

*sajandi Eesti kodu, 2007 (21st Century House: New Estonian Residential Architecture) and Positsioonid. Lugemik uuest Eesti arhitektuurist, 2012 (Positions. Contemporary Estonian Architecture Reader).*

---

**Maris Suits** on Eesti Kunstiakadeemia muinsuskaitse ja restaureerimise osakonna doktorant. Tema akadeemilisteks huvideks on 20. saj ehitusmaterjalid ja konstruktsioonid, nende roll Eesti arhitektuuris ja säilimisvõimalused. Töötab arhitektuurikonservaatorina ning on lektor Eesti Kunstiakadeemias.

Maris Suits is a PhD student at the Estonian Academy of Arts in the Department of Cultural Heritage and Conservation. Her research is focused on 20th century building materials and structures, discussing their role in Estonian architecture and preservation potentiality. She works as an architectural conservator in the private sector and as a temporary lecturer at the Estonian Academy of Arts.

---

**Jaan Tootsen** on eeskätt tuntud raadiosarja „Õõülikool“ toimetaja ja eestvedajana, mille eest pärvinud Eesti Vabariigi Presidendi Kultuurirahastu noore kultuuritegelase preemia 2010. Tema esimene täispikk dokumentaal „Uus Maailm“ (2011) üllatas nii publikut kui

kriitikuid, ent tema käe all on valminud dokfilme ka varem: „Avasta rikas nurgatagune kosmoses“ ja „Hea uus ilm“, samuti minidokumentaale sarjast „Üks lugu“. On teinud ka helikujundusi Tallinna Linnateatri lavastustele ning avaldanud kirjutisi eri väljaannetes.

Jaan Tootsen is known in Estonia more as the editor and leader of a radio broadcast *Radio Night University*, for which the Cultural Foundation of the President of Estonia gave him the Young Cultural Figure Award for 2010. He has directed documentary films (*Discover A Rich Corner In The Universe and Brave New World*), but his first feature length documentary *New World* attracted the attention of both critics and the public and was named the best film of the year in 2011.

---

**Ingel Vaikla** on Eesti Kunstiakadeemia fotograafiaosakonna tudeng, huvikeskmes kaasaegne kunst, videoinstallatsioon ja film. On olnud vabatahtlikuna kaastegev Pimedate Ööde Filmifestivali ja dokumentaalfilmide festivali *DocPointi* korraldamisel. 2011. aastal pälvis ta Tallinna noore kultuuritegija preemia.

Ingel Vaikla studies in the Department of Photography at the Estonian Academy of Arts, focusing on conceptual art. Her main interests include contemporary art, video installations and the art of filmmaking. She has helped to organise the Tallinn Black

Nights Film Festival and the Docpoint documentary film festival as a volunteer. In 2011 she was named Tallinn's Young Creator of Culture of the Year.

---

**Tüüne-Kristin Vaikla** on kunsti, disaini ja arhitektuuri osakonna doktorant Eesti Kunstiakadeemias, uurimisteemaks ruumi funktsionaalsed muutused hoone ümbermõtestamisel; on lektor muinsuskaitse ja restaureerimise osakonnas; kuulub Eesti Sisearhitektide Liidu juhatusse ning on Eesti Kunstnike Liidu liige. On praktiseeriv sisearhitekt, Vaikla Studio asutaja ja partner.

Tüüne-Kristin Vaikla is currently working on her PhD at the Estonian Academy of Arts in the Department of Art, Design and Architecture. Her research is focussed on questions resulting from the transformation of buildings and the metamorphosis of space that arises when new functions are accommodated. She is a lecturer in the Department of Cultural Heritage and Conservation and a member of the boards of the Estonian Society of Interior Architects and the Estonian Artists' Association. A founder and partner of Vaikla Studio in Tallinn, she is a practicing interior architect. She has worked on a wide range of projects from design to art installations.

---

**Urmo Vaikla** on praktiseeriv sisearhitekt ja Vaikla Studio asutaja ning partner. Ta on õppejõud Eesti Kunstiakadeemia Sisearhitektuuri osakonnas, Eesti Sisearhitektide Liidu ja Kunstnike Liidu liige. Filmi ja fotograafiaga tegeldes huvitub ta inimese ja ruumilise keskkonna vahelistest suhetest.

Urmo Vaikla is a practicing interior architect, a founder and partner of Vaikla Studio in Tallinn. He is a lecturer in the Department of Interior Architecture at the Estonian Academy of Arts and a member of the Estonian Society of Interior Architects and the Estonian Artists' Association. Urmo is the designer of different public and private projects and has been involved in projects for reusing historical buildings. His field of interest is film-making and photography about the relationship between people and spatial environment.

---

**Veronika Valk** on õppinud Rhode Island School of Design'is ja lõpetanud Eesti Kunstiakadeemia, praegu on ta Melbourne'i RMIT Ülikooli arhitektuuri- ja disainikooli doktorant. Ta töötab oma büroos Zizi & Yoyo arhitektina, on kavandanud era- ja avalikke hooneid, teinud sise- ja maastikuarhitektuuri projekte, võitnud erialastel võistlustel üle 30 preemia ja avaldanud meedias arhitektuuri- ja urbanismiteemalisi artikleid.

Veronika Valk studied at the Estonian Academy of Arts and Rhode Island School of Design, she is currently a PhD candidate at RMIT University School of Architecture in Melbourne. She lives in Tallinn and works as an architect in her practice Zizi & Yoyo. She has designed both public and private buildings, designed interiors and landscapes, won some 30 prizes at various competitions as well as published a number of critical essays on architecture and urbanism.

---

**Tõnu Õnnepalu** on bioloogiharidusega kirjanik, esseist ja tõlkija. Alates 1985. aastast on ta avaldanud seitse romaani ja kuus luulekogu. Romaan „Piiririik“ (1993, Emil Tode pseudonüümi all) on ilmunud ligi kahekümnes keeles. Tõlkinud on ta peamiselt prantsuse (Mauriac, Baudelaire, Proust, Cioran jt), aga ka portugali kirjandust (Pessoa). Peagi jõuab lavale tema esimene draama „Sajand“.

Tõnu Õnnepalu is an Estonian writer, essayist and translator. His academic education is in biology. His first book came out in 1985 and since then he has published seven novels and six books of poetry. His novel *Border State* (originally under the pseudonym Emil Tode) has been published in twenty languages. He has translated into Estonian several authors, mainly French (Mauriac, Baudelaire, Proust, Cioran), but also Portuguese literature (Pessoa). Soon his first drama *Century* will be staged.

# KUI PIKK ON ÜHE MAJA ELU?

## HOW LONG IS THE LIFE OF A BUILDING?

---

Eesti ekspositsioon XIII Rahvusvahelisel  
Arhitektuuribiennaalil – *la Biennale di Venezia*

Estonian National Exhibition at the XIII  
International Architecture Exhibition – *la Biennale  
di Venezia*

### **Komissar / Commissioner**

Ülar Mark

### **Asekomissar / Assistant Commissioner**

Regina Raukas

### **Kuraator / Curator**

Tüüne-Kristin Vaikla

### **Ekspositsiooni autorid / Exhibitors**

Urmo Vaikla, Tüüne-Kristin Vaikla,  
Ingel Vaikla, Maria Pukk, Ivar Lubjak,  
Veronika Valk

### **Filmid / Movies**

Jaan Tootsen, Urmo Vaikla, Ingel Vaikla, Eesti  
Rahvusringhääling, Eesti Filmiarhiiv / Estonian  
National Broadcasting Corporation, Estonian  
Film Archives

### **Kaasa töötasid / Collaborators**

Reedik Poopuu, Ann Mirjam Vaikla, Reio Avaste,  
Heldi Ruiso

### **Kataloogi koostaja ja toimetaja / Editor and Assembler of the Catalogue**

Tüüne-Kristin Vaikla

### **Graafiline disain / Graphic Design**

Aadam Kaarma

### **Tõlge inglise keelde / Translation into English**

Peeter Alan Tammisto, Kristopher Rikken

### **Eesti keele toimetaja / Estonian Language Editor**

Tiiu Kokla

### **Fotod / Photos**

Ingel Vaikla, Urmo Vaikla, töötoa osalised /  
workshop participants

### **Arhiivifotod / Archive Photos**

Eesti Arhitektuurimuuseum / Estonian Museum of  
Architecture, Toomas Rein, Dmitri Bruns, Taevo  
Gans

### **Väljaandja / Publisher**

Eesti Arhitektuurikeskus / Estonian Centre of  
Architecture  
Tallinn 2012

ISBN 978-9949-30-609-1

© Eesti Arhitektuurikeskus / Estonian Centre of  
Architecture

© Vaikla Stuudio

### **Trükikoda / Printer**

Tallinna Raamatutrükikoda / Tallinn Book Printers

### **Suur tänu / Special Thanks**

Yoko Alender, Alari Allik, Simona Andreas,  
Riina Altmäe, Evgeny Berezovskiy,  
Dmitri Bruns, Taevo Gans, Ranulph Glanville,  
Jaak Huimerind, Karen Jagodin, Jaak Johanson,  
Priit Juurman, Mart Kalm, Elin Kard, Raine Karp,  
Erki Kasemets, Jarmo Kauge, Krista Kodres,  
Paul Kokla, Kalle Komissarov, Andres Kurg,  
Rein Lang, Epp Lankots, Anne Lass, Peeter  
Laurits, Harry Liivrand, Piret Lindpere, Margit  
Mutso, Tõnis Mägi, Endrik Mänd, Kairi Mändla,  
Sirli Naska, Tiit Nurklik, Triin Ojari, Aulo Padar,  
Peeter Pere, Marius Peterson, Ingrid Ruudi, Ülo  
Sirp, Toomas Tammis, Tiiu Truus, Marika Vaarik,  
Kalle Vellevoog, Leele Välja, Tõnu Prööm &  
Linnahalli töötajad / employees of the Linnahall



KULTUURIMINISTEERIUM  
ESTONIAN MINISTRY OF CULTURE



### **Sponsorid / Sponsors**

Viabizzuno/Silman Elekter, Hals Interiors,  
Fagerhult, Wermstock, Martela/Intera

