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Reclaiming Linnahall

a social intervention

Sotsiaalne sekkumine
Linnahalli tagasinõudmine

Sema AKSU



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AUTHOR'S DECLARATION

I have written the Master's thesis independently.

All works and major viewpoints of the other authors, data from other sources of literature and elsewhere used for writing this paper have been referenced.

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Reclaiming Linnahall, a Social Intervention

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The current situation of Linnahall, a forgotten performance hall from the Soviet era, studied in this thesis to create attention with a provocative artistic installation to reclaim the multiple values back to public accessibility.

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TABLE OF CONTENT

Abstract	5
INTRODUCTION	6
1 RESEARCH FRAMEWORK.....	9
1.1 Research theme	9
1.2 Brief of problems	10
1.3 Research goal	12
1.4 Research methodology.....	13
2 CONTENT RESEARCH.....	15
2.1 Development history of city of Tallinn.....	15
2.2 Development history of coastline of Tallinn	19
2.3 Current situation of Tallinn.....	20
2.4 History of Linnahall	26
2.5 Conclusion of historical development process	32
3 VALUE PROPOSITION	43
3.1 Economical value.....	43
3.2 Cultural and Social value.....	46
3.3 User value	48
3.4 Architectural and urban value	49
3.5 Conclusion on values of Linnahall.....	55
4 USER RESEARCH	57
4.1 Literature and Online Research.....	57
4.2 User shadowing	59
4.3 Conclusion of user research.....	61
5 CONCEPT DEVELOPMENT.....	63
5.1 Urban interventions and ‘guerrilla’ urbanism	64
5.2 Urban installations in Tallinn and Linnahall.....	67
6 CONCEPT OUTCOME.....	69
6.1 Concept	69
6.2 Site design	73
6.3 Form selection and audience-stage relation	75
6.4 Audience seating	78
6.5 Programme and installation elements.....	80

6.6	Installation period and performance proposal	83
6.7	Light and acoustics	84
6.8	Construction technique	84
7	FINAL OUTCOME.....	88
7.1	Conclusion	88
7.2	Further development.....	88
7.3	Summary	89
	REFERENCES	90
	LIST OF FIGURES.....	93

ABSTRACT

The current situation of Linnahall, a forgotten performance hall from the Soviet era, studied in this thesis to create attention to reclaim the multiple values back to public accessibility. The result of historical background expressed that Linnahall is not just a monument from its era, but carries various meanings of Estonian history. By reclaiming the building, the impact of cultural events' increase the regional attractiveness and improve urban quality of life as well as providing opportunities for local cultural life. The research contains unrevealing 'the whole' with a strong social intervention by expanding the building itself in a provocative artistic approach.

INTRODUCTION

Estonia has changed significantly in social, economic and physical aspects after declaring its independency from the Soviet Union in 24 February 1918. In fact, it is considered as colossal change for all its characteristics. Estonians today still have argument that their traditional culture and history improved after-war period. (Estonian Centre of Architecture, 2012)

Controlling and shaping the public opinion by using new papers, various publishes, architecture, design, art is emerged after World War II. Architecture was obviously an immense tool to demonstrate power and state. Conflict between East and West reflected as in design and art as if one side choose modern style, the other in contrary, choose traditionalism.

During this conflict period, a singular mega structure, Linnahall, built for 1980 Moscow Olympic Games for the sailing regatta in the same year near in Kalamaja area. Despite it was constructed for the games, did not actually used for this purpose. The very first event was the celebration of 40th year of ESSR (Estonian Soviet Socialist Republic) as part of USSR (The Union of Soviet Socialist Republics). It functioned for almost twenty years for various activities like meetings, concerts, and events after the games; now vacant, covered with graffiti and vandalised slowly left to decay.

Linnahall is situated in a delicate line between being a historical monument for the city of Tallinn and an iconic image of a propaganda tool from USSR era. While the debate of renovation is still on the table today, the surrounding areas have begun to change already. Currently the inside of the structure is accessible only for maintenance, some commercial purposes and practice area for narcotic police training. On the contrary, its roof is accessible to public and it was the first corridor from Old Town to coast of Tallinn Bay, still carries this value of 'reaching to sea'.

Different age, social, political, user groups visits Linnahall for various purposes. Some to have sports, training, some for photo-shooting or commercial video sessions, another one access to ferries, or just to enjoy their leisure time with their friends and families and watch beautiful sunset and view of Tallinn as I do. Nothing left for the users' aspect to participate the real purpose of the building; a performance hall. (Linnahall, stands as city (linn)-hall, Cityhall).

There, a problematic of being left out and waited to be rotten by time itself is observed from the users; mostly described the place as scary, dark, sad environment but also magnificent, amazing, best place to be. The main focus of this thesis to generate user centered, public beneficial, sustainable urban structure for sustainable Tallinn and a strong public space that Linnahall is built for, aimed to gain through a provocative social intervention. Design concept is intended to create awareness by using the building itself to prompt users to discover what is the genuine value of Linnahall by living it. From municipality perception the value of Linnahall is generally perceived by calculating the expense to maintain it and possible cost of renovation process. The true value of Linnahall can only be understood by harmonising every aspect of its existence and values from all viewpoints.

In this work which concentrates the Linnahall, main chapters are divided as clear description of the background of the design project, methodology and framework, analysis of historical development of city of Tallinn and especially process of Linnahall and most importantly description of the values of Linnahall. Research on existing relevant concept and urban development projects are analysed, and finally with the reflection of all process, description and detailed explanation of the main concept and deliverance section is revealed.



1

RESEARCH FRAMEWORK



1 RESEARCH FRAMEWORK

1.1 Research theme

"In context of Estonia, World Wars and political cataclysms have had a significant impact, forcibly changing our society, our territory, and size, appearance and population of our cities, in short, our entire material culture throughout the century.

This past decade (20th century) however, has been most influenced by the factors that followed the re-establishment of national independence: early capitalist development, efforts to join EU, and the ideology of general openness, which flavours movement and abandonment of the long-desired ideal of a single, steady home, and fosters the blurring of national borders." (Lapin, L., Lindpere,P, Kodres, K., Hein A., 1999)

The accelerated transformation of country held back by non-catching up economic development and lack of human and material resources. The expansion of the city and new urban developments are generally ended up with using existing structures of old Soviet era.

Development of coastal areas and islands were nearly none, they were closed to public access because of heavy military control, declared as 'border zones'. Therefore the rightful connection to outside world also had been cut. After re-independence gained, waterfront opened to public and connections started between neighbourhood countries in economic and social traits.

The projects and competitions for transformation are started and become visible. The most known project, despite it is questionable by authorities for competition standards, is the 'Port of Tallinn' project, based on cruise transportation and logistics, additionally some related commercial buildings, which are located in Old City Harbour. The Kalamaja district which Linnahall is located is also being transformed by a uniting project for whole area as 'Tallinn Creative Hub' with various cafes, bars, museums, culture centres. Kultuurikilomeeter project is a 1.75 km long pedestrian/cycle street which connects harbour and Kalamaja area with various activities, locations and aim to create strong connection with the sea. The project is commissioned by National Real Estate Company associated with private companies aimed for sustainable and smart city.

Despite Linnahall is in discussion for several aspects the problematic of revealing multiple values of the monument still remains. Accessibility and perception of the building is limited since closing in 2010. The main research is based on how an installation can create awareness for users as well as a link between past and the future. With this project's social intervention, it is aimed to gain a consideration to current situation of the monument and 'naively' anticipated to lead its renovation and convert strong participation to the urban life.



Map 1; Linnahall and surrounding environment relation 1-Old Town, 2-Linnahall, 3-Port of Tallinn (Old City Harbour) , 4-Kultuurikatel (Creative Hub), 5-Kalamaja transformation district, 6-Patarei Prison and Seaplane Harbour, 7-Train Station (Baltijaam), 8-Telliskivi district, 9-Kultuurikilomeeter

1.2 Brief of problems

The main issue about Linnahall lies in the fact that it is abandoned and left to decay. Monument closed to public use, nowadays consumers do not notice the real meaning and purpose of the building but perceive it only as urban furniture. Interior of the building is in 'survival' maintenance just to keep the water pipes and electrical system to still run. The building itself is accessible as roof areas, stairs, squares and large parapets for viewers of

Old-Town and coastline. The place is covered with graffities, bricks fallen apart lying on the floor, various sizes of holes in the walls, ground itself is also in a poor condition, electrical cables and lights are not functioning and surrounding of the building is full with trash. The uncontrolled vegetation all over the surface, stairs and corners on parapets generates dangerous situations for users especially when it's rainy.

Linnahall, abandoned also for commercial purposes, it still have small number of active ones today; a ferry port for 'Linda Line Express' owned by 'Port of Tallinn' company. A heliport called 'Linnahall Heliport-First Class Copterline' in the north end for a private company that has direct connections to Helsinki – Hernesaari.



Figure 1; Linnahall from surrounding, 2015

The attractiveness of the building is actually for its existence; location and promises with surrounding, being a massive iconic cultural heritage of Soviet era. The accessibility of the building can be listed as the stairs, top of the structure, heliport and ferry areas, main entrance square, secondary level square and of course automobile parking areas. Some terraces are not available to reach, which in fact covers a large volume. Some users still risk their chances and use the unreachable areas. During observation, shadowing and documentation process, positioning in the highest point became an example, eventually people noticed and tended to use same area. This explained trigger reaction and desire of achieving more from what existing accessibility offers.



Figure 2; Current situation of finishing materials, 2015

1.3 Research goal

To find possibilities to revitalize Linnahall with its multiple values. To understand the context of Linnahall the development of the city of Tallinn, Old-Town and new area expansions throughout time is studied. Massive change in form of regime obviously affected appearance of the city and its behaviour. Therefore Linnahall invested in this development process, the building and its link, value to the city.

Current situation of the city and Linnahall, especially connection with waterfront and its close surrounding explored in detail. Variety of mix functions and spaces which form the different user experiences and how we can improve it is the main question. The values of Linnahall are examined as architectural and urban perspective, economic, socio-cultural values in various points by different stakeholders and users. Rethinking the main question behind the issues about Linnahall is examined. To create a safe, more and easy accessible, user friendly, sustainable and active Linnahall like a representative impact that it deserves.

The research question is;
HOW TO CREATE AWARENESS FOR USERS TO PRECEIVE
THE WHOLE VALUE OF LINNAHAL?



Figure 3; Aerial image of Linnahall (http://www.lift11.ee/installation/to_the_sea.html)

1.4 Research methodology

Historical background of the city and Linnahall investigated by using literature research; such as reports, books, articles, news, thesis and academic papers. Further investments in Estonia and the building also studied to understand the improvement of ideas in current situation and reasons behind it to create link with design process.

Urban and architectural elements of surrounding area analysed as technical, functional, visual characteristics, as well as different type of connections for pedestrians, automobiles, bikes and other means of transportation to understand all ingredients that shape the plot to assist in concept development.

Different kind of user groups and their interest for the place, reasons which attracts, emotional state and satisfaction level with activities; these questions tried to be answered by observation, shadowing methods by photographing, filming and research in different social media channels. This will support reaching users mind through project.

To assist the project development, inspirational mood boards created from related projects, built or unbuilt, urban transformation examples, provocative design elements, various types of workshops and installations.



2

**CONTENT
RESEARCH**



2 CONTENT RESEARCH

Understanding the current situation of Linnahall lies understanding the development history of Estonia, Tallinn. Old-Town (city centre) describes city and inhabitants with its appearance and development stages. To raise the awareness and maintain the value of Old-Town for resident and visitors is vital for Estonia's economy, reputation and culture as a developing country. Sustainable management of Tallinn Old-Town depends on transferring the values to future generations with all its surroundings and future developments. Therefore it should be considered as including expanding the perception of the city from Old-Town oriented to entire city scale.

The purpose of the massive addition to city centre by first connection to sea is analysed particularly in historical background of Linnahall. To understand all image; function and structural transformation between past and the present investigated in this progression.

The research continued with analysis of the surrounding area, functions, links, relevant comparisons to generate the rightful connection of the Old Town and Tallinn Bay.

2.1 Development history of city of Tallinn

Tallinn city firstly gained its remark in the map of the world by Idrisi, an Arab geographer in the name of 'Astlandia' and 'Kalevany. A missionary known as Henricus de Lettis (Latvian Henrik) mentions an old settlement (castle) called 'Lyndanise' in 'Raevala' province in 1219, in his book of Chronicles. The settlement is a part of German-Scandinavian colonisation included Latvian and Estonian territories as well as Saaremaa Island. (Läkk, H., 2013)



Map 2;Main trading route of the Hanseatic League (Läkk, H., 2013)

In some archaeological references the establishment of the city lies on 10th and 11th history, depending on the finding the ruins of old artisan and tradesman settlement. The location of the city and hardly freezing water in the winter period made it a convenient trade city and harbour. Even by using the large rivers in Russia from Finnish golf to Byzantium trade was possible and wide spread. Therefore Tallinn, a rich trade city of Middle-Ages, but also an important art centre had many occupations and invasions throughout time. To explain it briefly; 1219 started by the Danes in the rule of Teutonic Order, 1238 under Danish domination, 1345-1561 regained back to German Order of the Knights, 1561 to 1710 Swedish domination, from 1710 control was in Russian Empire.

The general image of Tallinn in this era was the combination of high lime-stoned hill of the upper town of Toompea and lower town laid under it with many expressive church spires which are visible from sea and land from a great distance. Toompea, upper part of the town was the administrative part of the country; the lower city was consisted various merchants' and craftsmen' guilds and houses, town hall, pharmacy and churches. Under the Teutonic Knights town defence was fulfilled with city walls and 66 defence towers. During Swedish rule defence strengthened, ramparts and tunnel systems added but generally protected its urban image. In 1684 the Great Fire destroyed most of the buildings in Toompea hill except Dome Church and one small stone house.

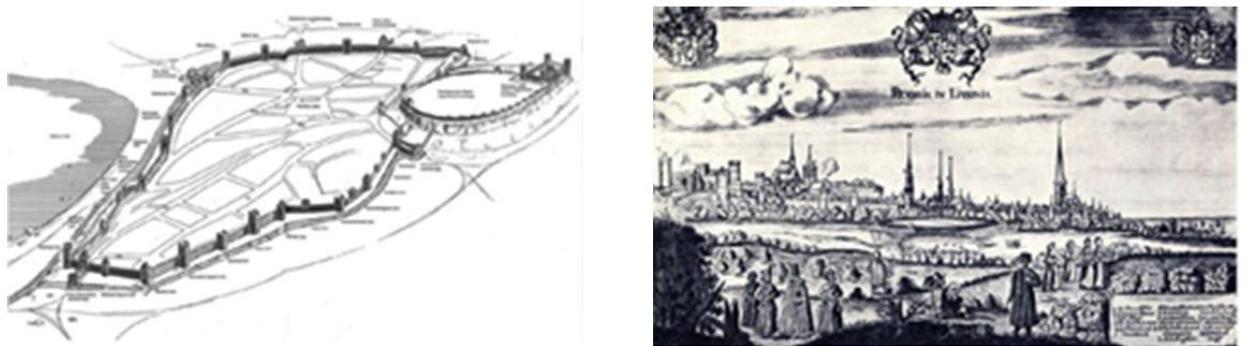


Figure 4; City walls and early settlement of Tallinn (Tallinn City Council, 2014)

Transformation of the city started after Tallinn integrated by Russian Empire. Old City Harbour, which is Tallinn's first large industrial company as an Admiral military manufactory built in 1714-1722. In the second half of 19th century industrial establishments accelerated. This required raw-end result traffic, in 1870 Baltic Rail Road opened, connected Tallinn to other Russian states especially to Saint Petersburg. Also at the end of 19th century, the variety of industrialisation created more connections to Europe and England. Of course these industrial developments required work force, therefore new residential-urban areas and public-commercial buildings constructed, which meant expansion of the city and rebuilt.

The end of 19th century, for all aspects of life, considered as great turning points. Estonians even debate that their folk culture and history developed afterwards. Ethnicity started with the support of increased level of education and income of Estonians. The first 'Song Festival' in Tallinn held in 1869, to spread for their local autonomy, following with the union of other Baltic states and finally the 'Singing Revolution'. When Bolshevik got weakened, advantage

taken by Estonians and proclaimed independence. Unfortunately the very next day, Estonia was occupied by Germans. In 1919, after the defeat of Germany, Republic of Estonia was assembled the first city council. In this era many educational institutions established; Tallinn Higher Music School, Tallinn Technical School, Estonian Technical Association and Applied Art School.

At the beginning of World War II in 1940, Estonia invaded by Soviet Union (USSR, The Union of Soviet Socialist Republics) and from 1941 to 1944 annexed by Nazi Germany. With retreat of Germans in 1944, USSR again occupied Estonia and this started a long period of Estonian SSR (ESSR). During the war to claim Estonia, Harju Street and Niguliste Church heavily damaged by the bombing, with gratitude most of Old Town stayed preserved. The population decreased significantly after WWII but after USSR rule, the industrialisation peaked again and workers from other parts of soviet migrated to Tallinn. By 1976 the city had 408.500 inhabitants. (Läkk, H., 2013)

In the post war period, ESSR and all Baltic States the public spaces designed in Stalinism style, fallowing by Soviet block-style, work-class dwellings. In June 1940 a competition organized by the government and entries controlled if they were in 'right direction'. "The towns of the Estonian SSR must rise up from their ruins more beautiful than they were before...Hard work must be done to create a Soviet Estonian national building style and architecture." (Rahva Haal, Läkk, H., 2013) Supporting to this idea, USSR Academy of Architecture publications used as base instruction books. Estonian National Theatre completed in 1947, was clearly a classical iconic fundamental which serves as base for pictures and posters of slogans for 'friendship of nationalities' in USSR. Lenin described it as 'Art belongs to people'. As well as urban structure private accommodation architecture is 'described' with a list of fundamental requirements and instructions.

In late 1950s and 1960s are impacted from improvements in technology and transformation in political, cultural structure of the world. The period was when the 'Berlin Wall' built. The new materials and construction methods are taken into wider use. Industrialisation of building activities led to model typed, panel-assembly, economical spaces. Suburb neighbourhoods, Lasnamäe, Mustamäe, and later on experimental Õismäe, added to city space due to population increase. With the increase in population social, cultural, economic supplies to was provided for inhabitants as well as increased number of establishment of higher educational intuitions. Polytechnic Institute Campus, later Tallinn University of Technology; repetitive rhythmic buildings are counted as one of the successful urban space development.

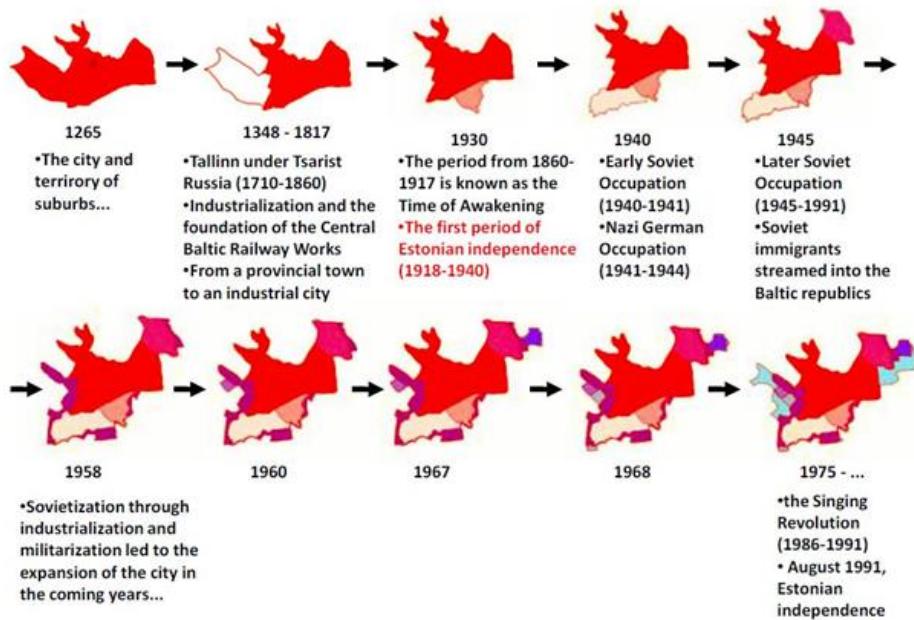


Figure 5; Development of Tallinn around Old-Town (Läkk, H., 2013)

Jaan Kangilaski, known philosopher cultural figure, describes the occupation period in three cultural-political forces; representatives of occupational powers, international avant-garde oriented ones, national conservatives. These three groups were shaping the city and elements of it. Despite the pressure of occupational supporters and avant-garde's, expressionists were pushed from pure art to architecture and fine arts. Architecture is inspired by national conservatives, nature friendly, organic architecture from Finland and Estonian handwork. It turned from fine art piece to attractive, practical buildings. It was a major problem of restricted materials used in the construction, reinforced concrete, glass, metal and building blocks causing poor quality construction details. (Lapin, L., Lindpere,P, Kodres, K., Hein A., 1999)

Functionalist architecture rises in 1970s by Estonian architects from Tallinn School. T. Rein's Parnu Kek residential complex, Ü.Eljand's Sanatorium and E. Vaartno's hospital in Polva is great examples of this period. The major breakthrough is accepted as Pirita Olympic Yacht Club in the end of 1973. The issues with the committee led to handing over the project to another architecture office because of political concerns. "The exhibition focused on ideas of pure space, showing Estonian public that architecture is as an art in and of itself is a spiritual phenomenon and one that directly influences ongoing social processes."

The Song Festival area with all its interior and structural aspects is a great example of Contemporary Estonian Architecture. In 1980 Tallinn hosted Moscow Olympic Game and created a boom for representation of the city. For this event new facilities and urban transformations executed, later to be significant architectural icons, built; Olympic Yacht Centre, Hotel Olympia, TV Tower, new airport building and Linnahall.

It is a very important fact that all changes about history and state of country had direct effects on city planning and urban life quality in Tallinn. During Soviet era in coastal areas

and islands development were lacked, they were 'border zones' of heavy military control which are closed to public access. After re-independence gained, waterfront opened to public and connections started between neighbourhood countries in economic and social traits. After the revolution, main changes of the state was triggered the coastal area open to public and commercial purposes. But the connection with the city became so weak because of the restrictions throughout the years, the newly suggested projects gradually initiates the process of developments.

In August 1991, when USSR collapsed, Estonia re-gained its independence. Following that the economic and political ties developed with West and in 2004, Estonia joined Europe Union.

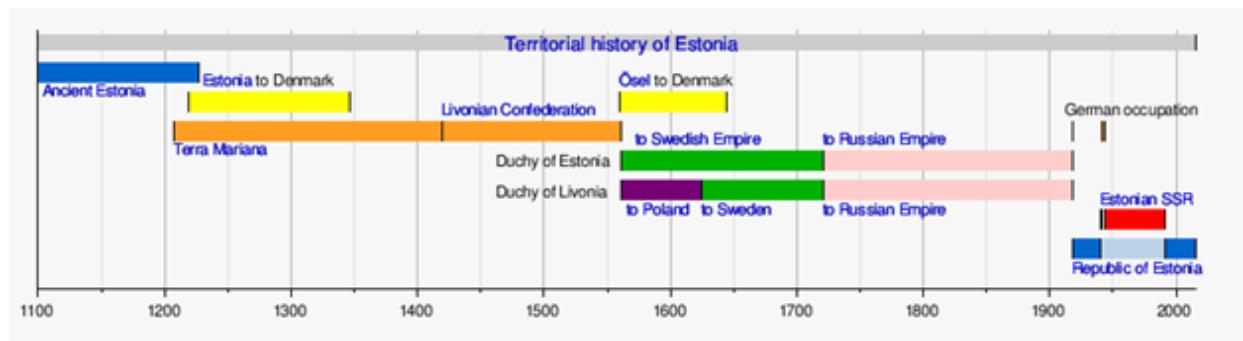


Table 1; Territorial history of Estonia (https://en.wikipedia.org/wiki/History_of_Estonia)

2.2 Development history of coastline of Tallinn

The coastline of Estonia, as it was described in 'Development history of Tallinn' section, was an economic activity line used for trading and fishing industry. Soviet occupation after 1944 limited access to sea area and became military property and activity zone and de-populated. Many of the infrastructures built in Soviet era as military and industry based through coastal area. The diversity of untouched natural preserved areas and heavy industry parts were the image of Tallinn Bay. After re-independency coastal line is regained population and developments for new housing and industrial infrastructure. The real estate boom changed the driven forces in housing industry and land usage. The additional settlements in coastal areas and idea of having summer houses created a mild accommodation problems which assisted by temporary residency in abandoned places. (Baltic green belt)

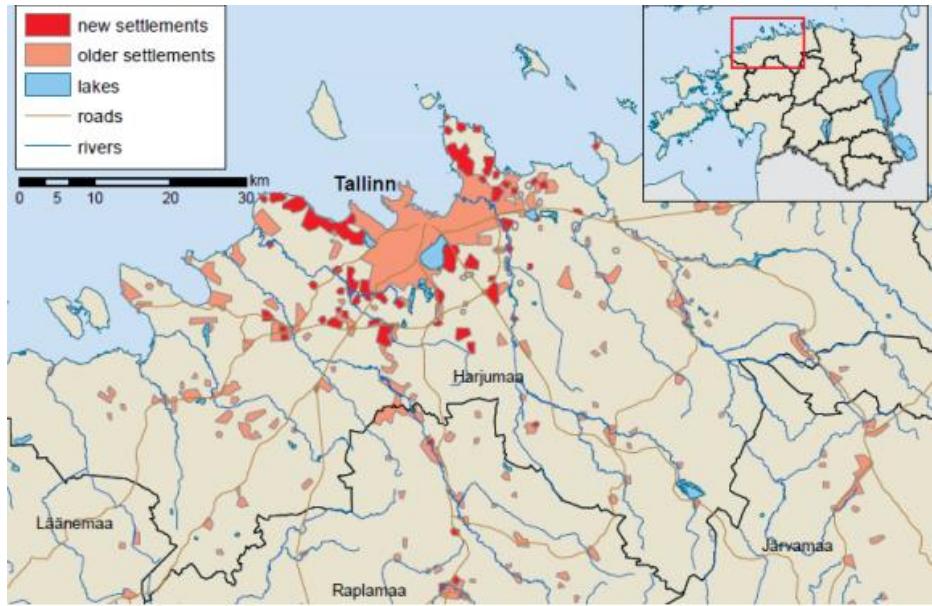


Figure 6; New settlements in coast of Tallinn, (Mardiste, P., 2011)

Few new infrastructures built after Soviet period as well as the closed ones such as nuclear facilities in Sillamäe and Paldiski. Today the development of coastal areas in Tallinn is changing more rapidly than before.

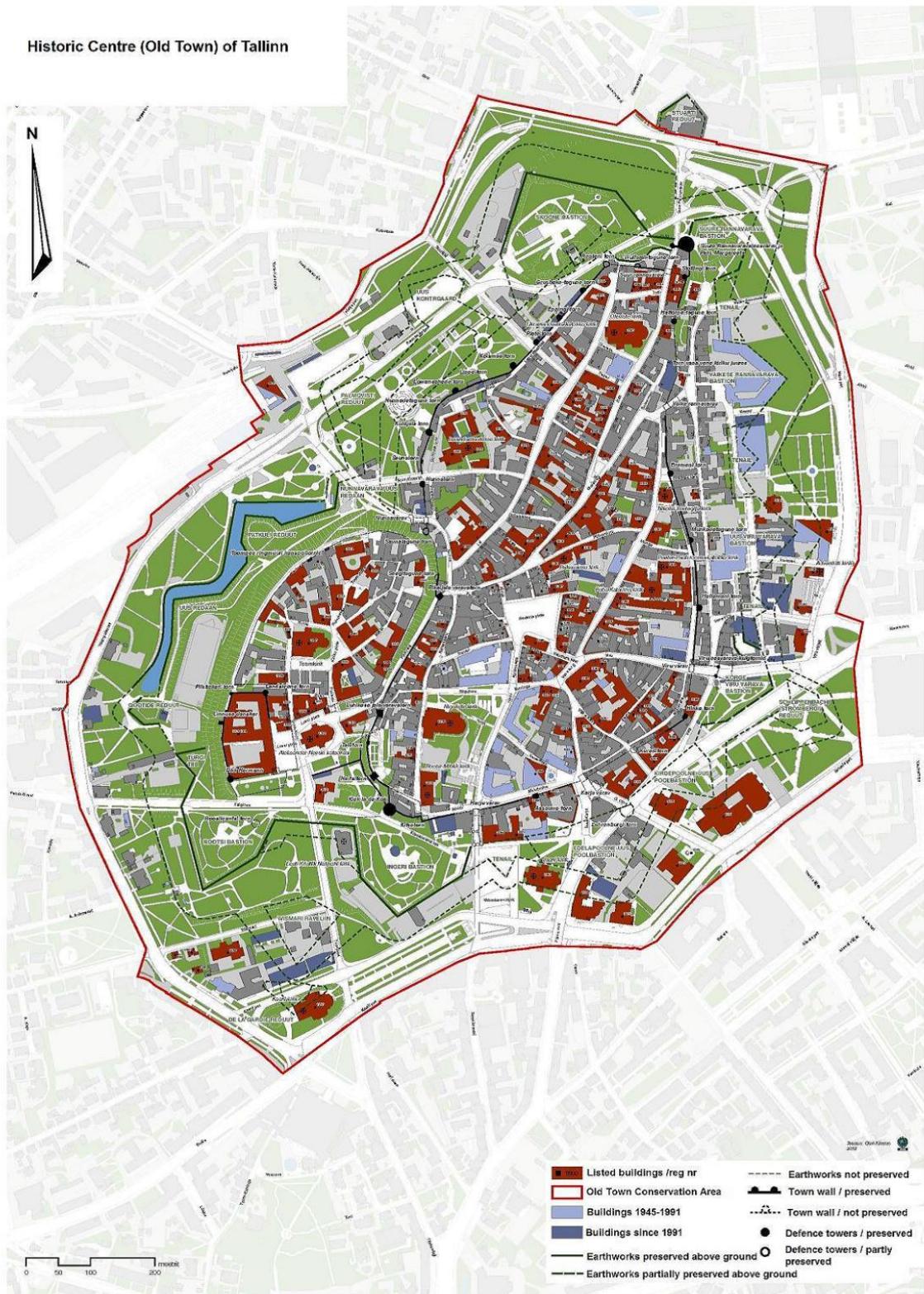
2.3 Current situation of Tallinn

Tallinn the capital of Republic of Estonia today covers 159.2 km² with 438.569 (542,983 in metropolitan area) inhabitants. It is suited on Northern coast of the country and coastal area of the Gulf of Finland. The Republic of Estonia has fifteen counties (Maakonad) and Tallinn City is in Harju County which has 8 districts. After the freedom from Soviet Russia, Estonia achieved a rapid economic growth among other Baltic States, joining EU and Eurozone triggered this acceleration.

Old Town of Tallinn city (in Kesklinn area) is the image of Estonia in worldwide, inscribed on World Heritage List in 1977 with Outstanding Universal Value (OUV), meaning it is extremely valuable to preserve it for future generations. (<http://whc.unesco.org/en/list/822>)

The main objective for the carrying these cultural heritage values is having a national, modern, and evolving culture with especially participatory of young generation. By adding the minorities to everyday life and towards it to whole public, cooperation with diverse opportunities must be the asset. It is essential to identify the value of historic Old Town of Tallinn cityscape as well as cultural and environmental of outer centre value which is larger both local and international aspects. Raising public awareness and create participation is very important to maintain research and restoration in built-up environment. There are various continuing projects held for this cause such as Kirikurenessanss (Church Renaissance) and Vana maja korda! (Fix this old house!). The project aim is to assist notice to future of participatory urban structure. (Tallinn City Council, 2013) With this aim it is also important to emphasise the values of Linnahall to next generation despite it is considered as vast point in

city. To create awareness to the multiple values of the monument could raise the empathic relation with public.



Map 3; Old-Town map describing the functions and spaces within the borders of conservative area (Tallinn City Council, 2014)

To understand the situation of Tallinn and Linnahall as an urban infrastructure, different maps and information investigated. From larger city scale to Old-Town and its surrounding circle, analyses have been made through the research findings. Achieved materials consists; existing master plans and surrounding areas, compact areas and regions, transportation connections including existing and prospected bike lines in the city. Forest and green areas maps obviously describe urban form and urban life quality in real scale. Having one of the freshest capital is the most valuable and to be proud thing for Estonians in my personal opinion.

Heritage protection restrictions for the whole city are one of the major powers to shape the city centre and its surroundings' is shown in the map with absolute height data. It is vital to keep height restrictions to keep city silhouette from different points of the city and from Tallinn Bay and maintain the view corridors' therefore map is attached to explain. The map of conservation area is detailing on whole city scale to Old Town level to describe more in detail scheme.

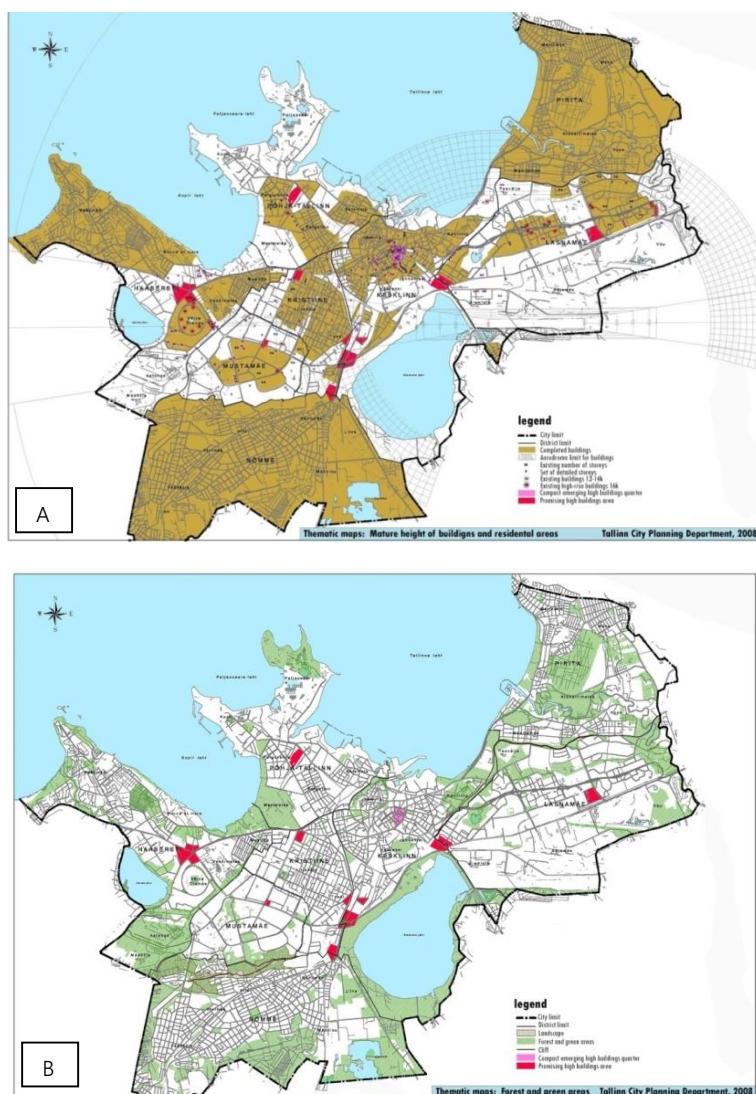


Figure 7; A-Residential areas in Tallinn, B-Green areas in Tallinn (Tallinn City Council, 2014)

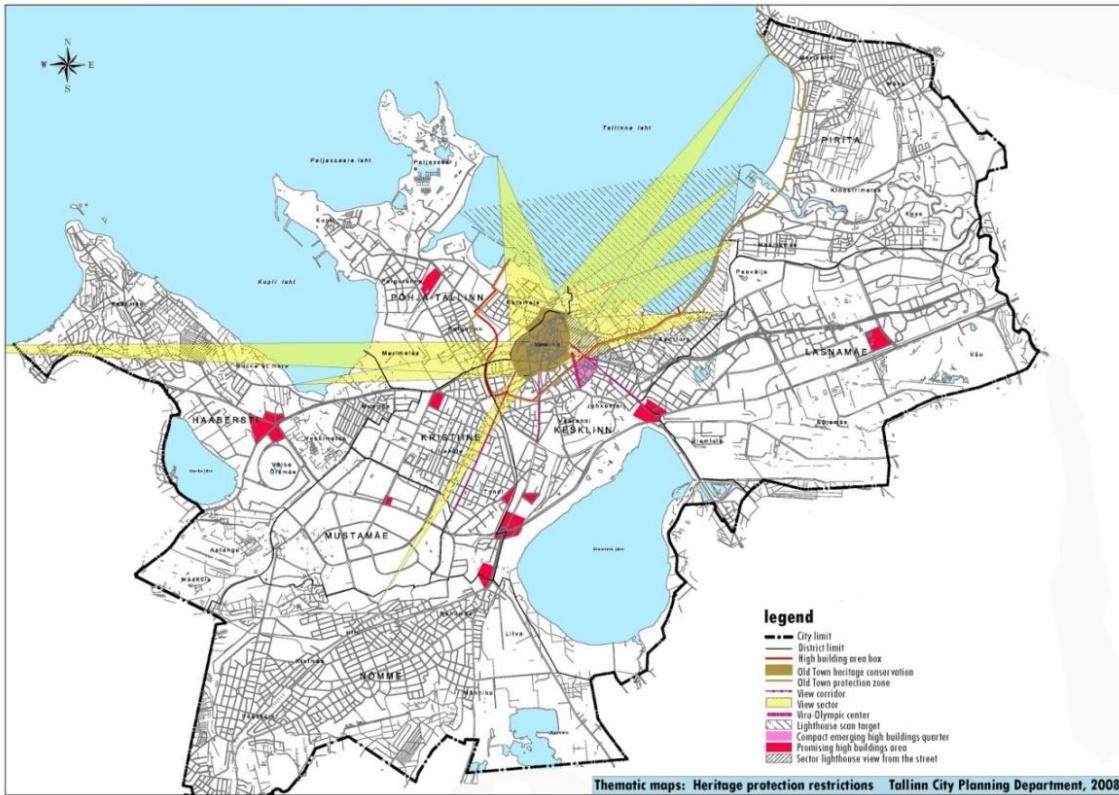


Figure 8; View corridors of Old-Town from different points of the city (Tallinn City Council, 2014)

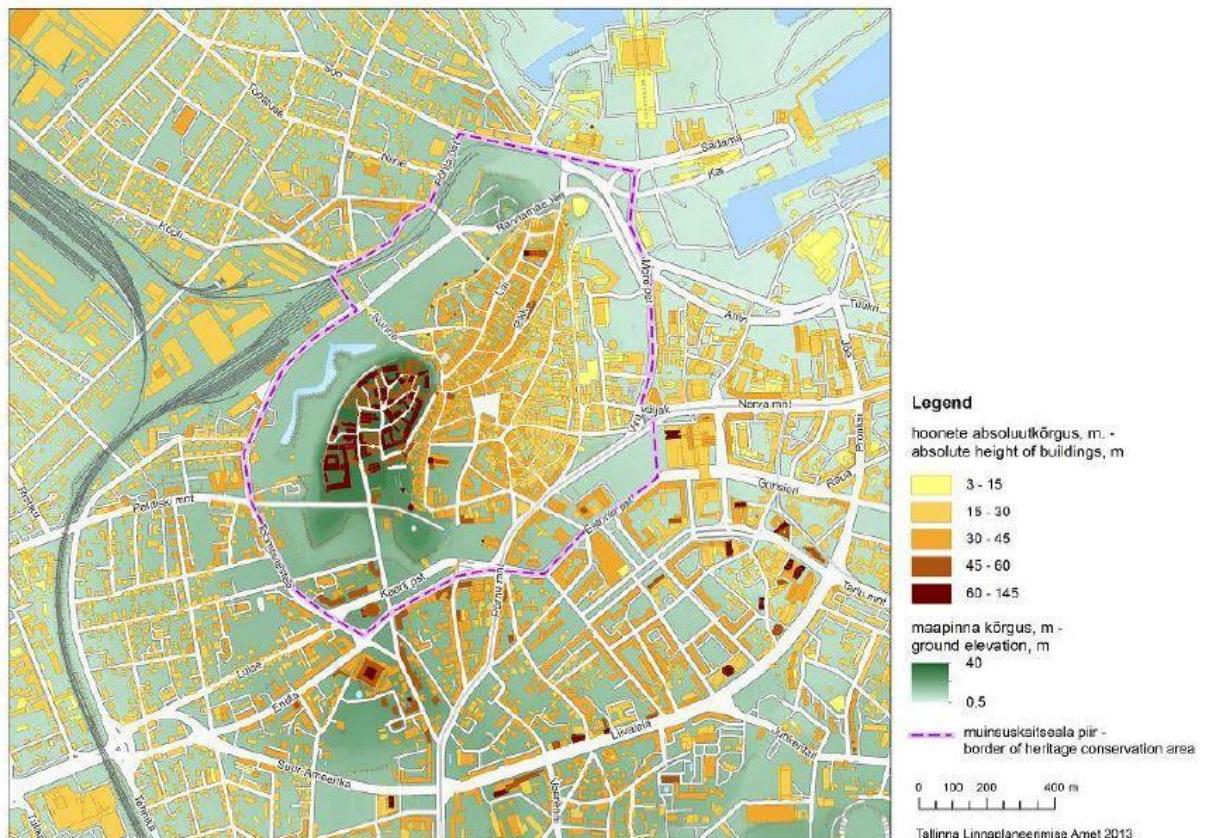


Figure 9; Absolute building height in Old-Town and surrounding area (Tallinn City Council, 2014)

The information of city centre for districts' division is important to maintain responsibility chamber to belonging. Close residential quarters to the centre and detailed single monument map used for user behaviour understanding through Old-Town and its surroundings.

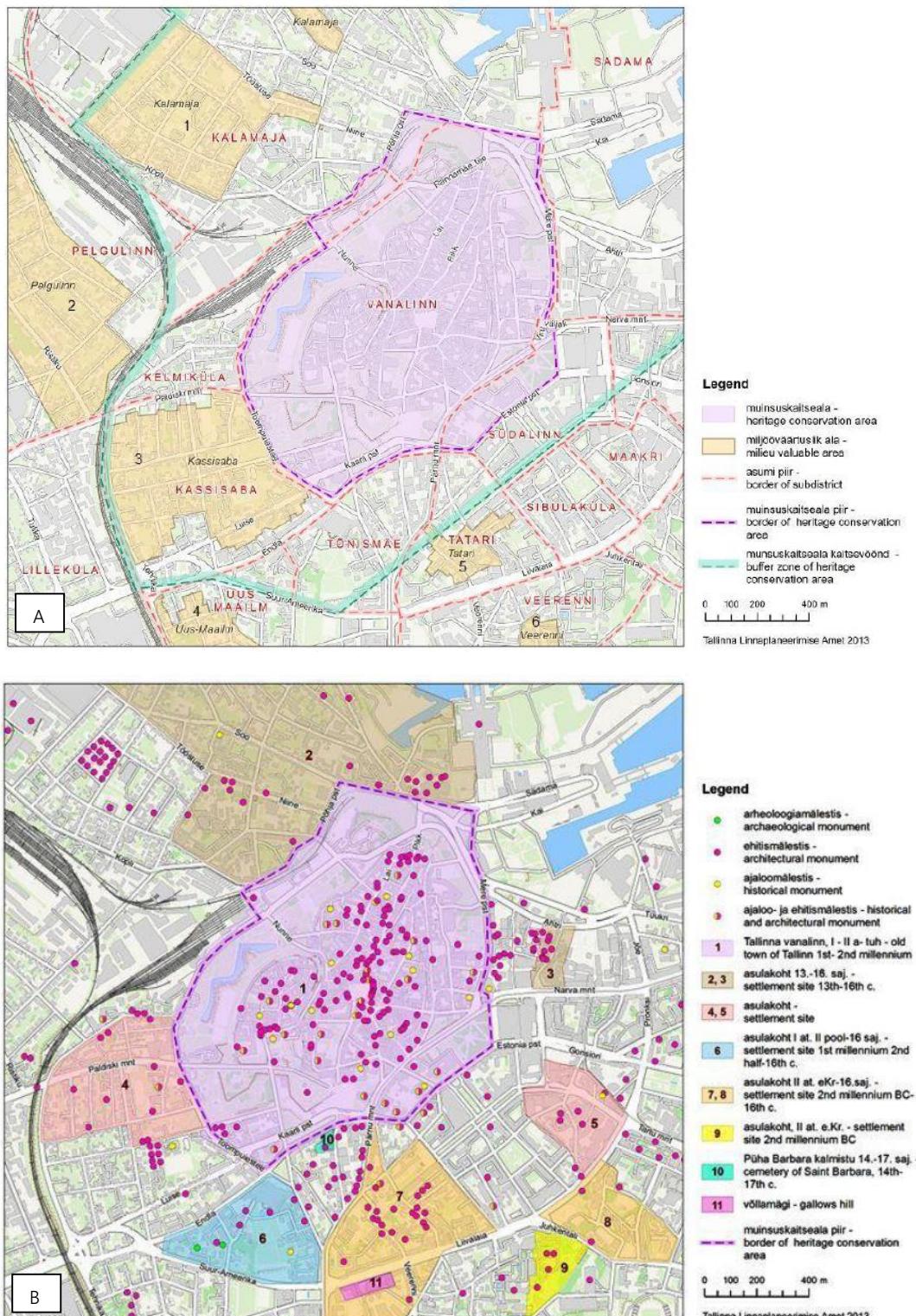


Figure 10; A-Districts and valuable areas around city centre, B- Single monuments and protection areas around city centre (Tallinn City Council, 2014)

According to Tallinn City Council's' report of Comprehensive Management Plan of Tallinn Old Town 2014-2021; 'Strategic investment objects: Tallinn Song Festival Grounds, Russian Cultural Centre, Tallinn Linnahall, city walls and towers, the House of the Brotherhood of the Blackheads, the historic building complex of the City Theatre, Lasnamäe Orthodox Church, Mustamäe Lutheran Church, Tallinn Creative Hub, Tallinn Zoo, Salme Cultural Centre, departments of the Tallinn Central Library and the Tallinn Russian Museum, and the monuments to Jaan Poska and Jüri Vilms.'

The worth of keeping Old-Town in shape and advertised genuinely pays itself for the city. Estonian Tourist Board is a branch of Enterprise Estonia which is the main association of branding the country in all sense. EBT is generally marketing Estonia as a tourism destination and support all kind of activities as business consulting, development and coordination of programmes and cooperation. As its location, travelling to Estonia is easy, being a part of EU and Eurozone also has positive effects on economic growth from tourism. The changes of arrivals to Estonia in are related to the works of commission, relations between two countries, as well as the situation of the country itself. Enterprise Estonia is keeping record of the numbers and find out the reasons behind it and how to improve the loss that it is current right now as possible. This is just to express how important the tourism economy means to city and country. Tallinn should relate its value all over the city not just in walls of Old-Town centre. The cultural interests for tourists are offered in the city centre, so improving the quality by creating new and active marketing for the projects-services.

Restoration of Tallinn Linnahall, Creative Hub (Kultuurikatel, EKKM and surrounding) is in the interest of creating attractive Tallinn, as well as improving Kadriorg Park, Tallinn zoo and Botanical Garden. Upkeep on access to coastal areas, preserve and add to green areas and squares, also preservation of cultural environment value are main assets for the 'Comprehensive Management Plan of Tallinn Old Town 2014-2021'. The idea of obtaining the Green Capital award by 2018 is one of the main goals when Estonia will be the EU capital.

2.4 History of Linnahall

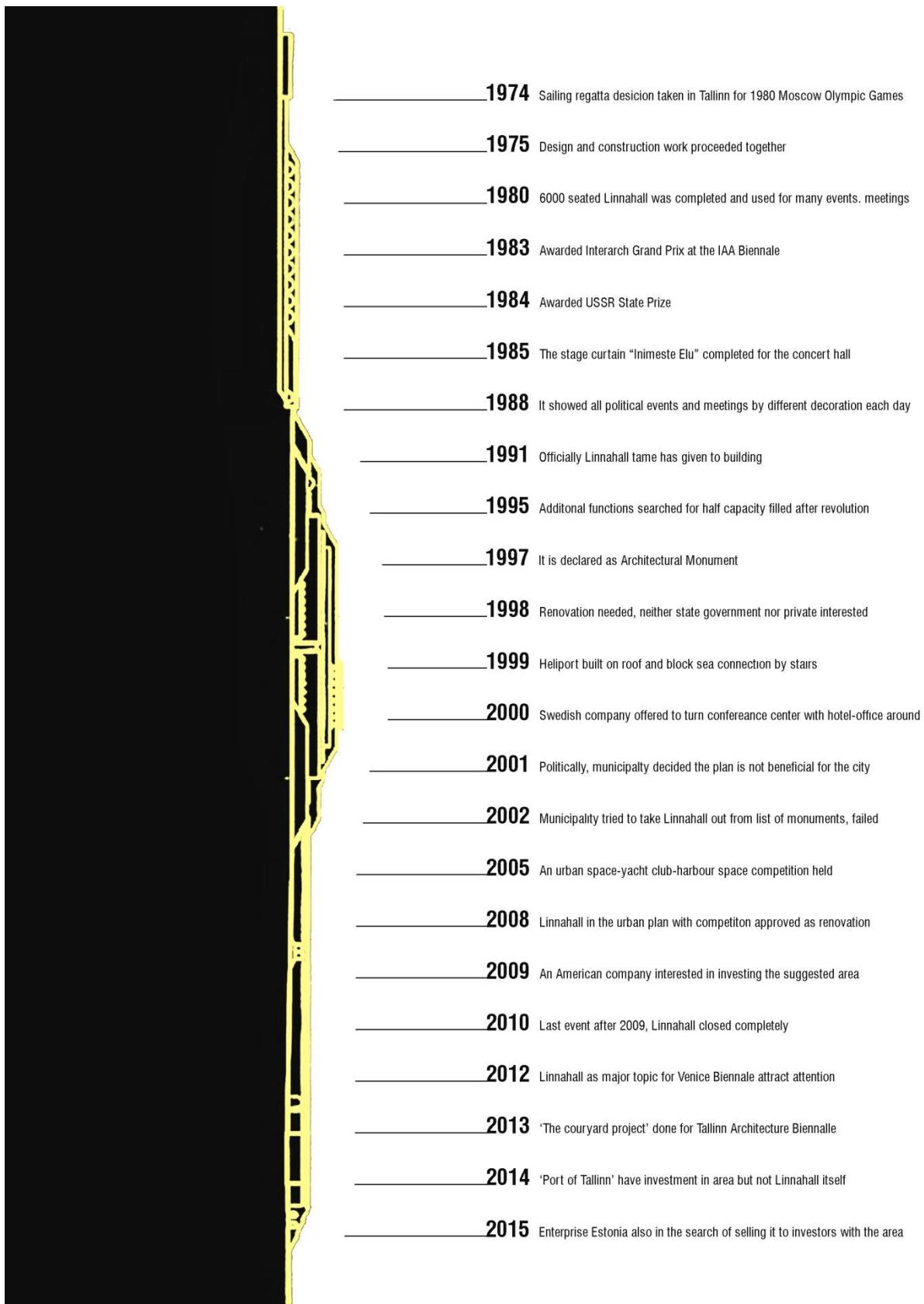


Figure 11; Timeline of history of Linnahall

The mega-structure monumental building, with its original name *V.I. Lenin Palace of Culture and Sport*, constructed for the sailing regatta section for the Moscow Olympic Games in 1980. Linnahall functioned for many years after the games as a venue/conference hall. The Olympic games boycotted by almost half of the participants because of Russian invasion in Afghanistan. But the events did not cancel, it converted to more politically aspect and became a socialist block games. Linnahall is design of architects Raine Karp and Riina Altmeä, who also created the Estonian National Library which maintains the same building language as Linnahall.

Purpose of the games significant architectural products were generated in city of Tallinn, later became monuments of Soviet era, which are all in use except Linnahall. These can be listed as; Sailing Centre in Pirit (Pirita SPA Hotel and Yacht Club), Hotel Olümpia (Raddisson Blu Olümpia Hotel, iconic 314 meters high TV Tower, Linnahall, urban transformer four-lane expressway to connect Pirit to all city, and Tallinn Airport built for Moscow Olympic Games.



Figure 12; Buildings constructed for Moscow Olympic Games in 1980

The plan for having the sailing regatta in Tallinn required connection from city square to sea, therefore shores of Tallinn cleared from temporary structures. Therefore directive of building a '6000 seat capacity sports arena' was given from Moscow in 1975, following that design and construction process went synchronised and building completed in 1980. The arena named Tallinn V.I. Lenin Culture and Sports Palace.



Figure 13; Construction of Linnahall over the train road (which is no longer functioning)
(http://architectuul.com/architecture/view_image/linnahall/618)

Actually the building never used as Olympic venue, during construction; the seats changed to upholstered seats from plastic arena seats, decreased to 4200 numbers from 6000 spectators and transformed into a concert hall. The very first event was celebration of ESSR's 40th anniversary, after that it became the place for major events; theatres, concerts, performances, gala evenings, exhibitions, fairs and shows. In early years it had over half a million visitors annually. (Estonian Centre of Architecture, 2012.)

In 1981 an ice rink added under trestle of entrance square with 3000 spectators. It is used for hockey matches, concerts and various shows as well as amateur ice skaters leisure entertainment.

In the meanwhile building was gaining rewards like Interarch Grand Prix Award and USSR State Prize. Addition to these awards towards making Linnahall more remarkable, amazing work of curtain art "*Inimeste elu (Human Life)*" made by Enn Põldroos added to concert hall.



Figure 14; The massive curtain art work of 'Human Life' located behind the stage

The building yes, has provocative and monumental meanings associated with Soviet Russia, but also between years 1988-1989, it was essential place to have meetings for Singing Revolution that torched re-independency ideas. The conflict of freedom and Soviet suppress literally express itself by having one night blue-black-white flags and the next with reds. Maybe this could represent the explanation of other monuments are rather alive today than Linnahall.



Figure 15; Singing revolution and protest on Singing Festival Area (<https://en.wikipedia.org/wiki/Tallinn>)

After singing revolution-end of soviet occupation in 1991, newly named Linnahall, was obviously perceived massive structure for Tallinn. The consumer number decreased by half in one year, so additional functions searched for the place to fulfil.

In 1997, with the proposal of DoCoMoMo (International Committee for Documentation and Conservation of Buildings, Sites and Neighbourhoods of the Modern Movement), Minister of Culture declared Linnahall as an "architectural monument".

Being not used full capacity led some maintenance issues in the building. It is known that structurally old soviet buildings are really strong but as finishing work and materials, it has inevitable errors. Linnahall was also begun to leak, crack and fall after re-independence period. The pipes, lights, roof details started to fail and needed repair, by gaining money from unsuccessful events was not even close to cover it. The new rising municipality had reconsideration of new system in institution. The real estate developers and other commercial companies were not interested in either. So in total; the building appeared as a big burden, failure for the city itself.

In 1999 a helicopter terminal built on the roof of Linnahall over open pool area, almost covering half of it, which also cut the stairs access to sea. Namely 'seaside café and disco' was closed, later to be opened back again. A hydrofoil terminal added to the building for aim of using existing structure as a functioning purpose. A musical instrument shop and studio, children athletic school, judo club, bowling hall, storage for municipal archives were operated Linnahall during this re-finding period. A Swedish company interested in renovating the building as conference centre and built a hotel-health centre nearby it. The construction was planned to start in 2003, unfortunately the municipality took on some concerns about an existing construction 'Saku Suurhall' and it's possible decrease in value in case of competition by renovation of Linnahall, and decisions taken in local investors favour.



Figure 16; Saku Suurhall (Event Hall) near Rocca al Mare (<https://en.wikipedia.org/sakusuurhall>)

The plans for Linnahall separated in two main thoughts; keeping it in current condition and finding a buyer or demolish it and selling that plot. The most supported idea was to remove the building from monuments list, and use the area in other sense of commercial area. DoCoMoMo expert analysis did not approve this desire because of the genuine value of protecting a 20th century monument. Also reports from Technical University prove that the structure of Linnahall can stand many years without any doubt. But the building was started to look shattered already. This made the 'selling' of building almost impossible because it somehow describes the amount of effort that needed to be taken to renovate it.

The shining idea of the lobby of city deciders was to create a residential blocks with yacht harbour area (Linnahall). There were financiers who have interest in the area, but renovation of Linnahall was not spoken at all. This polished the idea of taken the building out from the monuments list. There was even an 'expert' report suggested that it was hazardous. This statement did not supported by Technical University, The Union of Estonian Architects and

National Heritage Board. The dilemma of the renovation, rent, sell or demolish continued for many years till today, yet there was no progress on intentions and the future of Linnahall is still unclear.

The ultimate event held in 27 December 2009 for annual exhibition of nature photographs In Linnahall's official webpage, it says "City Hall is in hibernation. Let's see, what spring brings". Since 2010, it is used as policemen and narcotic dogs training ground, helicopter and ferry port. The commercial businesses are closed one by one, yet some commercials, service points are serving for the ports and a summer café which uses north edge as an open terrace in summer.

In 2012 Linnahall used as a major topic of a question in Venice Biennale; 'How Long is the Life of a Building?' For this concept several workshops, discussions held and articles written. The result was at least to give attention to building. The municipality always consider the situation for the structure (despite there is no action taken) and it is one of the monuments dedicated to be invested in 'Comprehensive Management Plan of Tallinn Old Town 2014-2021'. The building is also in consideration of Enterprise Estonia, who would like to asset a solution and get it equipped before Estonia becomes the first half capital of European Union in 2018.

Currently 'Port of Tallinn' establishment future plans where having an interest in Linnahall, within the whole Old Harbour area. It is one of the biggest and used harbours in the Baltic Sea region, having direct links to massive port cities St. Petersburg, Stockholm and Helsinki and more. Positioning with Tallinn Old Town is exceptional for the city.

The 'Kultuurikilomeeter' is including Linnahall, user friendly pedestrian-cycle road which starts from the edge of Linnahall where Põhja Puiestee meets with Rumbi Street. It goes to parallel up to Kalaranna Road and from same pivot point, road extends down to Logi Street where it meets with Old Harbour. All points surrounding the pedestrian-bike road have a meaning. It is covered by several attraction points such as Linnahall, Kalamaja District, Patarei Prison, Seaplane Harbour, also provoking the investors to renovate the surrounding environment. Creative Hub, not to mention, is a part of this massive urban change and trigger to open seaside to city life more effectively.

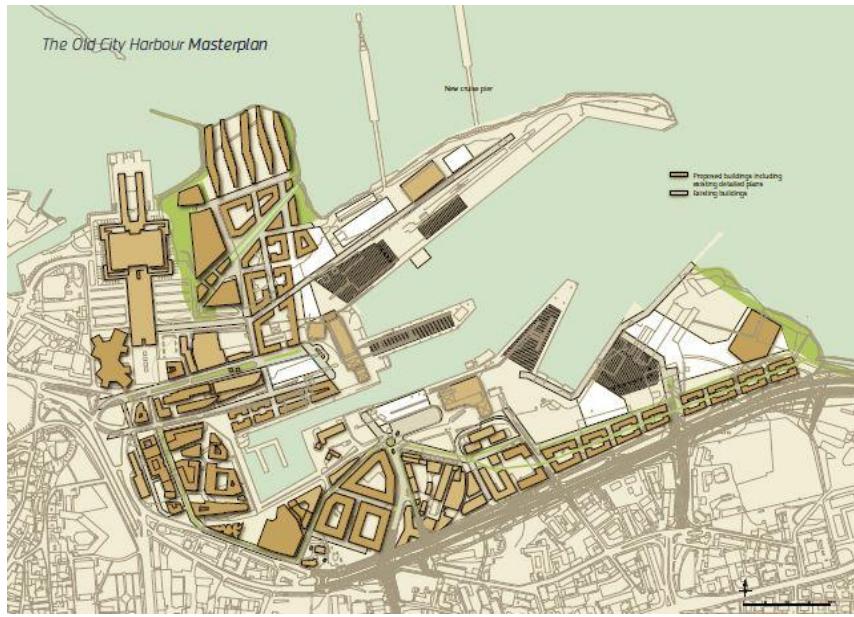


Figure 17; Old City Harbour master plan proposal including Linnahall (www.portoftallinn.com)

2.5 Conclusion of historical development process

The background history of city of Tallinn and Linnahall unites the time when citizens of Estonia were searching for freedom to the country. It is important fact to emphasise that Linnahall is not just a monument carrying properties of its era but a sum of values of Estonian longer history. Today's Estonia left behind the place as the old Soviet system is regarded. In this occasion Linnahall is left unaided because of the reasons of economy and decrease in urban infrastructure requirement. The structure gives the impression of becoming immense for the new born country and its necessities in the end. It was problematic to find additional functions and new purchasers for the rental areas.

The influences that the city has taken throughout years from being an internationally connected trade city and the occupations that it has taken for centuries affected the way of life. Despite the city is a port and trade city, the connection of coastal areas was limited because of military restrictions during USSR control. This situation can still be called as a problem in the city where slowly being overcomes with waterfront establishment. With the comprehensive plan of 2008 in Põhja-Tallinn district, Kultuurikilomeeter initiation and public-private investments the waterfront junctions to urban life. Yet, main activities are concentrated in the city centre where other districts are mainly functions as residential areas.

Linnahall was one of the first connections where citizens can access the water, with wrong functions, abuse of commercial areas and safety reasons the true connection seems lost. Currently observation of the building appears poor because of crumbling finishing materials which also harm building inside as water leakage and other technical, mechanical problems. State of restoration seems unlikely still at present without any purchasers to carry out this burden. Despite the monument's situation still lies unknown; it is yet alive in hibernation. People still tend to visit it no matter what the condition is, with the limited access they can

reach. Depending on season and temperature, the amount of time spent and number of visitors varies. The only unifying fact for the users is having restricted access and limited knowledge about the building.

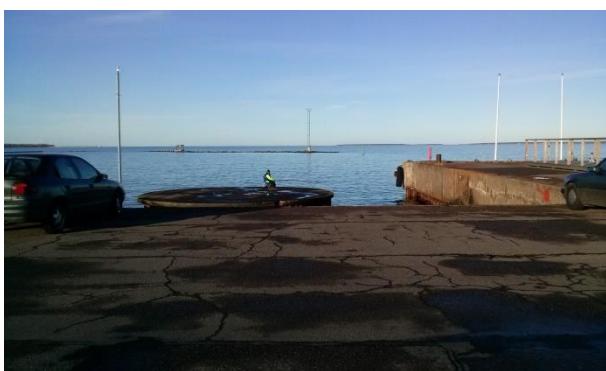
This crumbling, cracking, poor but proud old women have its place in many books, blogs, articles, workshops, a 'must see' element of the city and in every map including Tallinn Public Transport for Visitors, Like a Local, Travel Guide maps. Special explanation in Tallinn Public Transport for Visitors is like "the concert hall is closed today, due to the poor construction quality and finishing (*very common during Soviet Times*), but the stairs and roof are still open to the public and remain a popular meeting place, especially for enjoying the sunrise."

As a part of research, current appearance of Linnahall is observed from its surrounding and from its key points on itself. The images are taken all over the building and from the highest terrace in the centre where also user shadowing process conducted.

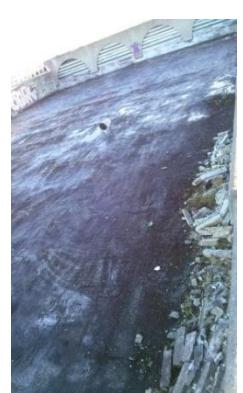
Images below are to explain current situation of Linnahall, all problems, details and values as visual reports. Also maps of relations with surrounding urban area illustrated with relevant explanations. With 'Site analysis and viewpoints from Linnahall' it is tried to be investigated what are the values of Linnahall and the perception of its surrounding from there and from Kultuurikilomeeter path explained the Linnahall as urban furniture effects its surrounding.

The technical drawings and interior pictures of Linnahall are given in the Architectural and Urban Value section.

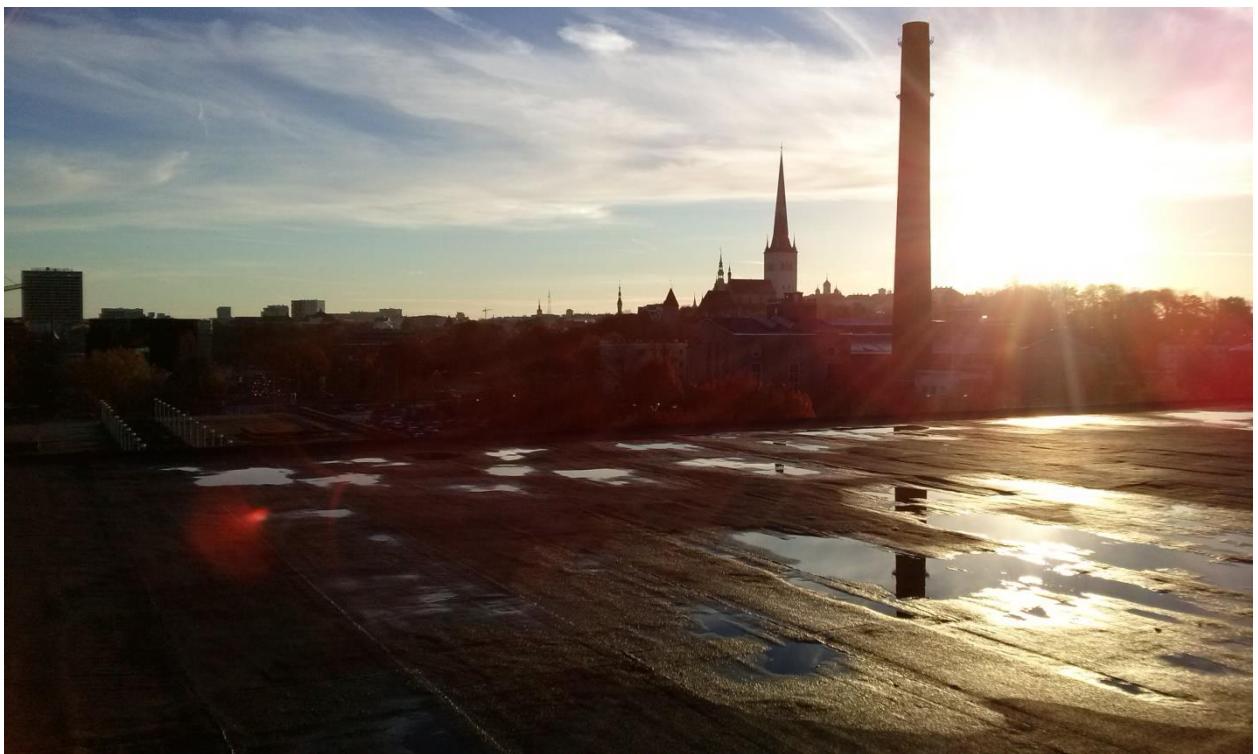
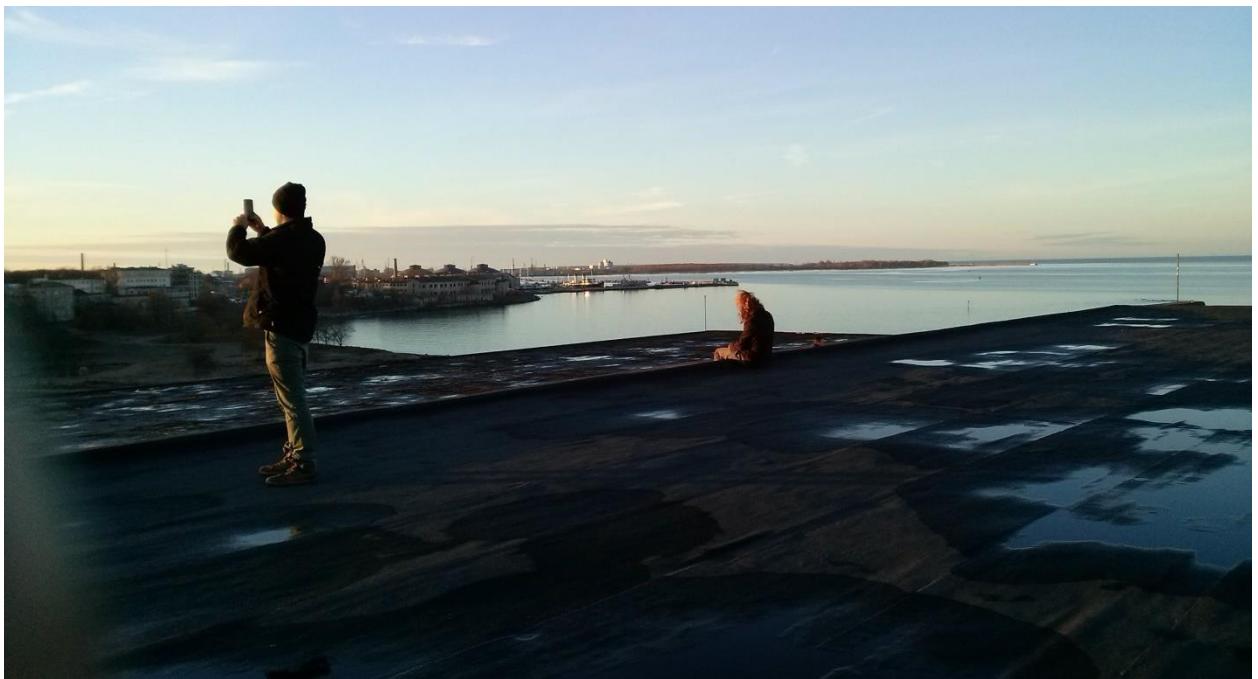






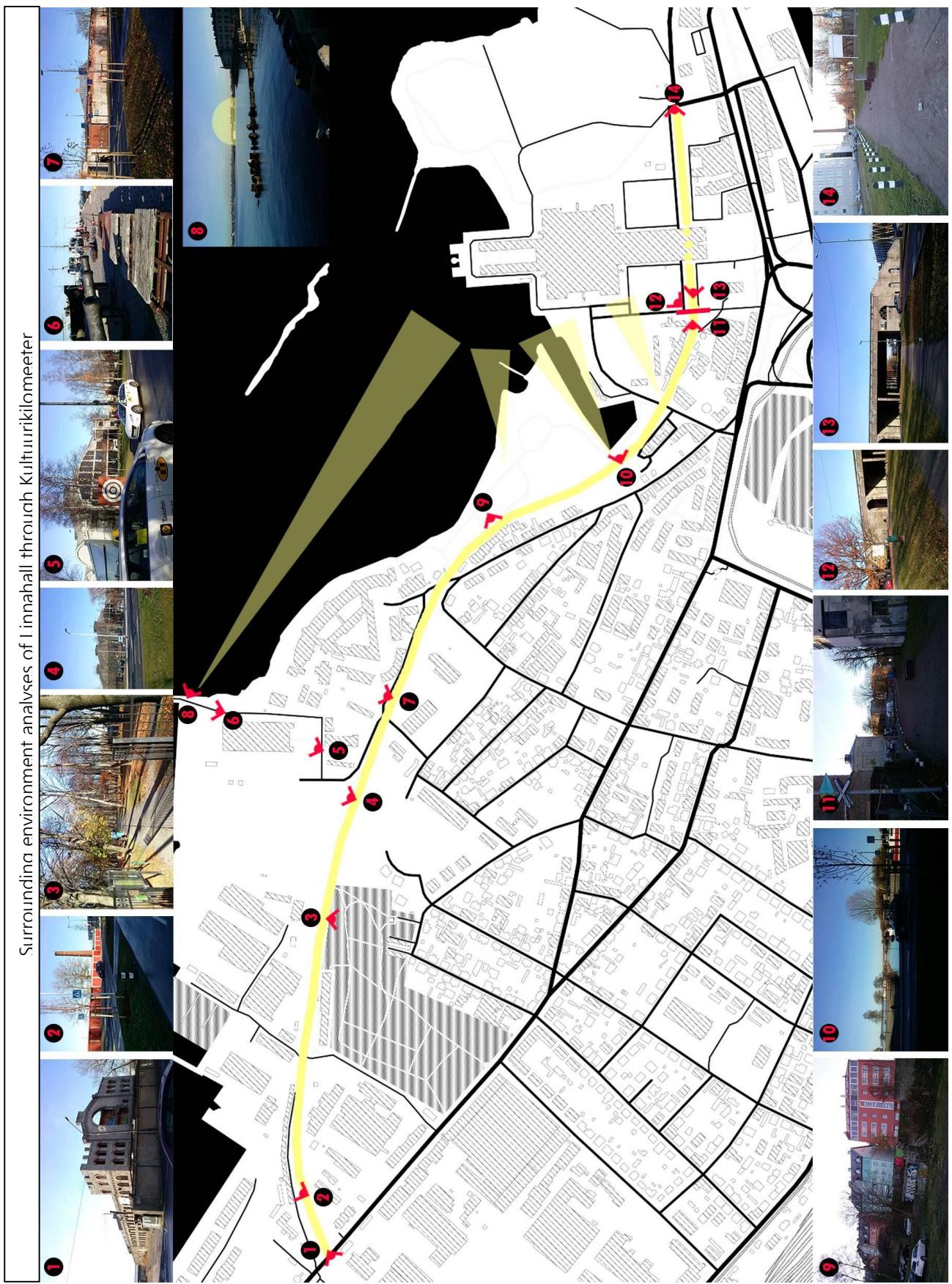








Map 4; Site analysis and viewpoints from Linnahall



Map 5; Surrounding environment analyses of Linnahall through Kultuurikilomeeter

Create awareness from existing condition of the building to next generation, current users and stakeholders, some questions and statements listed. In design process, it is essential to accumulate these key points to create an effective concept. The description and questions in particular are;

- Linnahall as a living being, having affection at first sight on visitors, desires more consideration to itself.
- Wanted to be taken out from heritage list and be destroyed, having left out unattended for a long time.
- Monument is a hot topic for authorities and individual discussions.
- It is covered with some remarkable some wicked graffiti's, can we brand officially, promote it as an attraction point and call local/international artists on work?
- The main issue inside of the building is centered on water leakage problem; can it be referred with design concept?
- Finishing materials and construction known as really bad in this era and it is not tend to be changed during process, vegetation growing on the surface is uncontrolled.
- Building scale is over Tallinn scale, competing with other existing 'halls', is this true?
- Terraces which cover most part of roof area are not accessible or hard to do so, how can it be more user-friendly?
- It is one of the first civil-access to water area, still is?
- The parking lots in the entrance are in immense usage by neighbouring consumers, fairly expensive.
- The sequent lamps in entrance square are attractive but for a little period of time, how to have prolongation?
- North edge of the building where it has view of Tallinn Bay is 'The Point' for users.
- Period of installation can be driven by concept, depending on relation.
- Lack of urban equipment as trash bins, insufficient light for surrounding is generating a non-user friendly approach. The terraces and stairs are not designed to embrace disabled people.
- The last stop to acquire something is Statoil before entrance of roof access.
- Can be an unnatural hill in winter or a playground for all ages?
- A meeting of inside from outside can be created?
- View of surrounding and building itself; beauty and the beast?
- What are the values of Linnahall?
- How to achieve 'total value' of Linnahall visible for everyone?

To build up a concept for creating perception of MULTIPLE VALUES exploration for various meaning of values of Linnahall by the users and stakeholders studied for the following part of this thesis.

A large yellow triangle is positioned in the lower half of the image, pointing upwards. It contains the number '3' in a large, bold, black font.

3

**VALUE
PROPOSITION**



3 VALUE PROPOSITION

The main proposal for this thesis is to create recognition for Linnahall with its entire value. To understand and deliver the total value, in this chapter, a research conducted on valuation for diverse users and stakeholders.

3.1 Economical value

After revolution and re-independency, property ownership significantly changed from institutional to private property. This meant Tallinn Municipality had less property than ever before which caused immense decrease in income. Therefore minimum attention given to public space limited as transportation and infrastructure. The neo-conservative government endorsed privatisation which welcomed chained opportunity to catch up standards of the West, just like architecture, economy also turned opposite of Soviet style. These economic changes boomed up the rise of the building for banks and other private commercial entries from neighbour countries, created also today's' known high rise area and luxury shopping malls on the suburbs.

In its' history Linnahall used as a venue place for various events, hosted more than half million people annually. Addition to that ice rink with 3000 spectators also used for concerts, hockey matches, fashion shows and of course amateur ice skaters. The capacity use of the place decreased almost in half, to keep the building populated some additional functions added to the building. First a hydrofoil terminal with auxiliary rooms added and then in 1999 a heliport over the fountains. Today there are few commercial places exists in Linnahall, the port, music studio, fast cruise line port, heliport, a night club, parking areas (priced), summer café and some workshops.

Through the new era of the building, selling the place or the plot of itself considered many times from the authorities. First time German company interested for the building but seen no profit point to invest in the building. The second time it was economic-political decision made against the Swedish company who offered Linnahall's renovation and further hotel, residence construction around its surrounding area declined for a local investor to construct 10,000 capacity Saku Suurhall (Arena). After that and few investment failure history Linnahall decided to be demolished, but it was declared as an historical monument in 1997. (Estonian Centre of Architecture, 2012) Despite that it was tried to be removed from list of monuments, several times, built on its all values were lost because of bad construction quality and already fallen apart condition, it stayed in the list because of its structural ability to stand more than 20 years further without any support. There were interest in the plot of the place which is an exceptional location in Tallinn Bay, closeness and view to Old-Town. The pressure of their desire to buy the plot made a pressure on the belief that it is more valuable if demolished already. All these turned down investments and desire of buyers for the empty plot created a public image of a wasteland, just according to foreign investors and just about economic value- profit tables for Linnahall.

Today when we search for the event venues/halls, there are several places in the city, both around Old-Town and in the suburbs. The biggest outdoor event area is 'Tallinna Lauluväljak' ('Tallinn Song Festival Grounds) located on Pirita Road, near Kadriorg Park with a capacity of 15,500 individual inside the arch and 300,000 people in open area space to sing side by side. It is significantly symbol of dignity, freedom and freshness of the central Estonian culture. (<http://www.lauluvaljak.ee/en/info/>) It is open for any kind of events and concerts but all the attention is actually built for Song Festival which held once every five years representative of Estonian national awakening. (https://en.wikipedia.org/wiki/Estonian_Song_Festival) The value of the structure is tightly emotional with Estonians because independence history, consideration of removing from monument list might sound ridiculous. The potential of investments spent on locations like Lauluväljak is huge although the business plan might not comprehend it financially profitable as well as the biggest close area, Saku Suurhall.

Saku Suurhall is the largest arena in Estonia, whose owners are the City of Tallinn (15.7855 percent), Marcel Vichmann's Pivotal OÜ (68.611 percent) and the Republic of Estonia (15.496 percent), can hold up to 10,000 people. The concert and sports hall's revenue also decreased significantly throughout years. (<http://news.err.ee/v/economy/f309e72c-2373-4abc-8220-beee319f8505>)

		Estonia Opera House, Estonia Concert Hall, Tallinn University of Technology, Russian Theatre, Estonian Youth and Puppet Theatre, Salme Cultural Centre, Tallinn Song Festival Grounds, Sokos Hotel Viru Conference Centre, Swissotel Tallinn, Arigato Centre
500–1,000	10	Nokia Kontserdimaja, Eesti Näituste messikeskus
1,001–2,000	2	Saku Suurhall

Figure 18; Numbers about the existing conference facilities in Tallinn (Population and Social Statistics Department of Statistics Estonia, 2013)

Estonia, as a small sized country under control of Soviet who gained independency 25 years ago, does not have the reputation that it deserves in worldwide. During its early years most of the performers were Soviet stars. The agencies are able to invite limited quantities of Western stars; also on the other way they are 'decaying (cheap)' stars. Nowadays, this situation seems on improvement, still the main problem of economic depression for the big venue halls tend this situation.

Event management is essential tool for the sake of existing structures as Linnahall, Lauluväljak and Saku Suurhall, the 'maybe' reason can be generated not from social acceptability but production and event organization issues. The total impact of the cultural or sports events should not be considered as return investment on 'ticket sales'.

Conferring to the research conducted by Estonian Institute of Economic Research 2012, 'According to the Estonian Institute of Economic Research, the cultural and creative industries sector accounted for 3% of Estonia's GDP in 2007, employing 4.3% of the working population. The economic impact contributed to the society by cultural and creative industries, culture and sports is however much more extensive than this directly measured added value. Organizing cultural and sports events generates significant additional demand in the related tourism, services, catering, accommodation, trade and transport sectors.' Regarding the study, the events are not just for spectators but also for performers, the media channels and therefore publication of Estonia in bigger scale. Quality of events and time period generates longer dated of accommodation time as well as rehearsal and preparations for the organizers. These events also create an economic service pocket for citizens of Tallinn as well. Daily spent can vary from the type of the event as sport event leave lower participation by €61 per night, on the other hand cultural event such Saarema Opera Days can increase up to €400.

'The average budgetary expenditure was €216,000 €, and €240,000 for sports events and €206,000 for cultural events. The budgetary expenditure of almost half of the events exceeded €100,000. Organization costs were the highest in the case of the Otepää FIS Cross-Country World Cup (€804,000), followed by the Europeade folk festival (€568,000), Rabarock (€457,000), Viljandi Folk Music Festival (€421,000), Saaremaa Opera Days (€409,000) and Tartu Cross-Country Marathon (€368,000). These events had an international scope – thousands of foreign visitors and participants or world-famous artists were brought to Estonia. The average economic impact of events (i.e. direct revenue + budgetary spending in the region) was over €600,000, and in the case of cultural events over €580,000 and in the case of sports events over €650,000.' (Estonian Institute of Economic Research 2012)

In 2003 City of Tallinn published an advertisement 'Tallinn Housing Authority for Sale Single Tender with Preliminary Negotiations'. 15 million euros is given as the deposit amount. The notice follows as 'The public area of 42,828 m² of built: City Hall - an architectural monument' and continues as addresses and detailed m² description of commercial rental areas. (http://www.tallinn.ee/est/ametlikud_teated?id=641) The monument placed in an area of 61774 m² plot.

The idea of how to renovate the building is not clear yet thought about for a long time, the main issue lies on investments on the building and how it can be acquired. The interrogation of the economic value does not represent all tangible and intangible values in total, therefore Linnahall should be considered as a whole.

3.2 Cultural and Social value

The building represents all identities of its era, expressing a deliver from construction strategy of power symbol. Today, with the historical background, investing millions of euros to renovate an unpleasant ex regime element seems not appealing to some individuals and institutes. The new generation is more tolerant to regain Linnahall as a contribution of the city, than the ones who actually lived and have political meaning for the building.

The very first event in Linnahall is ESSR (Estonian Soviet Socialist Republic), was not concerning the purpose of built in the first place, Olympic Games. Therefore it still has the existence image of provocation. Through revolution period the events for both sides have performed in Linnahall with colours and representative symbols used in the corridors of it.

Estonia's change of social, physical environment after re-independency created a negative stimulation rule for Soviet era buildings which represents a strong, clear power sign of their unbeloved past, mostly chosen to be de-ideologize. (Estonian Centre of Architecture, 2012) Architecture is an easy yet direct and powerful physical, social barricade for Soviet era to determine how and where people should live, work and describes how to spend their leisure time. Response to that, the new era became whatever Soviet era is not, for example as architectural aspect it more became small scale, traditional forms, hand craftsmanship construction.

In local artistic and architectural level the building considered as 'rational' extremely 'grand', has lack of 'irrational substance' of the postmodernist playfulness. Most vitally it is considered as an alien monument, too official and formal, too Soviet... Moreover when the first Western artists played in Estonia and different events held, it was still considered with regarding with doubt rather than pride. (Estonian Centre of Architecture, 2012)

It is considered that leisure time, activities and social interactions are indicators of social development and life quality. The leisure activities include green recreational areas and active use of these areas, specifically designed for use of public. Leisure satisfaction is generally subjective amount of time. Individuals like retired people and unemployed ones having more time but this does not specifically mean 'quality time'. Younger people tend to spend their leisure time doing sport activities more than mid-aged men, then mid-aged women. Also high educated individuals are more likely to do sports. Leisure time sport activities have direct coalition on healthy life and quality of life statistics.

The last surveys in 2012 states %67.5 of Estonians cinema, theatre and cultural activities are accessible to them, which sorts Estonia slightly below EU average of %68. Cinema theatres raised visitors more and more each year reached 2.6 million visits by 2014, both national and international productions. Information gained from Statistics Estonia revealed that museum visits in 2014 also increased %15 than previous year. Women' participation is more than men in cultural activities. Estonian case language barrier of two ethnic nationalities separates events such as theatre, opera, ballet, concerts and dance.

Social interaction is one of the biggest decreases in Estonian social and cultural life. In 2006 there was a sharp decrease of %39.8, where individuals stated meeting with their friends, relatives and colleagues. This trend continued down to %26.6 by 2010. Interpersonal trust in Estonia is a positive trend but discussing intimate and personal matters is almost the lowest in Europe. (Population and Social Statistics Department of Statistics Estonia, 2013)

To conclude all the information gained from Statistics Estonia, relations can be made for Linnahall as well. Social aspect of high interest in non-human interaction way of leisure activities preferred than direct contact. Avenue hall with a performance of attention such case renovation of Linnahall can be embraced from the society. The annual events such as Black Nights Film Festival, Song Festival, Christmas Market, Design Night, Tallinn Music Week etc. draw significant participation from. In other cities some popular events are Saaremaa Opera Festival, Võru International Folk Festival, Viljandi Folk Music Festival, and Italian Wine Days in Haapsalu etc.

There are also few changes can be observed in the society and urban life through Tallinn Bay. Being military zone for a long time prevented citizens' access to coastal areas, the development of these places stent only industrial military zones. Concerning this fact active participation and enjoying seaside lacked in socio-cultural life. Linnahall was the first bridge between city and the sea, which maybe also lack attention from citizens who tend to lack coastal idea in mind. Currently the roof of Linnahall is frequently visited by tourist of Tallinn and young generation. With the installation Lift 11, the connection of 'sea emphasis' was spotlighted the beach area in Kalamaja (Kalarand) and connection points like Linnahall. Personally have the belief for events and installation like such projects positively effect on urban life and also quality of life therefore sustainability of the city.

Also as cultural and social impact created by reclaiming Linnahall is beneficial for contribution to quality of urban life. In current situation it is known that homeless people lives in hidden corners of multiple levelled maze-like structure. The bad side of alcohol consumers increase in the location at nights, especially in summer (along with young generation enjoying the view and site), Linnahall becomes questionable in some type of users. With the successful reviewing of Linnahall, the location becomes more user friendly and healthy for urban life.

Even though the intention of the study of *Assessment And Analysis Of The Regional Economic Impact Of Cultural And Sports Events Organized In Estonia* 'was to explore the economic impact of events, 'the visitors, participants and business operators all agreed that all the events in question also have a wider impact – they increase the attractiveness of regions, improve the living environment, provide training opportunities for young volunteers and promote local cultural and sports life.'

- Fire and Ice Party (January) www.tallinnfireandice.ee
- Mustonen Fest – Baroque?! (January)
- Estonian Film Days (March)
- Tallinn Music Week (March – April) www.tallinnmusicweek.ee
- Estonian Music Days (April)
- Jazzkaar, international jazz festival (April, September and December) www.jazzkaar.ee
- Tallinn Day (15 May)
- Old Town Days (June) www.vanalinnapaevad.ee
- Tallinn Treff Festival (June) <http://www.nuku.ee/festival>
- Tallinn Guitar Festival (June) www.kitarrifestival.ee
- Nargen Music Festival (June – September) www.nargenfestival.ee
- Flower Festival (June – August) www.lillefestival.tallinn.ee
- Ōllesummer Beer Festival (July) www.ollesummer.ee
- Tallinn Sea Days (July) www.tallinnnamerepaevad.ee
- Tallinn Ecclesiastical Renaissance Concerts (August) www.crescendo.ee
- International Organ Festival (August) www.concert.ee/TallinnOrganFestival
- Birgitta Festival in the ruins of the St Birgitta Convent (August) www.birgitta.ee
- Tallinn Fashion Week (August) www.estonianfashion.eu
- Corelli Music Festival (August)
- Tallinn Chamber Music Festival (August) www.plmf.ee
- Tallinn Architecture Biennale (September) www.tab.ee
- Design Night (September) www.disainioo.ee
- Golden Mask Theatre Festival (November) www.goldenmask.ee
- Jewish Culture Festival Ariel (November) www.ariel.ee
- St. Martin's Day Fair at the Saku Arena (November)
- Black Nights Film Festival (December) www.poff.ee
- Christmas Market on Town Hall Square (December – January)

Figure 19; List of annual events in Tallinn <http://www.tallinn.ee/est/ettevotjale/g2606s71202>

3.3 User value

User experience in Linnahall is merely in urban scale with the limit of access to interior of the structure. Rather than few commercial purposes the building used as a place to hang out with friends, drink, eat, listen music, perform music, dance, watch sunset-sunrise (or both in summer time). Depending on season leisure time period shortens or extends. Sunset is an immense reputation, view of Old-Town, high-rise building areas, old Harbour, watching the cruise ships pass by while hearing their siren, see Kalamaja area with its' colourful buildings, imagining the life in Patarei Prison and Seaplane Harbour is generating a unique experience for the location. Even some case of aerial or astronomical occasions, building roof used as an observation spot for enthusiastic.

Doing outdoor sports Linnahall is used as a challenging structure to run through huge amount of stairs, elements that can assist to perform special exercise types. In blogs or Facebook pages, people share time and workout schedule so they can catch up and motivate each other. Skating through rails of the stairs and terraces is a popular action in the summer; moreover snowboard some practices happen on frozen (snow-covered) stairs.

Although users inspired about the place, surroundings and enjoy spending their leisure time, in perspective of tourists and young generation, there is lack of information for the main function of the building. This accessible, decaying urban infrastructure has the essence of 'Soviet Architecture' style. The place covered with graffiti, rather artistic or not. The unqualified finishing material damaged further by vandalism, particularly all light applications above roof. Because of this situation and amount of drunken people by night-time, users experience not safe, dark, scary environment. To experience the place alone as a female on a dark night may not be as attractive as watching sunset, drink something and maybe meet with people without judgement.

All the grunginess, inhabited, rotten, broken and abandoned appearance is actually appeal some public. While feeling sad about the place, individuals experience it as interesting, weird and most of all impressive structure. Having no urban structure on the roof as lights, trash bins, and non-deliberate seating area is negatively effect on user friendly approach. Giant terrace areas could have been turned into green areas, unfortunately designed as inaccessible surfaces.

With its entire pros and cons place is alive on urban purposes and structurally stable for personal usage. The danger of bad quality and its' effect on user experience generates safety hazards. Despite all these facts, it is recommended place in all tourism, transportation maps, blogs, and institutional web pages, as well as all social media channels as pictures, videos, illustrations. 'It is the place to be' and 'a must!'

3.4 Architectural and urban value

As physical appearance of the building today from a visitor perspective can be described as massive concrete urban structure that you can access to decaying, violated building's roof top while having feeling of sadness of its existing situation and being amazed by visual contents and elements it provides with connection of its surrounding. Unfortunately the building's perception only stands on the exterior of the building since interior and real function of the structure is inaccessible to community. So the value of the building for users today is just external based. And specific problem of Soviet era material quality and poor finishing details execute dramatic crumbling scenery to Linnahall.

As the first building opened in the shore, it was a cut between harbour area and military based industrial area, which two linked by railways. To maintain this link, building constructed over the railways worked as a bridge. As architect of the building Raine Karp stated the building is to "reconnect the city with the sea and its surrounding territory with the city" altering areas along coastline into public leisure spaces. The latter functions today removed and turned to be valuated as scenic waterfronts.

The multipurpose cultural centre included a concert hall, ice rink, bowling area, exhibition hall, dance hall, cafeterias, music studio, large terraces, walkable roof and giant squares with several interior, outdoor supplying elements. The stage curtain designed by Enn Põldroos

named 'Inimeste Elu' (The Life of People) applied in 1985, which was considered the largest tapestry of the world with dimensions of 10x50 meters and 1.5 ton weight.

Electronic full-edge-size metal curtain, which operates all together to give dynamic appearance to the space, allows you to gregariously access 4200 seated concert hall from top of the seating arc. (Emergency exits are serving for departures anytime.) The lobby of the concert area is 4000 m², was great place to organize events and present various products.



Figure 20; Electronic metal door of auditorium opening scheme.

(<https://www.youtube.com/watch?v=m0Wba7gMrBg>)

The programme built in spread out way on a large plot between Old-Town and Tallinn Bay rather than building all top of each other considering height to preserve iconic views of mediaeval centre from the sea. The building gained several architectural awards and got huge attention from the press. The immense mega structure is truly is an example of form of symmetric excellence, exceptional location of first civil interaction with seashore from city centre.

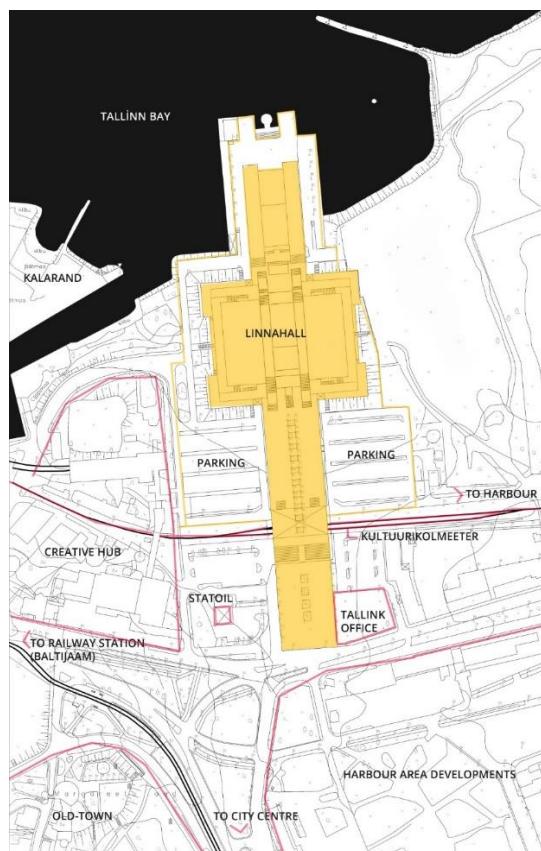
Inside of the building is as impressive as its contribution to urban space. The (previously) fully occupied 4200 seated giant concert hall, all its' necessary technical, spatial elements are representing a dystopian fairy tale. Elements and furniture that are used in the space is such representative as Soviet architecture and décor style also rotten by time, hidden under the dust. Dystopian abundance sets it in the list of attraction topic for many blogs visual subject for niche travellers, photographers and designers with a historical background of haunted concrete soviet image.

Building has several entrances from different points of surface and facade to cover its functional differential which creates a maze-like appearance. Many layers of elevation line up from structure of building create many different spaces from urban angle as well. To protect the violation of entrance after termination of public use, controlling the mega space was not easy and created visually disturbing consequences because of its actual purpose of being accessible urban furniture from all directional approach.

Perception of building is appreciable through aerial photography, while approaching from city centre, the size of the building is not quite visible on street level until you have reached the first part of the stairs that you have found yourself in a massive square with significant path of blue poled lights, then actually begin to be able to comprehend the immensity of

the building by reaching another set of stairs until you reached to top of the building. This generates simply called as 'wow-effect t' to the space where you can actually perceive city scale views; Old-Town, high-rise commercial area, the port and Kalamaja area where you can visually contact with whole Tallinn Bay. Users prefer enjoying roof access, as long as they desire, depending weather conditions allow to.

The problematic for heritage modernism in this case, considering the fact that there were more foreign architects (from Latvia, Russia, or Finland) than Estonian architects in that period who can understand the Soviet era buildings today. The heritage conservation has another licence in architecture that the building's architect Raine Karp doesn't have, therefore he is not allowed to renovate his own design. (Estonian Centre of Architecture, 2012) The legal issues are another type of consideration for buildings' future.



Map 6; Site plan of Linnahall with its environment

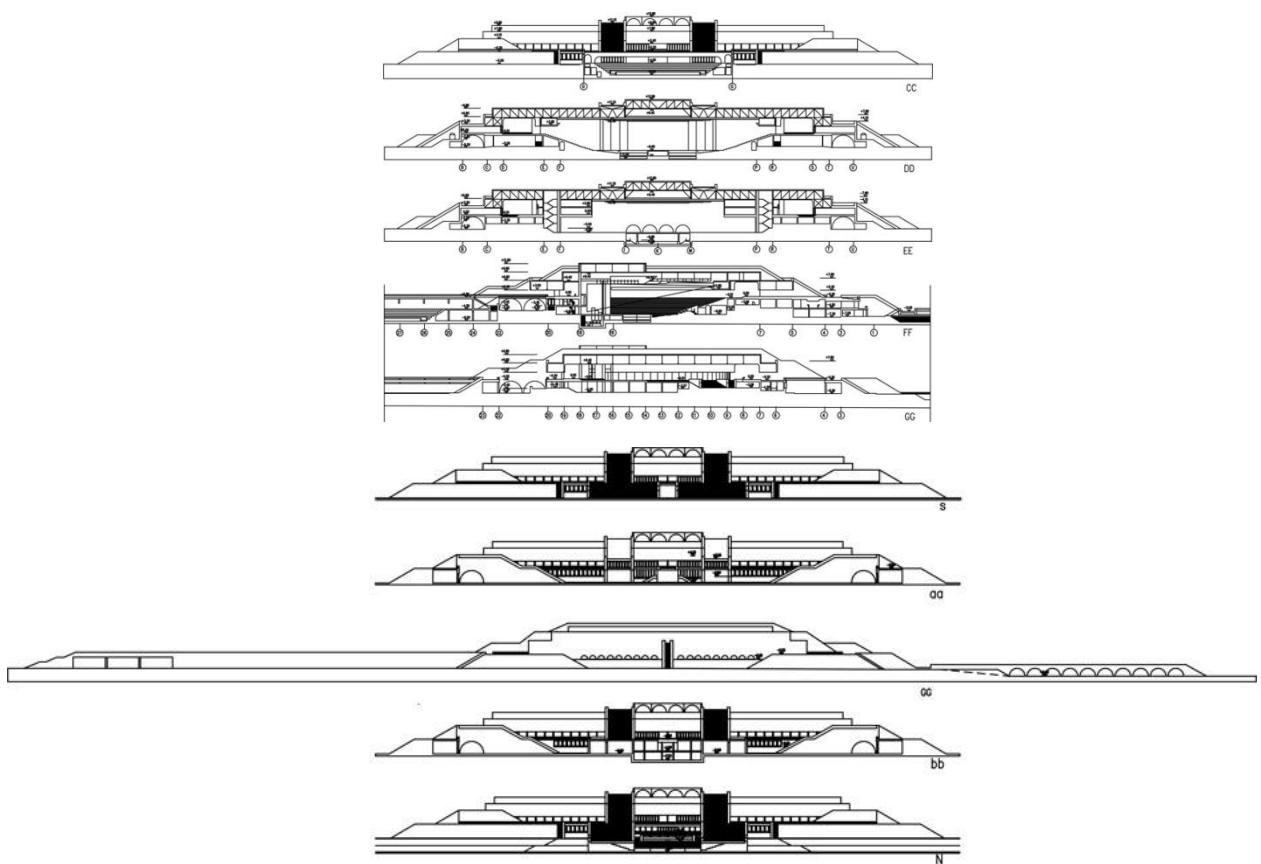
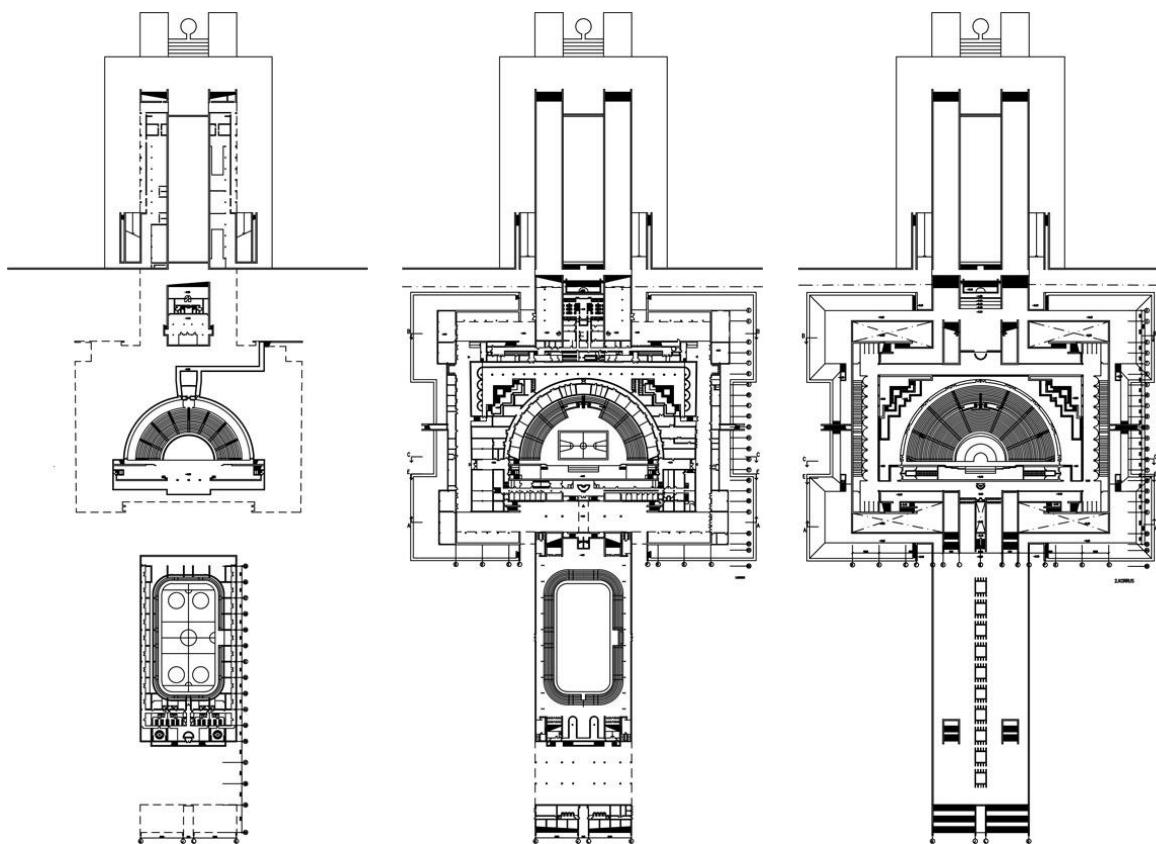


Figure 21; Drawing images of Linnahall, source HGA Arhitektuur OÜ ,November 2015

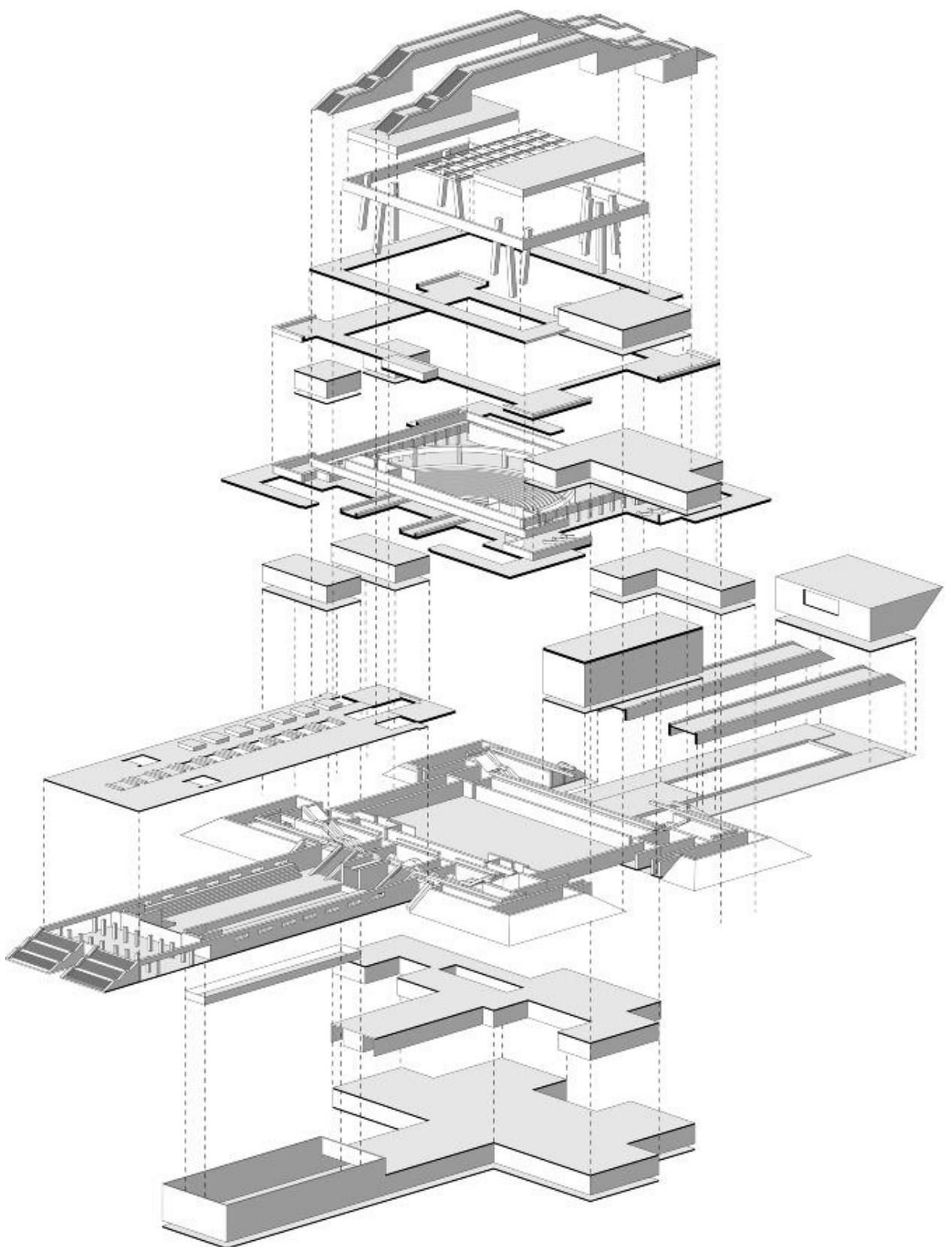


Figure 22; Axonometric explosion of Linnahall (<http://www.nimakhaksar.com/LIEX-MODERN-ART>)

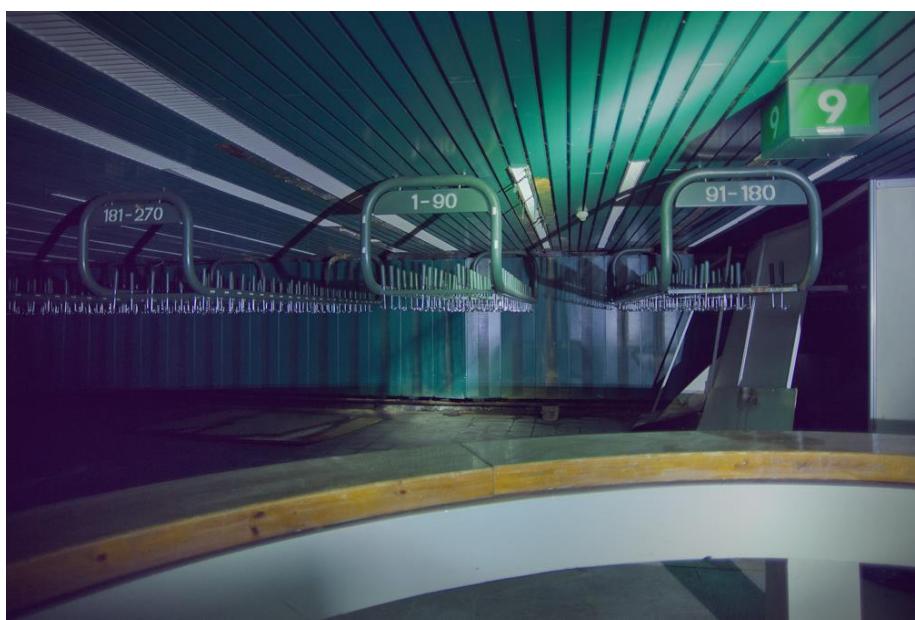
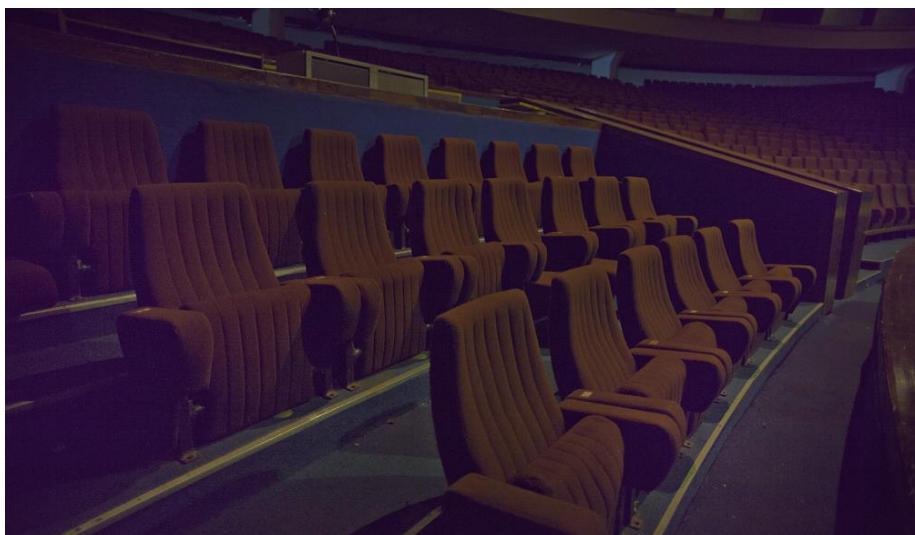
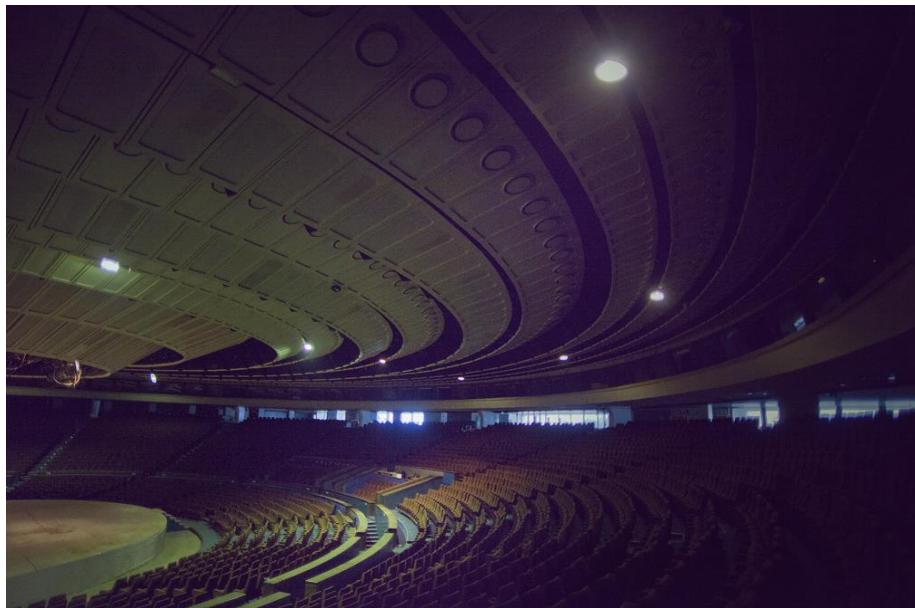


Figure 23; Interior images of Linnahall (<http://papercutsphoto.blogspot.com.ee/>)

3.5 Conclusion on values of Linnahall

Linnahall is the premier connection for city of Tallinn to the seashore, after the decision of closing coastline to public for considerable time, a great value in architecture and urban standards. The building represents style, decor of its era of concrete, symmetrical construction, on the other hand it is exceptional urban tool with its accessible roof, nowadays as a trendy element, built back in 1980. The plans are intentionally layered horizontal on a huge plot rather than rising vertically to preserve the view of Old-Town from Tallinn Bay and view corridors. It is a mark for tourist maps and attraction point for various types of users.

Users can only experience and explore exterior of the building since it is closed to public use in 2010. The function of the building from perspective of users are not expressing the truth, most of the users thought the building is used in Moscow Olympic Games in 1980. The note of built purpose and use in function is slightly missed out. The users who still have memories of attending events can identify the building but upcoming generation and temporary visitors of the monument lacks catching some of the values.

As the most Soviet Russia constructions, the building quality is pretty low and building started crumbling after-war caused by loss of interest from decrease in visitor number. Structurally Linnahall can stand up many years without any problems. Unfortunately the imperfect materials and finishing initiate a reflection of otherwise. Also the commuters of roof and the surrounding cannot recognize actual function of the building as city hall. Without consideration of hazards users try to extend participation at maximum by physically challenging actions. Uncontrolled area is not being user-friendly, either supportive without any urban service elements.

Despite it is perceived as a propaganda tool and a political symbol from USSR period, young generation tend to relate more tolerant for the existing urban value of Linnahall, since most of them haven't experienced interior. Municipality, moreover, identify the monument as a handicap on city's improvement. Few commercial lots are still functioning but to find investors to sell or rent to consider wholesale renovation suggests impossibility continuously for many years.

Consideration about decrease in value for performance halls actually do not fit on social life image of Estonians. According to Statistics Estonia, visits for concerts, theatres, operas and museums increased comparing to previous years. The quality of event management for these facilities may not execute the revenue that would like to be achieved. Considering some annual events in Estonia gains quite attention for large number of people, creates a query for the actual possibilities. To conclude all these ingredients, it is essential to conduct user research to determine how and what kind of tools can be used to answer the research question of 'How to create awareness for users to perceive the multiple value of Linnahall?'.



4

**USER
RESEARCH**



4 USER RESEARCH

Users and stakeholders of Linnahall are final deciders about the future of the building. Unfortunately the insights are limited because of lack of information and accessibility of the monument. Total of Linnahall includes value and evaluation of user perspective. In this chapter information gained from user observation analysed.

4.1 Literature and Online Research

Linnahall is a hot debate topic in blogs, news, online and institutional platforms. Universities, municipalities and different institutions who have power in urban transformation and important decisions on the city such as Tallinn City Council, Enterprise Estonia have arguments for Linnahall's future since re-independence declaration established when the abundance started gradually until today. The attitude about the building by municipality is problematic by evaluating it as non-beneficial economical perspective and having political means set renovation opportunity to the bottom of the priorities list. Despite the fact that it is accepted as a cultural monument desire of renovation always hold back for the search of investors. In the management report it is always listed and the importance is given, but up to now it appears to be on papers.

The monument is in various lists, brochure and maps as an urban/architectural tourist attraction point. The information generally lacks as it is just built for the Mosco Olympics Games. It is in the 'Top 3 things to do in Baltic Capitals list with Harju Hill, Park of Kadriorg and Roof of Linnahall. (http://www.likealocalguide.com/blog/spring_in_the_baltics/) Like a local guide describes it as a demonstration of superior Soviet power to Western countries. The detail in this website also declares the image of the place, *the roof*. It is described as a popular spot for young locals to enjoy sunset and grab some drinks, even to catch summer sunrise after an enthusiastic club night. The main purpose of this website is to promote the tourist and visitors enjoy and explore the places 'like a local'. Not just museums or well-known attraction points but having great tips to meet and enjoy true gems 'like a local'.

To understand and evaluate the impression of the building in users mind, a deep research conducted on several platforms such as Facebook, Instagram, Flickr, blogs etc. Partial of social platforms offers rating for the location and place, according to these Linnahall is over 4/5. Most common words to describe the experience are 'chill', 'cool' and 'abandoned'. Sensation of the crumble feeling is suppressed by amazing view of surrounding and speciality of the building itself. Part of users even finds fallen bricks, graffities and mysterious abundance fascinating, got attracted to the place for these reasons.

Despite the fact that Linnahall is inviting all-age group users, the main target is young generation aged between 15 and 25, enjoying the sunset or their leisure time with their friends or beloved ones, drinking, talking, listening music, or just chilling. Enjoying sun when season allows, meeting with big groups such as bike enthusiastic groups or event based observational individual or groups like watching fireworks in New Year's Eve. As a mega

open door space which has absolute closeness to city centre, Linnahall has more to offer from a distant, spiritless event hall.

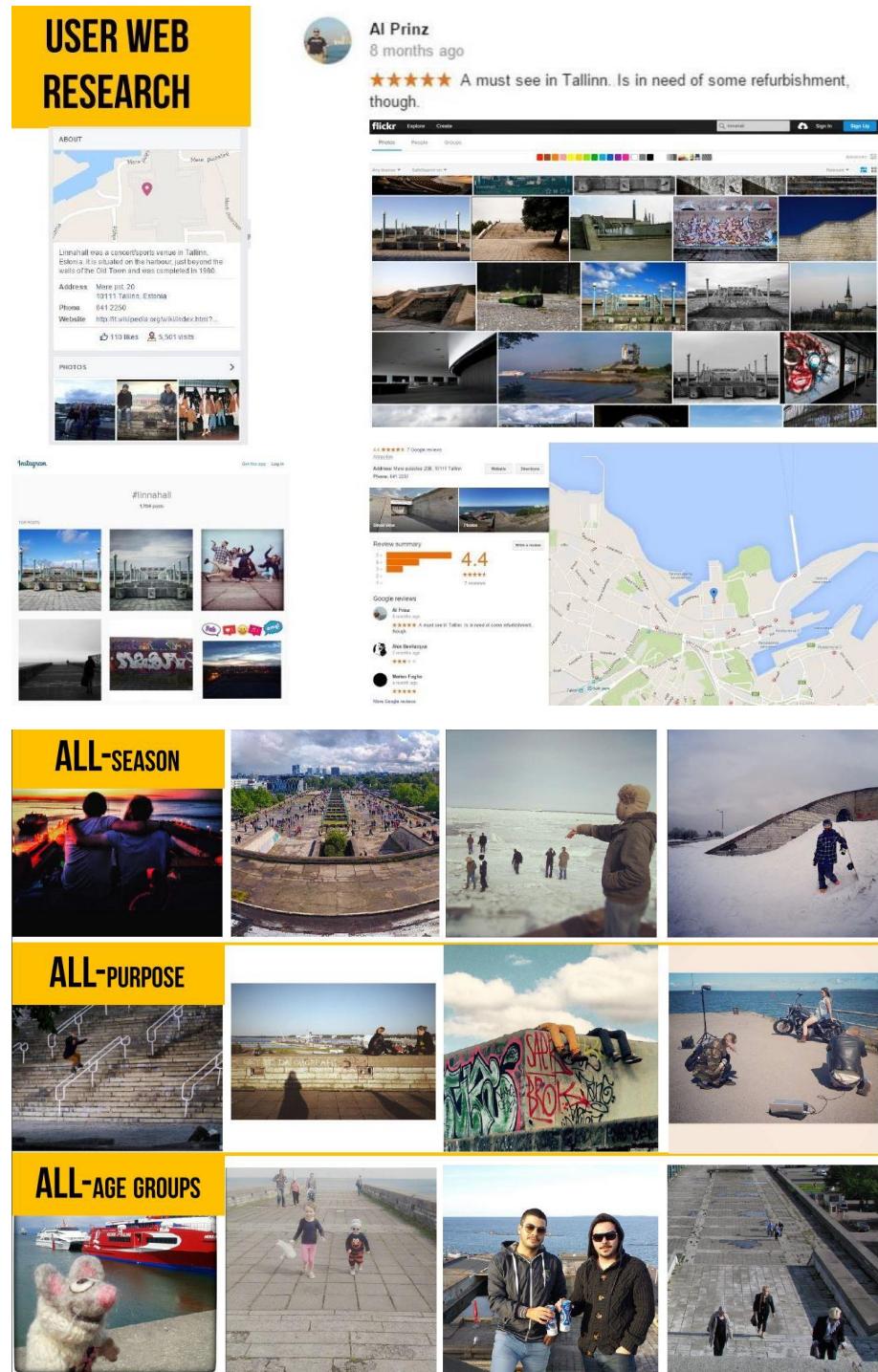
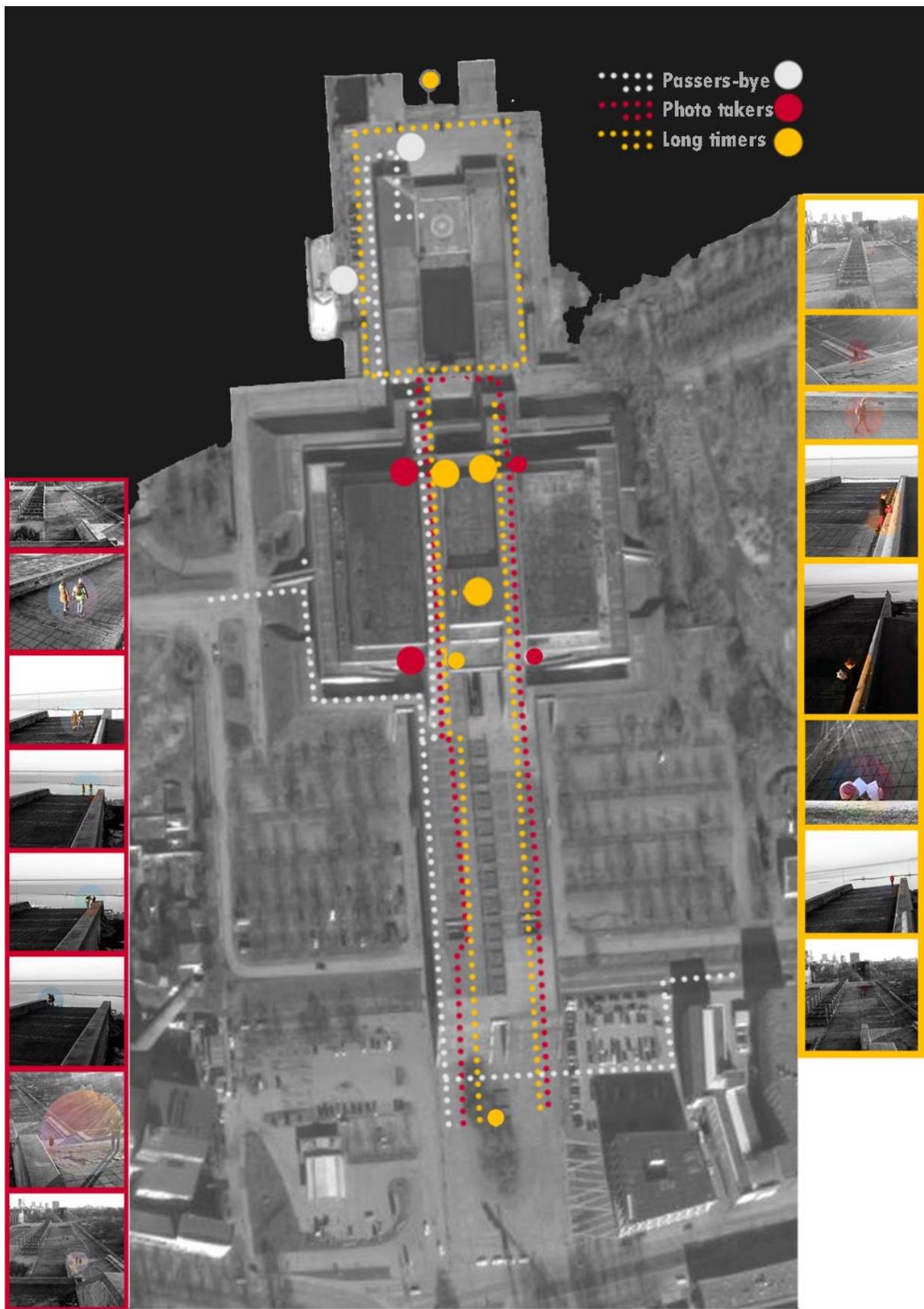


Figure 24; Several media channels investigated to profile users of Linnahall

4.2 User shadowing



Map 7; Map of different type of user behaviours around the plot

Several visits have conducted to observe users behaviour and patterns, or the traces left from their visits. Most of the pictures in the map above are taken 5th of November, a sunny day with 8°C temperature. The few hours that research taken, there were several visitors, most of them were tourists, with different age groups and purpose. Some hang around for a very short time, take photos and quick tour and left, others enjoyed for prolonged time.

The users can be classified into 3 different types; passers-bye, photo takers and long timers (local and tourists).

The passers-bye is using the place as a platform to reach their final destination. From Old City Harbour to reach Kalamaja area by foot; it is easier and visually more promising to access over Linnahall than taking a round way from possible hazardous roads and parking lot. It is functioning as a pedestrian road in this case. Also commuters of ferry and helicopter lines are using the roof as a platform to access their transportation. Commercial service points are located both at the north edge of the building. Most of the time that they have spent in the location is the waiting period in their journey.

Photo takers are curious individuals and admirers of the building. The 'must see' list for city of Tallinn promotes a visit to this Soviet architecture monument as cultural heritage as well as a view point for different locations of the city, aiming to expand horizon about value of Tallinn city as a whole, not just Old-Town. Most of the users lack of details of information about the building, objective appearance of Soviet constructionism style. The purpose of it generally stays hidden or hardly a recall from visitors' map line which says, built for Olympic Games in 1980. The users generally present in the location for having memories which does not matter if they are locals or tourists. In a nice weather, the promise of the Linnahall for its surrounding image, the perspective is just spectacular. Commuters pointed out the favourite spots are the highest level of the building in the centre and north stairs to where there is direct interaction with Tallinn Bay and all coast line.

Long-time users are actually so called 'real' users of the building, regardless of the fact that real functions are hidden under. They consume the place as an urban structure, limited as it's supposed after termination. With various functions they desire which includes drinking and sitting there, watching surrounding including taking pictures. Fishing on the old helicopter landing field, having a coffee on the right side of the north edge from summer café are some of the activities. The vandalism is probably originated from this group, the food-drink consumers leave their trash randomly or breaking glass on terraces because the building already seems without respect and unattended, so adding more do not bother users. Doing sports and using Linnahall's elements as a platform is another way of commuting the place. Some practising with skates and bikes are also popular during summer times.

In general, habitation and the exposure time diverse according to weather conditions to determine the time spending in Linnahall. In summer time it can be observed as crowd all

over the space, especially sunset and sunrise schedules, on contrary winter can decrease up to few visits related to drop in tourist number and since it faces freezing the winter wind.

4.3 Conclusion of user research

Giving a summary for user's perception of Linnahall can be firstly and most importantly caused by the situation of limited accessibility. It is majorly affecting the quality time spent in Linnahall despite different type of users exists and the expectations are vary. Users generally amazed by the decaying old Soviet monument which is relatively in city centre than other abandoned spaces in old USSR countries. It is an attraction point for niche type of abandon space hunters.

The location and opportunities it offers for the visitors are image and view based. The users create their own perspective of Linnahall and its connection with its environment. The urban infrastructures and assisting elements are missing over the urban furniture used monument, some of them are essential like illumination. The limited elements also limit the profile and expenditure of the visits, the place perceived as cold, dark, insecure for some users. Especially considering the fact that some users are abusing the respect limits in public space, secure feeling must be provided through urban furniture.

Additionally, shattered appearance of the place, having political meanings and already surrounded by trash is creating violent behaviour to the place such as adding more graffiti since the existing ones did not bothered anyone and maintain in several locations in the area. Adding more trash seems right because of lacking trash bins and following tracks of existing behaviours or just acting vandalise to break the left out lights and generating genius idea like throwing shopping baskets in the fountain pool.

Not all actions of course ends up by abusing the place, there are several project and functions that users enjoy the most of the parts that they can access. For all users, it is the most common point to emphasise that, lack of experience of interior and real function of Linnahall to comprehend the multiple value by user. Most of them just perceive it by the description in tourist maps and one sentence information that it was a monument built for the Moscow Olympic Games in 1980, which is not its original function.

Therefore expressing the real and comprehensive value of Linnahall is vital for the lifelong of the building and for sustainability of Tallinn. By transferring forgotten interior to exterior, it is expected to create awareness where various groups of users encounter with unrestricted values of Linnahall, become the goal of this thesis.



5

**CONCEPT
DEVELOPMENT**

5 CONCEPT DEVELOPMENT

According to Jan Gehl, after 1960, people and rapid growth required cars, compact high rise buildings which caused forgotten human scale in city planning. In next 50 years, the paradigm shifted and desire for lively, liveable, sustainable and healthy city has emerged. 'First we shape our cities than they shape us.' (Cities for people, Jan Gehl, March 2013) Renovation of urban structures is essential for recycling and contribution to city life quality and sustainability. As the type of city behaves to a single monument, the monument will respond and reflect it to the society itself. In this context Linnahall treated ineffectively, redundant and misjudged. The place reflected as an unknown architectural but an urban location for 'un-intended' functions, shattered windows, and inconvenient infrastructure.

Aim of this project is to spotlight the monument and embrace it as a whole by public realm. Sum of information built on research section layered the further research content of urban interventions, guerrilla urbanism, also installations, workshops and concepts on current site. (Biennial of Public Space, 2013)

Charter of Public Space documented the definition of a public space in condensed contract; open environments and non-profited participatory places where is publicly owned and accessible to use by all devoid from a profit motive. The biennale reports states as;

All public space users have the right to:

- Roam freely
- Rest and relax unmolested
- Associate the others
- Use public space without the imposition of pretty local controls on drinking, smoking, safe cycling, skating and dog walking
- Collect for registered charities
- Take photographs
- Trade (if granted a public licence)
- Demonstrate peacefully and campaign politically
- Busk or otherwise perform

Public users have a responsibility to:

- Respect the rights of others to conduct their business unhindered and unmolested
- Respect public and private property
- Act in a civil and safe manner at all times
- Keep the peace

Owners and managers of public space have responsibility to:

- Respect and protect the rights of all users
- Keep spaces safe within the context of the actions of any reasonable person
- Keep spaces clean and well maintained

- Keep spaces open and unrestricted at all times (otherwise in line with regulatory stipulations)

Lack of any of the responsibilities above; artists, designers and performance artists interfere. This generally stands up against owner and manager violation or abundance on locations or situations. For Linnahall, author has courtesy to step in.

5.1 Urban interventions and 'guerrilla' urbanism

The city as a growing being is lacking quality and forgotten human scale and value in t urban life time to time. Urban Interventionism is a tool for various activist designs and art performs which stresses creating awareness of social issues with communal participation. Generally it is to acknowledge the regional identity, built environment and social commonwealth. Urban interventionism has strong association with creating new experiences on existing structures for the relation between social and spatial environment. (https://en.wikipedia.org/wiki/Urban_Interventionism)

Guerrilla (pop-up) urbanism is also to fix or make a statement on an urban issue by individual or group of activists with or without approval or permit. (<http://www.popupurbanism.org/guerilla-urbanism/>)



Figure 25; A popular example of guerrilla urbanism by Banksy <http://banksy.co.uk/>



Figure 26; Flying grass carpet, an urban installation series started in Rotterdam, Nederlands

<http://www.flyinggrasscarpet.org/>

To layout from documentation used to subdivide the contents of this research phase. By generative thinking through the inspirational concept mood boards, the final concept has been created including social and cultural aspects and experiences in urban regeneration purpose.

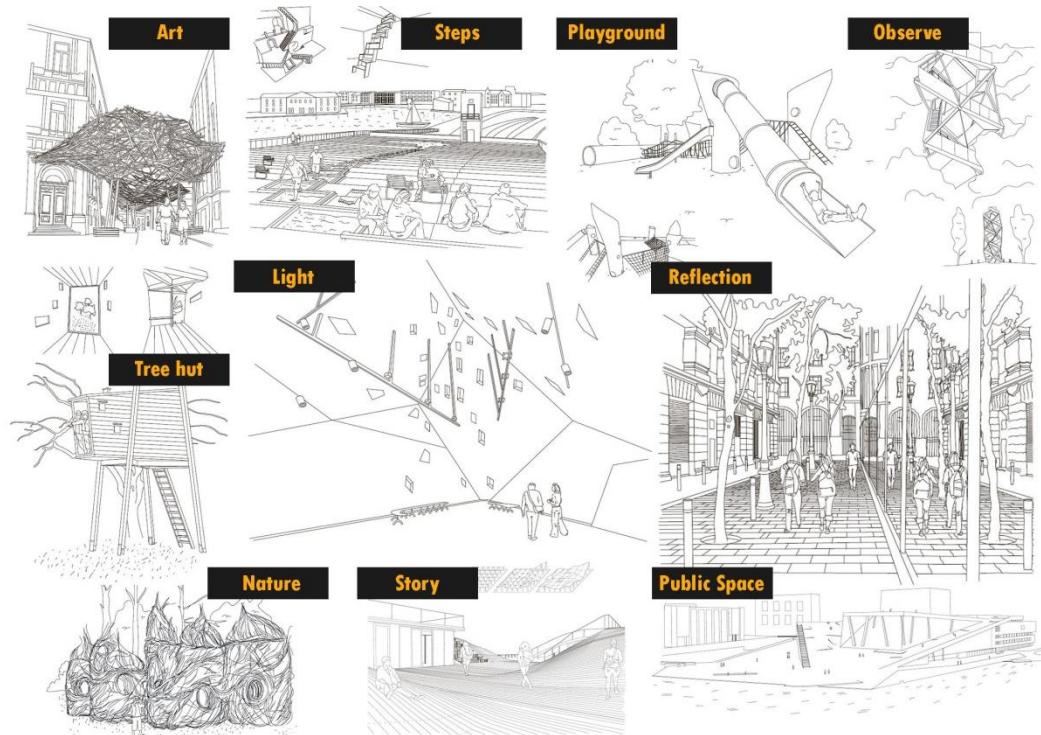


Figure 27; Urban installation classification crated from paper Architectural Exhibition For Children And Youth (Ehlvest, K., Kagge C.E.2012)



Observe



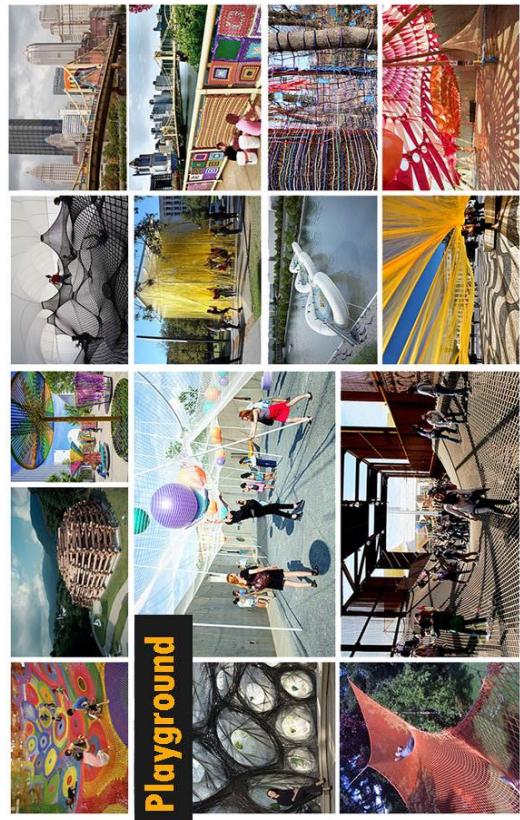
Steps



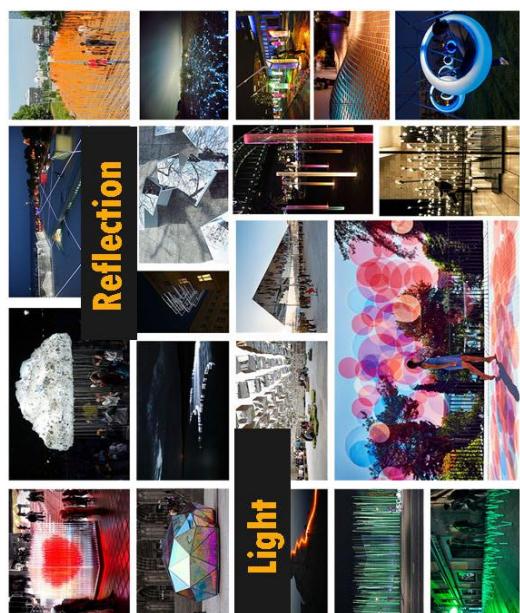
Art



Public Space



Playground



Reflection



Urban installations in Tallinn and Linnahall



Light

5.2 Urban installations in Tallinn and Linnahall

In this chapter, existing projects, installations, discussions and concepts investigated. The driven behind and language used as an assistant tool to develop own concept. The pictures related to subject have given with mood boards. All installations and idea generations are base layer to understand the mentality of urban installations on a specific familiar scene, Tallinn and Linnahall. Trigger from close subject was extremely useful to regenerate idea and go through proposal. The findings listed as in random order (the ones that has significant importance of relation with thesis subject);

A-Reviving Linnahall; is a master thesis project on Linnahall aim to 'revive' it as an urban tool. Designed as three layers of concept generation over the monument dividing functions as walking and recycling (the red pier-shortcut), disassembly path with plantation (the green path-slow track) and area for running, sports (the yellow pier-fast track).

B- The Courtyard Project; is a project for TAB 2013: Recycling Socialism, Tallinn Architecture Biennale, installed in Linnahall which is a scenery reflection of 4 different locations (block housing courtyard) to create awareness on 'annoying neighbours, lack of personal space, no sense of community - the ugly side of Soviet urban planning'.

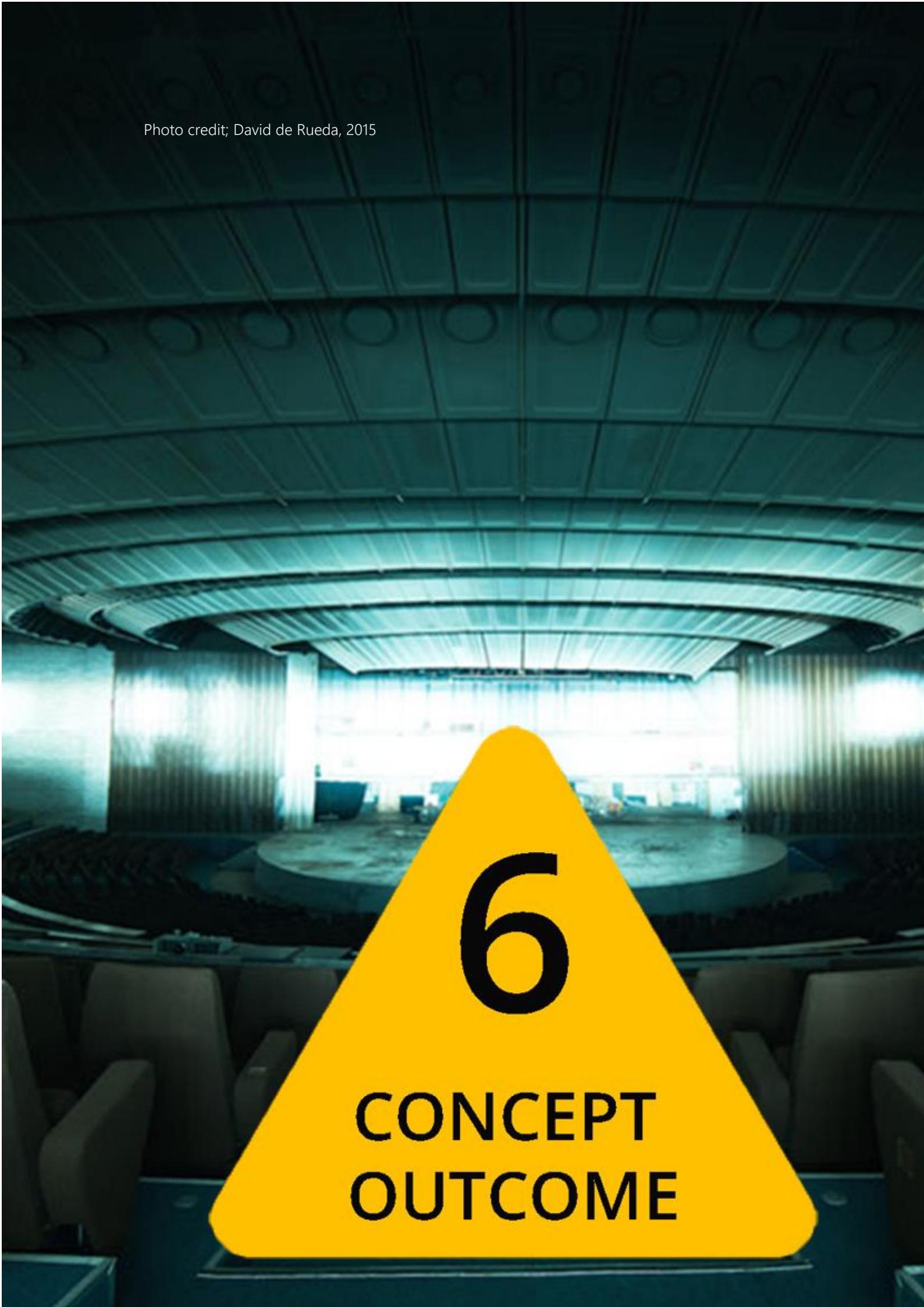
(<https://www.facebook.com/TallinnArchitectureBiennale/posts/527827623954082>)

C- Sculpture 'Kalev'; an installation by Bo Liiv of a local hero of 'Kalev' on the highest staircase of south city entrance, welcoming the visitors and protects the city. (2006) (Hirtentreu, M., 2014)

D- Venice Biennale; is the Estonian National Exhibition at the XIII International Architecture Exhibition – *la Biennale di Venezia*, with the topic of 'How Long is the Life of a Building?'. Concerning the idea of timeless-temporary structure which was made in the era of political concerns that become foreign to next generation is the main topic. Linnahall in the centre of this discussion Soviet architecture debated in several examples like kolkhoz centres, other urban structures. Perception of the monument from Estonian culture and perspective was enlightening for development and understanding for this thesis. The book contains articles on different topics and of course point of view on debates, assisted author ,as a foreigner, to comprehend the subjective and objective approach on construction mentality, understanding Soviet architecture and insight of different generations. (Estonian Centre of Architecture, 2012)

E- Lift 11; is a series of installations in various locations of Tallinn concerning to gain attention to urban space and public art with an open competition. 10 out of 129 projects selected and installed for the Capital of Culture 2011 festival from 12 June to 22 October. One of the installations by Tomomi Hayashi named 'Merele- To the Sea' located on north edge of highest stairs as an observation platform, which inspired from being the first connection from Old-Town to the sea.

Photo credit: David de Rueda, 2015

A blurred photograph of a modern interior space, likely an airport terminal or a large public hall. The ceiling is made of a grid of rectangular panels with circular recessed lights. Large, curved architectural elements are visible in the background, and bright light streams in from large windows at the top of the frame.

6

CONCEPT
OUTCOME

6 CONCEPT OUTCOME

Based on research and objectives, creative answer for the question of how to create awareness and attention to the monument is generated. A clear design solution created for Linnahall that reflects a representative value of the public space of identity by becoming distinctive with existing structure and its surrounding. The provocative meaning of '*revealing*' the real function of the monument, taking the INSIDE-OUT, with eye catching way, is the conclusive idea of this conceptual project.



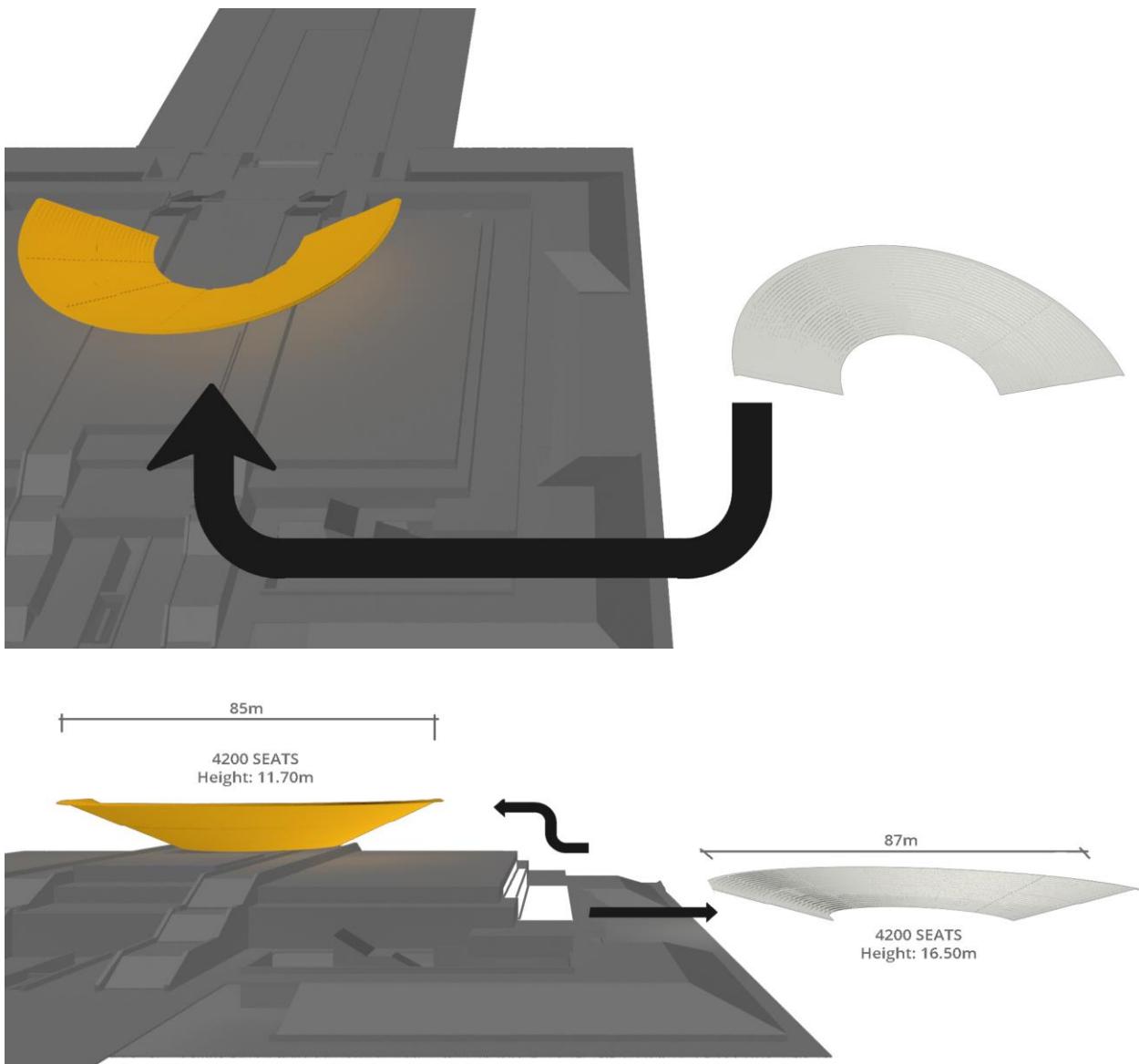
Figure 28; Sense of INSIDE-OUT concept

By giving the functions of interior to exterior, it is aimed to support discovery of real purpose and therefore real value of Linnahall by public. The consequence of being closed for the last 5 years, identity of Linnahall gradually faded away, especially by short-term visitors (tourists) and young generation. Users that can only experience it as urban furniture cannot take action for creating pressure for renewal of the monument. Purpose of creating awareness about the place will hopefully lead to gain acknowledge of the importance of the participation in Tallinn urban life quality.

6.1 Concept

The final result for creating awareness for Linnahall comes through functional identity reclaiming by the monument, the PERFORMANCE HALL. The social intervention is tried to be achieved by using provocative approach to retrieve attraction from users and stakeholders. Sense of taking inside out carries multiples values to exterior as well. The problematic of water leakage from the terrace roof is extended to outer weather conditions and social capability of acceptance for this temporary/solvable problem is highlighted in a humorous manner.

The main dimensions of performance is tried to be maintain to give the expression of comparison of the existing and the new. The differences caused by the type of 4200 seats audience is sending the message of applicability of interior to exterior concept by adjusting few elements.



The auditorium rotated facing the Tallinn Bay referring that it was the first connection with the sea in Tallinn. The connection was lost during Soviet era due to military commitments. The opening of seashore was also contains some provocative meaning by using the building for uniting back again with an example of iconic power statement. Value of connection with sea is still missing in Tallinn today, using the installation for revealing the whole beauty of Tallinn bay with Linnahall's perfection of location can create great meanings.

Approaching the installation is through the city centre side, the sea side is distributed for service entrance and for production, performers. During performance the control is secured with movable fences. Disabled and low row seats entrance is also led to north entrance after experiencing exhibition in the main square.

As the vertical connector; staircase designed as visual contact with the city and surrounding environment of Linnahall by generating balconies in each turn. The foyer is also used as a space for enjoying spectacular view of Tallinn and by lowering level gradually, the dynamic

appearance and reducing sound disturbance for the auditorium is gained. One of the main urban value of Linnahall is providing the view point for several locations for the city. Installation is causing the user accessibility in the cause of event. But thinking through the promises that are offered for this sacrifice and possible result of it generates full accessibility for the location. Despite it is blocking the view of Tallinn Bay and connection to the sea, the installation becomes the view point from and to look at. As it is discussed in urban interventions section the power of installation represents reaching more values for people than just having surficial experience of Linnahall. Besides the view of Tallinn, multiplies and becomes spectacular with height increase. Because of it is a temporary installation, cutting view corridor from sea approach by water transportation should not be a problematic. The fairy tale rise of identity of Linnahall can only be contribution to the Old-Town city view of Tallinn.

It is also beneficial side effect of an urban installation regarding reclaiming a forgotten cultural heritage represents the municipal approach and interest of Estonia for its values to be shown to the other countries, this can refer sharing the same mentality as the concept of INSIDE-OUT in another meaning.

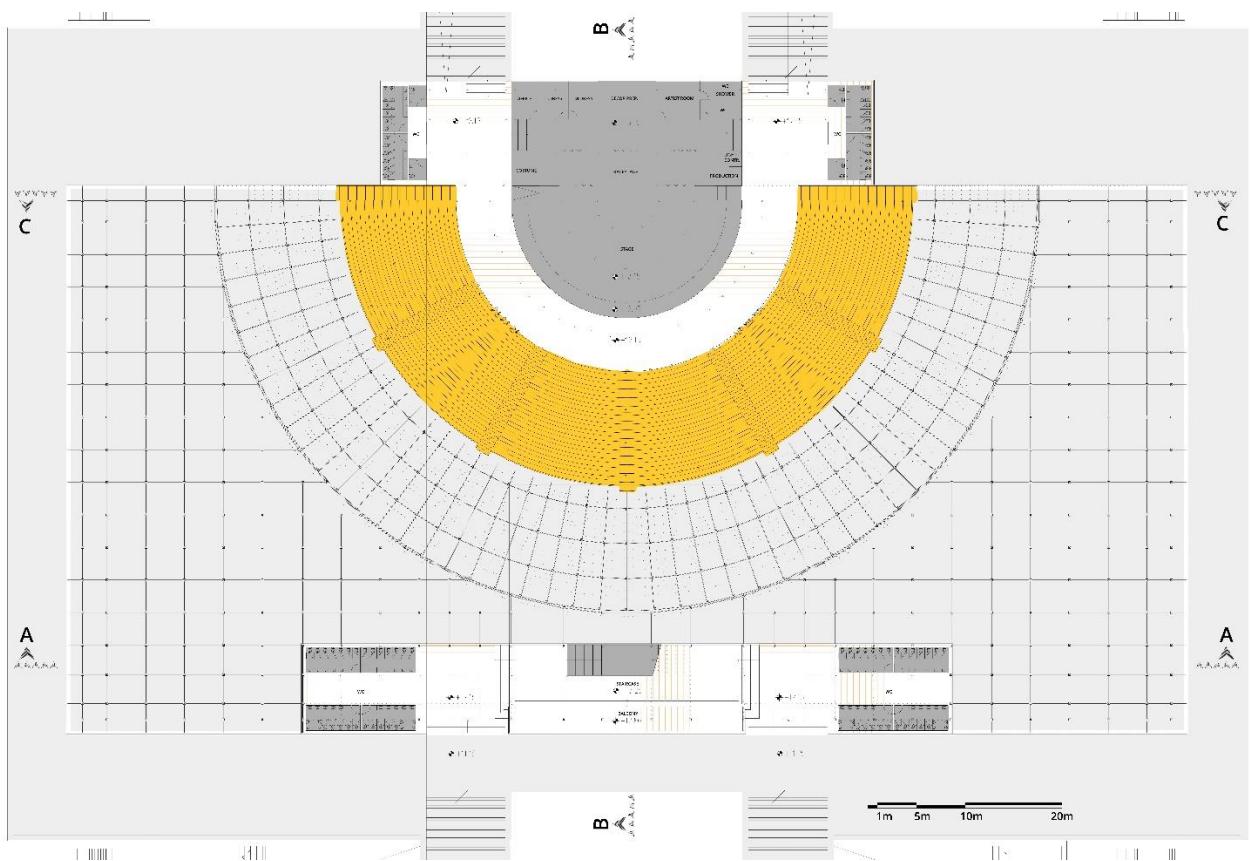


Figure 29; Ground level plan (Appendix I)

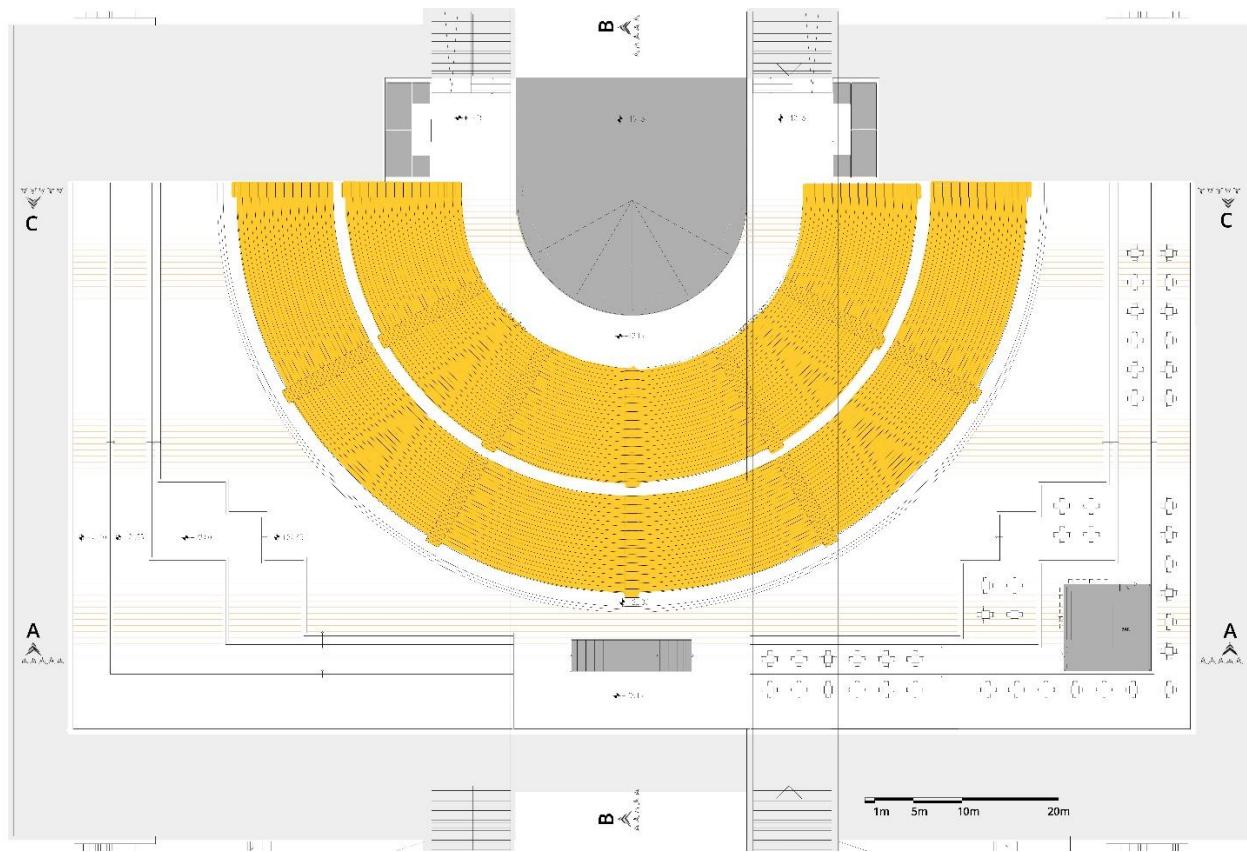


Figure 30; Foyer level plan (Appendix II)

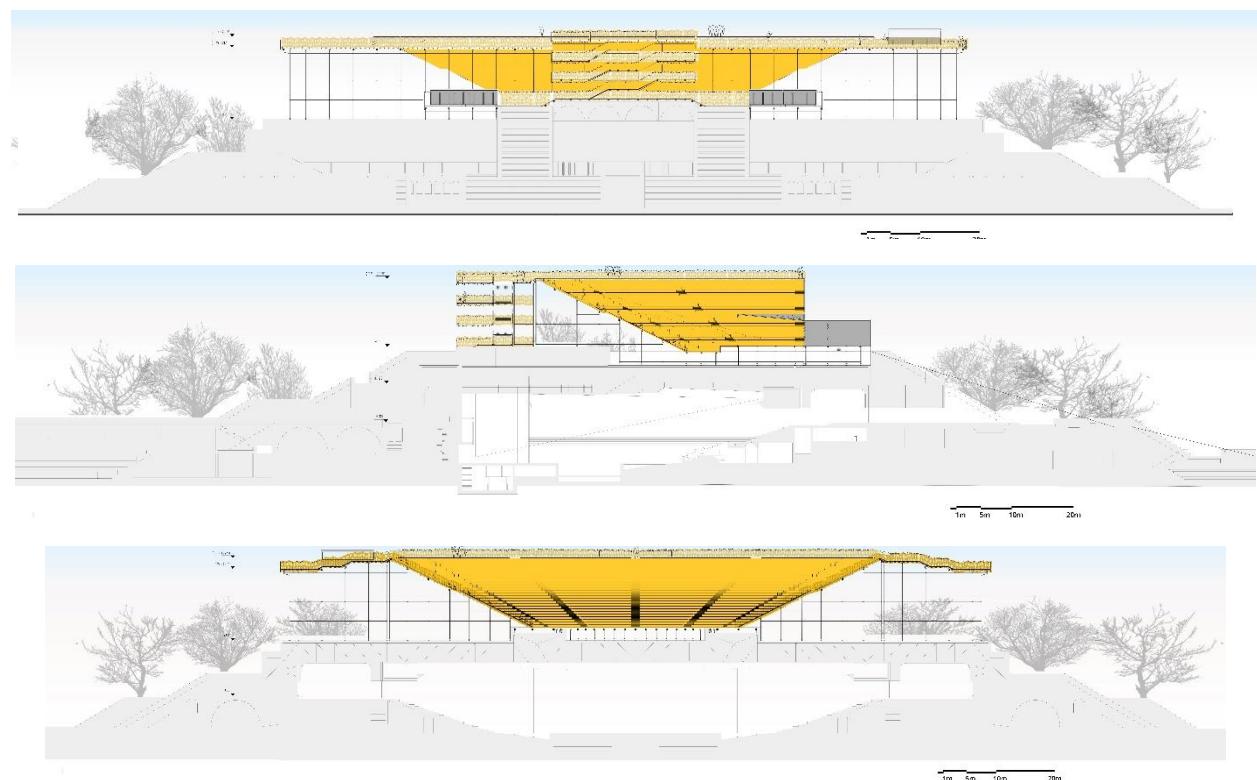


Figure 31; Sections A, B, C in order (Appendix III)



Figure 32; Elevation drawings South, East-West, North in order (Appendix IV)

6.2 Site design

Linnahall is a massive building positioned as a link between Tallinn Bay and Old-Town. The greatness of the building requires also a large plot to be set. The site design first of all started with the parking space. The spectators can easily access the existing parking spaces. Unfortunately there are no bike parks around Linnahall considering bike use was not popular in USSR era. Rental bike racks are provided for the project, foldable easy to carry and install on site. All installation is placed on the height of concrete hand rails elevation. This will allow changes in flooring material and eliminate the problems generated by the various levels of height. Therefore additional stairs created on both sides of access to the platform.

The trash bins are missing in the roof area, therefore in necessary distance and point trash bins is be added including the foyer.

The main entrance is city centre connection from south of the plot. The first stairs improved with ramps to generate entrance for the exhibition area. The sequent lamp place regenerated as exhibition of the art work of photographers, artists and designers called to express their perspective of Linnahall. While approaching the open air performance hall the audience need to get informed and be more related with the monument.

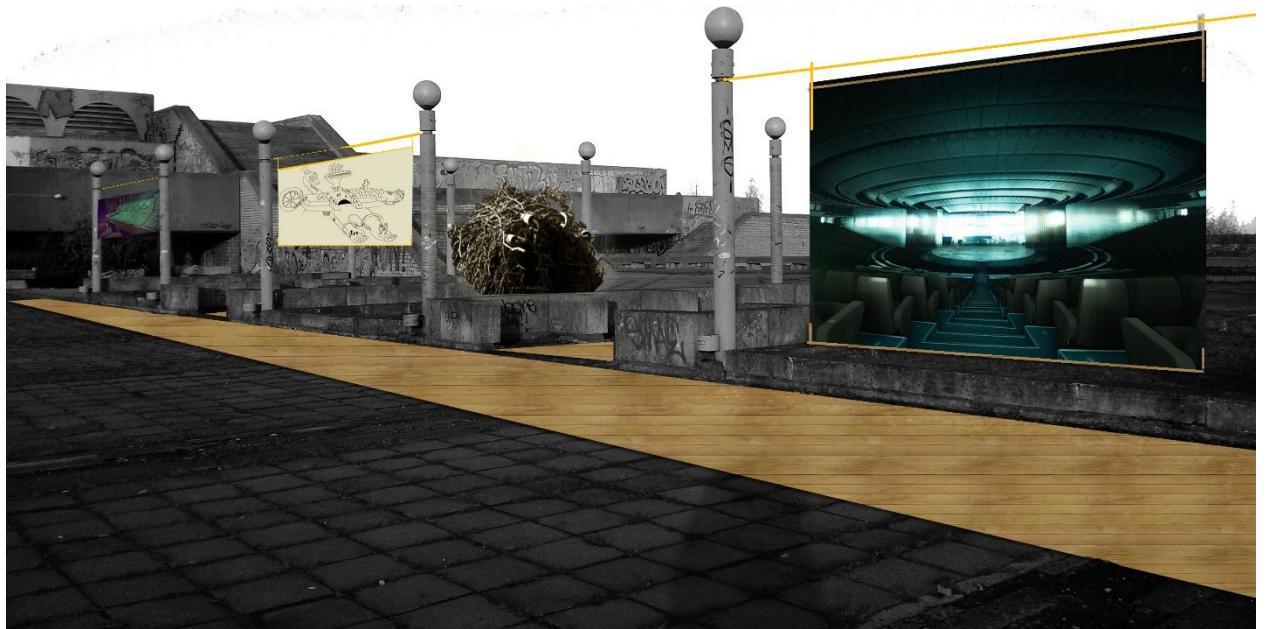
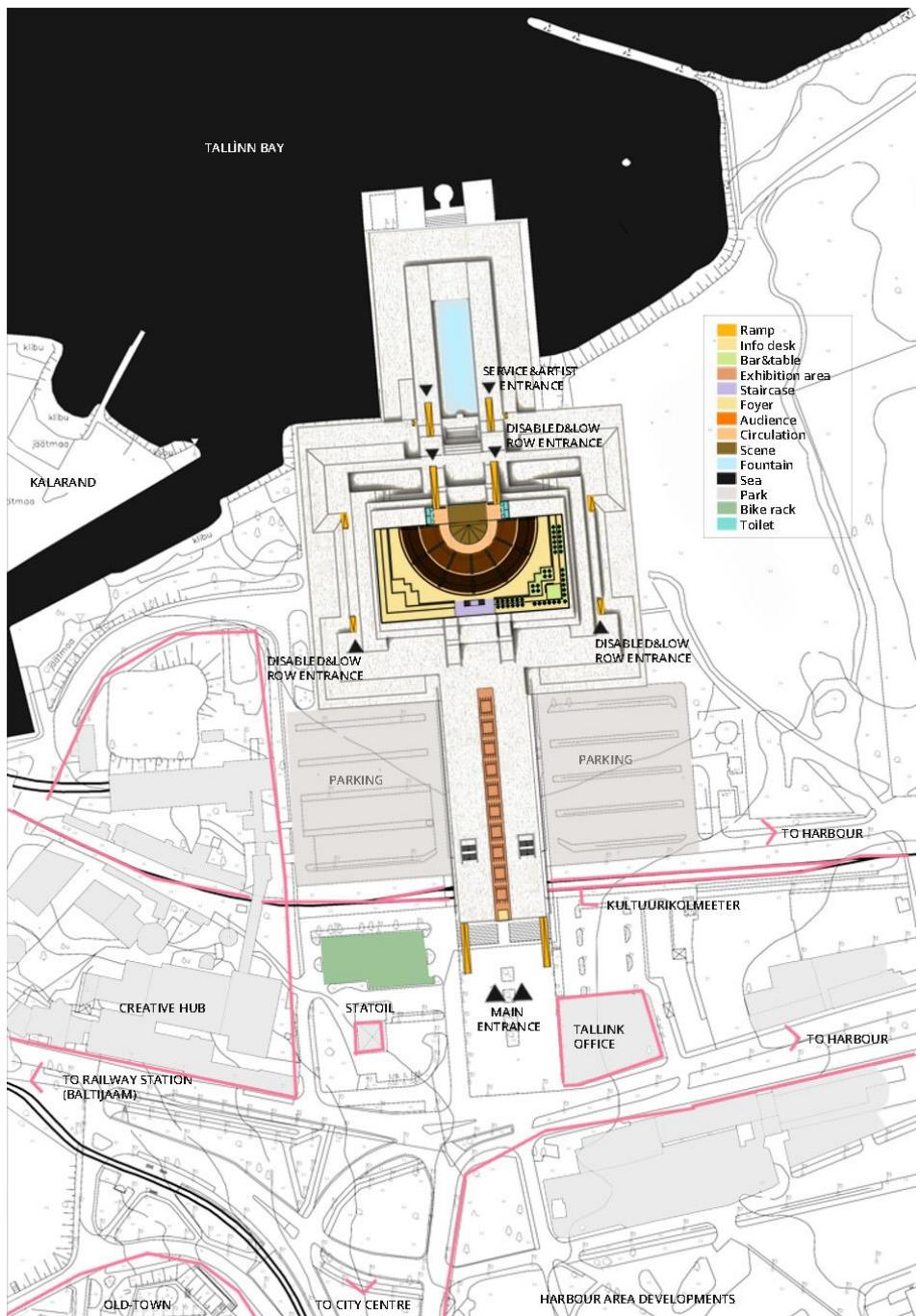


Figure 33; An exhibition hall is designed in main square with several art projects

Main entrance for the building maintained as the access point from the city centre area, the parking areas are easy to direct users since the lots are below first square area level. Main entrance opens to exhibition area where existing lamp structures are used as hanging racks or the green area between lamp posts for different installations. With guidance of info desk right in the star point of access, disabled and guests who have lower row seats can be directed to ramp areas on left and right edges of the building to reach back access from seaside. The seaside entrance is mainly designed for the access of artist and performers for the event and service point for needs of production and of course installation process as well. The control of service entrance for people who can abuse the opportunity secured by movable fences. Also by request of production the service and performance entrance can be separated as left and right sides.

The fountain is suggested to be cleaned and maintained for its original function and serve the users visual and audial pleasure with sea view. During the performance the fountain is kept closed in case of sound disturbance. Possible light shows can be added with the function of fountain. It could be considered as the partly element of performance according to the need of production.



Map 8; Site design

6.3 Form selection and audience-stage relation

The geometrical and dimensional relationship application for Roman theatre (1) as it's built on the triangle turned three times, Greek theatre (2) on the other hand on a square turned three times described by Vitruvius. (Neufert, E.&P. 1970) These two given applications considered as the mile stones and basic shape of a theatre, a dodecagon, created by the golden section used as a design principle.

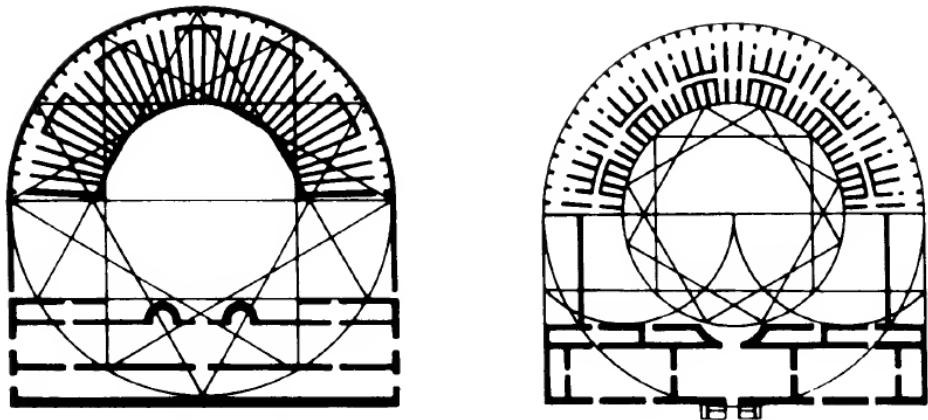


Figure 34; Roman theatre (left) and Greek theatre according to Vitruvius (Neufert E.&P, 1970)

Form outlines evolved through history, although the standards for relations slightly changed with evolution of technology and space creation. The height of the stage relatively describes the distance and height of audience such as correct elevated stage with limited number of audience may not require elevation for seats.

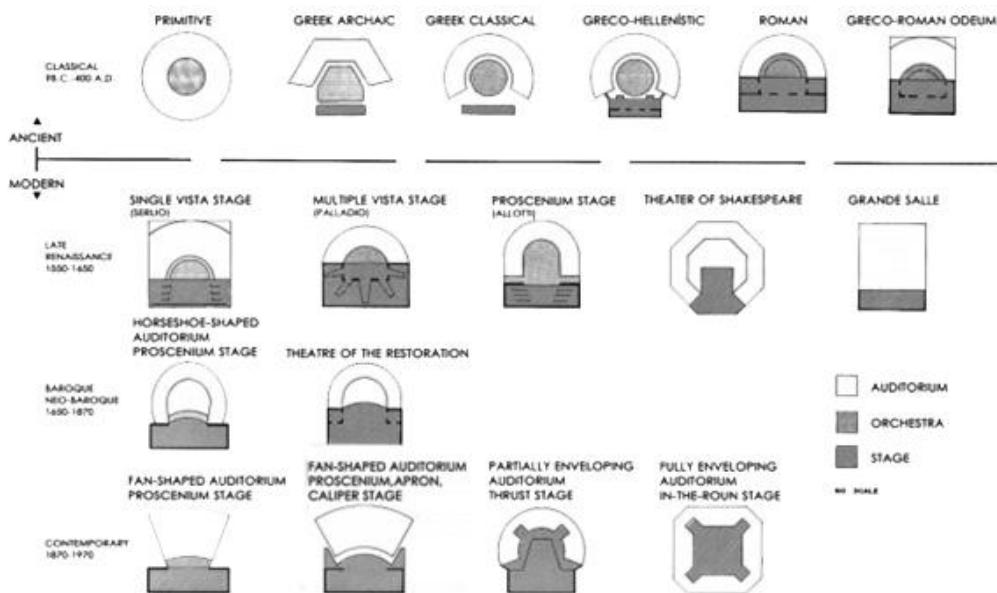


Figure 35; Principal western theatre form outline plans and chronology (Izenour G., 1977)

The information gained from Turkish 'Ankara Building Regulations' used as template as rules for the performance hall. The most important information is the sight line cannot decrease less than 15 degree from the previous spectators' sight. If a specific area has poor sight view, the value can be improved by creating higher seat layout. Calculations created by computer aided programmes can reduce the problems before installation period. According to calculation methods, the spectators view angle kept in 30 degrees, with lowering the view sight for upper level from escape row which located horizontally. The lowering sight line tried to be kept over minimum level of 15 degrees to keep good eye sight line secured.

Key to diagram:

C = the 'C' value
 D = the horizontal distance from the eye to the point of focus
 N = the riser height
 R = the vertical height to the point of focus
 T = the seating row depth

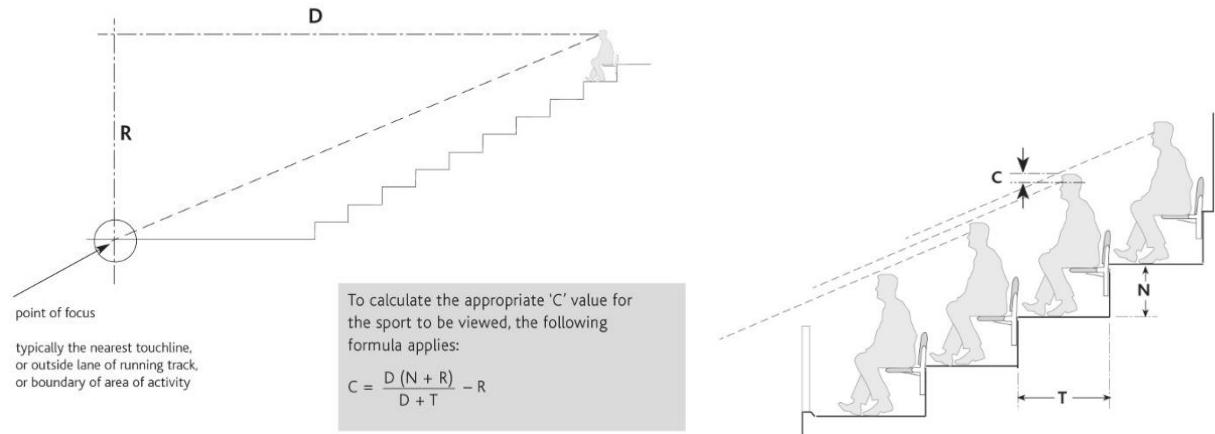


Figure 36; Seating arrangement according to 'C Value', (<http://preferred-seating.com/blog/stadium-bowl-design/>)

The rules for doors and escape exits are not feasible since it is designed as whole open access from both upper and lower approach. Use of doors seems irrelevant for the project.

The minimum depth of the seating in open air theatres is 42cm; in the concept it is used as 45 cm to maintain comfort element also to keep distance in optimum scale. Distance of rows is required 80 cm minimum which is used as 90 cm hence the seat depth designed as 45 cm. the seat designed as the height of the row.

Having the decision of positioning and shaping the audience on terraces of Linnahall was required quite attention. The number of 4200 spectators with all circulation and stage area on a various elevated terrace with large rails is not an easy task. The decision should comprehend the technical situation with a delicate approach. The positioning of the major elements of the installation are seating and performing areas, with the clear description of these, supporting elements are positioned.

The essential design element is the provocative meaning of the installation. Firstly, the idea of placing the theatre on the topography (settlement of the existing building) as Roman or Greek theatre considered and surprisingly it was blending in so well. The installation is perceived neither from seaside level nor city centre perspective. By clearing the location decision in mind, several sketches completed (on top of the terraces) to resolve the best sight quality and structural stability in form.



Figure 37; Comparison of placing the installation, by keeping provocative meaning

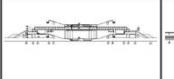
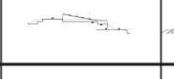
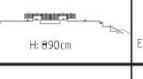
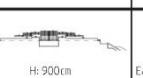
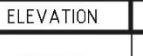
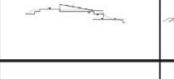
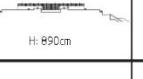
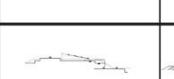
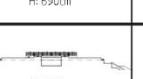
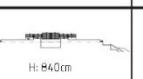
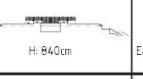
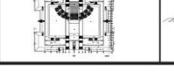
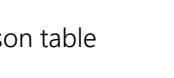
PLAN	SECTION	ELEVATION	ACCESIBLTY	VISUAL QUALITY	STRUCTURE	Σ
		 H: 915cm	4.5 Easy access in all directions	5.0 Strong connection with angle to stage	4.0 Good structure	13.5
		 H: 890cm	4.5 Easy access in all directions	4.5 Strong connection with stage	4.0 Good structure	13.0
		 H: 990cm	4.0 Easy access	5.0 Strong connection with angle to stage	3.5 Regular structure	12.5
		 H: 690cm	4.0 Easy access	4.0 Good connection, stadium like feeling rather than performance	3.5 Regular structure	11.5
		 H: 540cm	4.0 Easy access	3.5 Good connection, stadium like feeling rather than performance	4.5 Strong structure Low height advantage	12.0
		 H: 900cm	4.5 Easy access in all directions	3.5 Good connection, require 2 type seating	4.0 Good structure	12.0
		 H: 830cm	4.5 Easy access in all directions	4.5 Good connection, compact form	4.0	13.0
PLAN	SECTION	ELEVATION	ACCESIBLTY	VISUAL QUALITY	STRUCTURE	Σ
		 H: 890cm	4.0 Easy access	4.0 Good connection slight more corner distance	4.0 Good structure	12.0
		 H: 530cm	2.5 Access from sea side	2.5 Stage stays lower for corners	4.5 Strong structure Low height advantage	9.5
		 H: 690cm	2.5 Access from sea side	4.0 Good connection	4.5 Strong structure Low height advantage	11.0
		 H: 840cm	3.5 Access is ok	3.5 Good connection, require 2 type seating	4.0 Good structure	11.0
		 H: 840cm	3.5 Access is ok	4.0 Good connection	4.0 Good structure	11.50
		 H: 840cm	4.5 Easy access in all directions	4.5 Good connection, compact form	4.0 Good structure	13.0
		 H: 690cm	4.0 Easy access	4.5 Good connection, compact form	3.0 Hard form on various heights, balcony system	11.5

Table 2; Form comparison table

Result of comparison table describes the best outline is the original outline of existing interior hall itself. Having the same form as preference to gain familiarity in users' perspective can be a positive discrimination. The resemblance used as a tool for taking the INSIDE-OUT concept.

6.4 Audience seating

Half circle cone audience form selected throughout the comparison table. Discussions about the dimensions and material selection finalise the outline of the for spectators space. From several approaches of seating types and units, the most convenient outdoor type selected as bench style seating, without back rest because of circulation design. Recycle or re-useable

materials used in the whole process. The audience and lobby will be covered with wood panels and profiles, while the structure designed with steel scaffolding system carried by timber profiles. To generate a floating effect for the platform and performance area, the structure cantilevered 150 cm from all edges of installation. Details and installation of the system is explained in following parts.

Stairs used as vertical circulation while having quite amount of seats required, another horizontal circulation set in the middle height to provide easy access. The entrance of the audience solved as the interior concept by letting every side exposed from upper seats level.

The seating part of the auditorium flooring is with wood panels and profiles, stressed by using the covering material of 2x10 wood profiles 90° angle from the other parts of stairs and circulation parts. The material type is used same in seats, stairs and horizontal corridor. The foyer on the other hand have wood panels to cross distance in more accurate and quick way.

To control safety of users; wooden rails designed on edges of foyer area. The height for hand rails according to Estonian regulations for applications higher than 600cm, requirement is 120 cm fence. A few necessary parts, points for example where stairs interacted with cone and staircase and terrace also covered with wooden fence system as well as bottom surrounding for 200 cm height is covered to limit access in the structure system. The toilet areas covered for visual control with same fence system to maintain the language. The reason for the type of fence is generated from the desire to have same language by using wood as the rest of the surface. To reduce mass from the cover and keeping visual contact as much as possible the form of uniting the profiles shifting created the proposal at last. It is used as fixed profile dimensions of 80x10x2 cm for long profiles and 30x10x2 cm for the shorter ones which works as a load transfer in horizontal level and keep fence straight. Wooden fences are as optional can be coloured with Pantone 123C, yellow warning tone. Contact level with flooring and fence, an additional 10x20 cm profile timber placed for approach distance control of the users.



Figure 38; Audience wood profile flooring

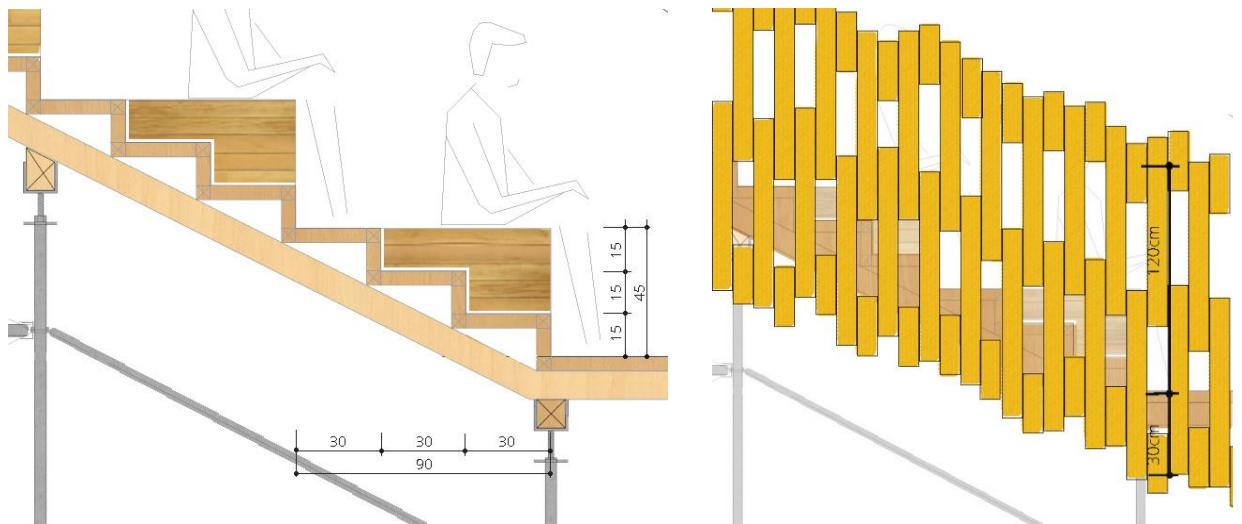


Figure 39; Seating details and dimensions with wood handrail system

6.5 Programme and installation elements

The programme of open/indoor, temporary/permanent theatres, investigated to generate correct dimensions and needs for the thesis concept. Especially Linnahall is used as a template to correspond the size and value of a theatre. Keeping the simplicity yet advanced quality of standards describes the programme of this installation. The fact that this concept is designed as a temporary stage to create awareness for the place, it is considered portable construction techniques and equipment will be used. Furthermore it is recommended as an outsourced event for the performance; a production of a series that can peak attention from users, media and wider radius of country as chosen a worldwide known show.

Recommendation from the author will be given as an example to comprehend the total perspective for the purpose of the installation will be given in following information.

According to standards and requirements of the open air theatre, by keeping it minimized level the programme for Linnahall installation listed as it follows.

Stage; is the place for artists can perform in a comfortable and flexible environment. The stage may contain different level of platforms or one single flat ground. The stage needs to have a backstage where quick actions needs to be taken and décor of the stage could be set. Left and right wings are used as the same functions as back stage where the preparations can be handled. Stage designed as 1 metre higher than the main platform level to maximize the capacity of visual perspective with audience. Ramp and steps created for direct contact with ground of installation level which is +12.10. Stage is designed as it's covered on top and back since the back will be used for supporting functions and to protect performers. With semi closed space it is designed to reduce the noise disturbance from sea side for the performance and more acoustically deliver sound to audience.

Stage supporting spaces; except side and back stages some functions should or can be direct contact with the stage area. In outdoor events production and light control stands are generally built outdoor as a semi-opened tent next to stage or behind it. In concept design it is considered as a block with the stage and the functions as closed area. Costume niche is used as quick change of outfits during the play, depending on the scene by the performances. It is designed next to side stage areas as well as light control and production located.

Décor preparation; can also be considered as a stage supporting element because it is a booth where décor sets for the next scene and stored for the whole play period.

Office; is the general space for the requirements of organizational appliances.

Men and ladies dressing room; is the place for dressing and rest room for specified gender. It can assist as a make-up room as required.

Artist room; is general space for performers to rest and use facilities as bathroom and toilet. Toilet, bathroom place can be thought as a part of portable ready install system.

Toilet for stage; supporting the activities of stage personnel, as artist space it is suggested to use portable ready install system.

Toilets; for the comfort of audience toilets are considered both entrance, same level at 12.10. Requirements from 'Turkish Ankara Building Regulations' suggests for the theatres and open cinemas, for every 200 people 3 toilets with sink and all necessary elements needed. (At least one man, one woman; in combination total three.) In Linnahall case it should be '4200/200: 63' minimum amount of toilets. From north entrance 40 toilets are used and from the back entrance, the number is 24, with 4 disabled options.

Ready to use portable rental toilets are considered in this applications. The installation suggested setting up from the sea entrance where ramps are designed. Before building the audience, city side toilets needs to be placed and removed in the end. Toilets have great space under it since it is installed on a bridge over terrace. The maintenance in any case can

be handled without any disturbance of the main installation of stage and audience cone. Two options for toilets are brought forward with their elegance appearance and usability. Single toilets which include all necessary elements are very convenient to carry and install. Container type are also having all necessity, furthermore much similar to a normal building toilet as public tend to use with an elegance look. The look for the singular toilets is not dissatisfactory, although they need to be installed on a platform in the site. So the platform can be covered with 240 cm height wood profiles as it is designed for the performance hall to have same language and visual protection.



Figure 40; References for portable toilets, single cabin and container type (<http://www.dainton.com>)

Stage corridor; is the distance between stage and the audience where it is considered as circulation for the audience as well as lobby regarding on the distance amount.

Audience section; is the section where spectators can enjoy the performance with rightful sound and light qualifications where it is designed for easy arrival and departure. The aim of the installation is mainly to prove that in a time of attractive performance the 4200 seats will be full house. The most important thing in the auditorium is the sight line which allows spectators enjoy the performance without any disturbance or limitation. Creating accessibility for all, disabled places are reserved in low row seating for the audience in design concept.

Lobby (Foyer); is the space designed for spectators to get together relax in comfort before the performance or during a break in case of necessity and furthermore a celebration place after the performance. The lobby designed in the highest level of the audience cone and have similar features to resemble the interior design of the foyer with stairs and multiple open accesses without doors. With lowering the lobby in small portions at a time, the noise tried to be reduced. Despite the lowest part of the lobby can be perceived as losing the visual contact, it still has a spectacular view of the city and Old-Town. The event does not require long sitting opportunity in the lobby therefore interaction with people while standing can respond to function of the space. Foyer is covered with custom design wooden fence system which is used in auditorium and stairs as well to maintain matching language.

Bar; is designed to provide snacks, drinks and other service for the spectators in the lobby during their expectance. It is located on the east south corner at the lobby allowing the view space for the audience. Suggested bar is accessible easily from both sides but allowing more

space on city view perspective by locating it on east side. Design is a simple square semi-open space structured by wood profiles.

Main stairs; is the access tool for the audience from city centre approach. The existing infrastructure of highest platform the monument used as base. To reach this platform additional comfortable stairs designed located in the city centre approach.

Info /check desk; to give assistance to visitors and keeping the secure and fair entrance it is considered to have it in front of entrance square from City Centre approach. First interaction point is the info desks where the tickets can be controlled and collected. The assistance for any occasions such as rain ponchos can be provided, security desk, lost and found. Also directives for disabled and special guests is given by this check point. The idea of having an exhibition hall is to keep entrance hall (square) vivid. All necessary assistance can be provided from 635 cm X635 cm dimensioned desk. Design of the desk is a simple square semi-open space structured by wood profiles as bar concept.

All necessary elements such as bar, toilets, info desk and additional exhibition hall which supports the activities of users are considered for the installation. Merging these elements conclude the final concept and exclusive meaning of the installation.

6.6 Installation period and performance proposal

Average air temperature Tallinn according to Estonian Weather Service, yearly is 5.9°C, and the temperature become warmer between May and September as well as duration amount of sunshine increases during the day. Considering the sunshine is vital motivation for Northern Europeans to sped leisure time in outdoors, an open performance hall could be considered in the activity preference. Average wind speed is mostly stable during the year, average around 3.5 m/s and between the months of discussion is lower and less cooling than winter period. (<http://www.ilmateenistus.ee/>) By concluding all this information, the installation period is chosen between May-September for 5 months. The audience area considered as totally open, therefore precipitation for Tallinn also considered as an influence in the design process. The participation for festivals, concerts and event outdoors are seem not to be effected by rain, both in our outside Estonia. So the idea of providing clear disposable rain ponchos while assisting and checking to audience can be motivating, even though it is not necessary indeed.

The performance suggested being a musical that is series of a production of world-wide known story. To gain the attention at the most, the event should be recognizable by all. Considering referencing the situation of Linnahall, a Broadway and Disney production recommended to be performed during installation which became international sensation that has performed over 13 countries and 35 million people world-wide; 'Beauty and the Beast'. (<http://www.beautyandthebeastontour.com>) By means of Beauty as sea view, city and surrounding of the monument, and the Beast as current situation of decaying, fallen apart, misjudged Linnahall. With famous 15 years of experience artists no wonder the attention will draw in installation and help to reclaim Linnahall. And by choosing a musical,

the noise disturbance expected from the sea traffic and surrounding will be covered with microphones and sound systems.

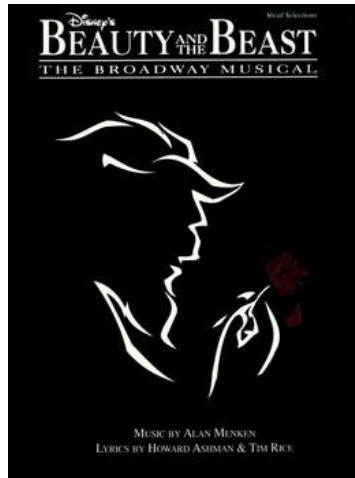


Figure 41; Poster of Disney's Beauty and the Beast musical. (<http://www.beautyandthebeastontour.com>)

6.7 Light and acoustics

The installation intends to be an open air performance hall in harmony of its environment. This represents it is vulnerable for noise disturbance from surrounding. Although there is distance between road and sea traffic, the audience can face some troubles with hearing. By choosing the perfect shape for the existing structure the sound quality tried to be maximized. The event type as a musical is chosen to control the sound quality of the audience with help of artificial sound technology.

Disturbance of the stage sound quality tried to be minimized by creating stage supporting elements as obstruction from the seaside. From city side the audience become major factor to protect the scene and performance the sound quality. And during the performance only people who can get the similar level of height are the ones who enjoy the performance. The wood cover of the auditorium assists to cover acoustics as well.

For the means of lighting theatres concert halls and foyers needs warm white colour. (Neufert, E.&P., 1970;) The lights are designed under the seats and side of the steps of the auditorium, positioned with angle to protect the performers during show. The stage lights on the other hand are generally carried out by production's installation for the outdoor events. Poles to assembly the lights and equipment are provided at 4mt height upward of the edge of the stage angled to prevent visual disturbance for the audience for 1 metre higher.

6.8 Construction technique

Scaffolding system has chosen for the project because of ability to perform in various elevation differences, which audience area requires. The table formwork system is one of the most ideal from of floor plate with hollow tile and waffle slab applications with large

openings. The elements are allowing rapid installation and dismounting. By having steel structures with various height and radius, system has high load carrying capacity of 55 kN/stanchion.

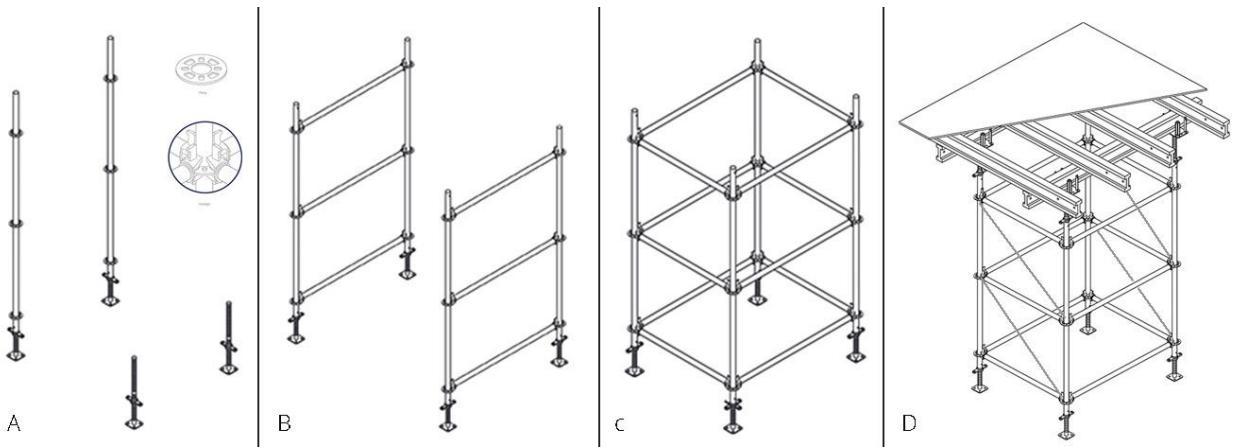


Figure 42; Description for steps of installation of scaffolding system (www.anadolukalip.com)

The installation process of the system can be described in 4 main steps; (www.anadolukalip.com)

- A- Firstly the control pins and vertical elements should set according to suggested plan.
- B- Horizontal elements on one direction are added to vertical elements and with help of hammer it is sealed to the round multiple locking mechanism.
- C- As it is described in the project, other directional horizontal elements are locked and cross profiles are added to the system.
- D- Finally, upper control pins supplementary to system.

Assembling is just adjusting the profiles for required location and locking it with help of hammer. So the installation is quite fast and accurate. After main steel construction is set, the wood profiles need to be added as load carriers and become the base of wood profiles flooring. The timber profiles for scaffold and the flooring support it is selected 20x20, since the distance between two vertical structural profiles are around 350, the supporting profiles above scaffolding system placed by 55 cm distance. The height of structure system varies by the installation shape. The highest installation frames are in the lowest terrace on east and west parts of the building to the top of audience area which is 14.00 m.

Whole system designed to create an image of a floating perception. To provide this the structural elements pushed back by 150 cm, to gain cantilever on the edges of the whole surrounding. The system also requires connection elements for the high rise installation.



Figure 43; Required additional system elements; cantilever and joiner (www.anadolukalip.com)

For installation process it should be remembered that the portable bathrooms and staircase need to be built before the installation of audience and the stage. The order should follow most distant to closer to parking and ramp area in north of the building for ease.

The installation requires massive place as the interior hall on the top of the building, the weight which caused, tried to be distributed to all roof area, rather than creating mass in single point by using scaffolding table-framework system. Form difference of audience and foyer part is led the design as two separated framing system. By that it is also provided for the long length structure to divide into two load working space, joined with dilatation element.

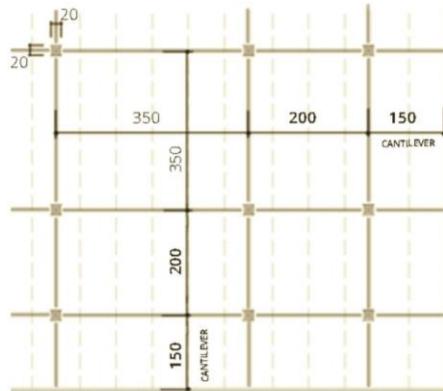


Figure 44; Dimensional constraints for the structural assembly proposal

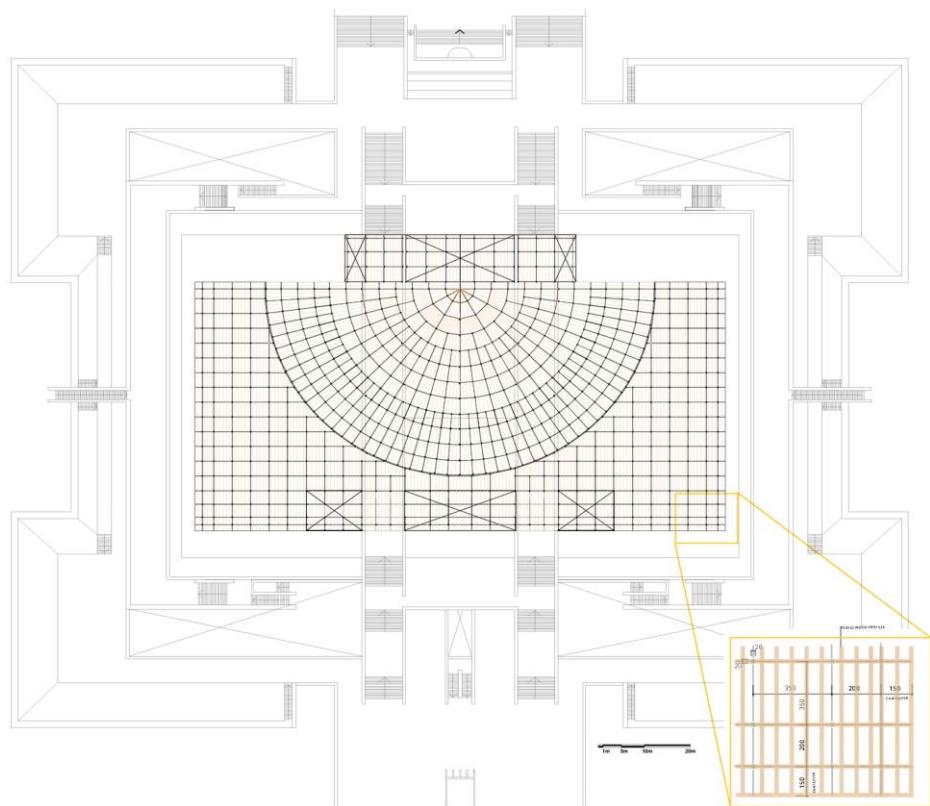
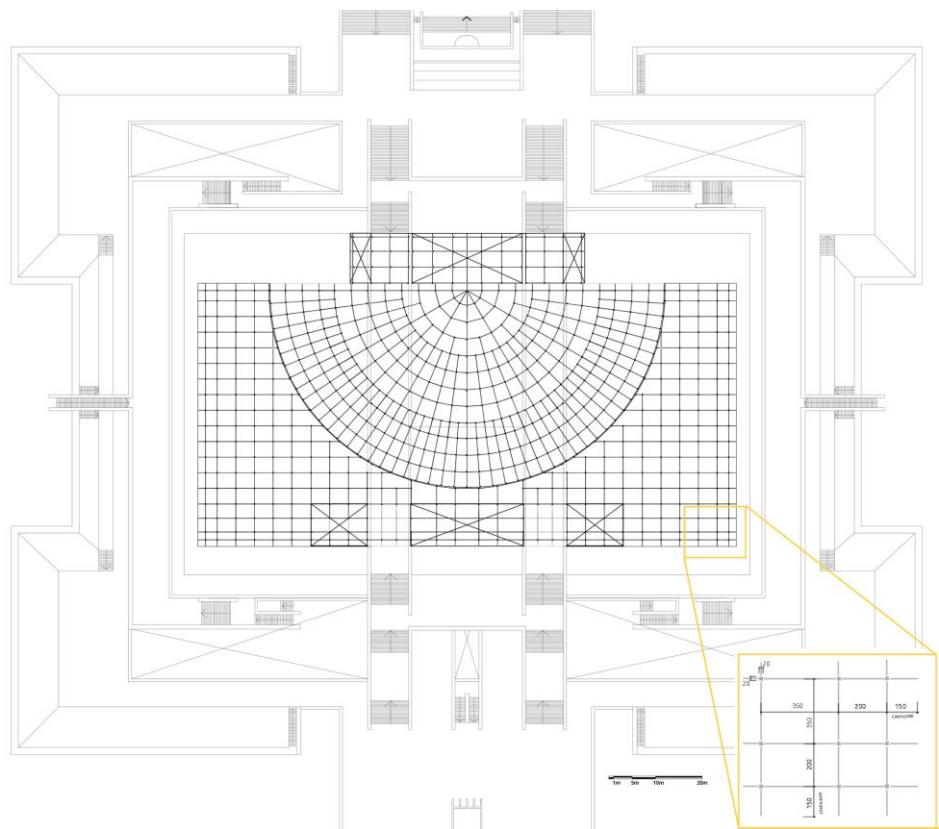


Figure 45; Suggestion for structural layout, flooring carrying profiles added in figure below

7 FINAL OUTCOME

7.1 Conclusion

The study is pursued to answer of how to express the multiple value of Linnahall for the users. During research it is observed that the real function is not accessible because of physical limits of openness of the building itself.

The installation concept of building the 4200 seated performance hall is created to most visited place in Linnahall, the roof. By this, it is meant to emphasise the provocation of 'if interior is not accessible, we will transport it to exterior' where everyone can experience and enjoy. Location and form of the hall is finalised over several comparisons and possible perception of users with enlighten of analysis of value propositions and purpose to reveal them in user's mind.

By elements organized for installation, final concept is formed. Unification of all elements are reached its meaning especially for Linnahall to attain the total value. By this it is expected to regain the importance of its place in urban quality of life in Tallinn. It can be seen as a temporary attraction point, but also potential as an incubator to twitch chain reaction of reclaiming Linnahall at whole.

7.2 Further development

Firstly, municipality permissions and requirements are need to be considered for the installation and Estonian regulations for buildings have to be carried out possibly with assistance of Estonian language.

The installation built on top roof area of Linnahall. Therefore, a research for engineering calculations for ability to carry load should be made by engineering in their profession by using various methods and cad programmes. The building and the scaffolding structure should be investigated. Necessary optimizations for structure and materials used in the installation can be made throughout this calculation and research results. If the load is applicable an elevator for disable use can be added, so foyer will be accessible to all.

According to selection of event type and desire from an event company, suggested production can be declined. One of the annual events conducted in Tallinn can be promoted in the location as well as different type of exhibitions during installation period can be held in main square. Tallink, Port of Tallinn or such companies can use the installation for their commercial purposes with contract of restoration for Linnahall.

Finally, the installation is designed to catch eye but still promotions through media should be made, not just in Tallinn or Estonia but neighbour countries as well.

7.3 Summary

Main focus for this thesis is to reclaim Linnahall by exposing the multiple values for public use and create attention to its current state.

Firstly, started by developing the framework to follow; general aspect of the problems of the monument, focusing the core issue and using different type of research methods to understand the background of it.

Since Linnahall is a cultural heritage monument for Tallinn, it is important to understand development history and current situation of Tallinn and Linnahall. Historical background explains the influences for current situation of the structure. Through this historical research the values of Linnahall shaped in mind. In following chapter various value propositions of the building are analysed. With the help of this analysis, the total value of Linnahall revealed and search of exploration 'how' to transfer it to users.

Before exploring the ways to reach users in public space, it was essential to understand the user interaction with the monument. With several visits, observing, personal experiences, by using shadowing method and research on several social media channels, 3 different user type listed. In central core of lack of experience for all users is actually Linnahall itself. Observing the monument just as an urban furniture without knowing the real functions of the building caught attention from the author.

The outline of revealing real function of Linnahall is used for the next research phase on concept development, where examples of installations and sense of reclaiming the social-urban environment explored. This commence by definition of interventions and tools to use, assisted by examples from world-wide to concentrate to Tallinn and Linnahall.

With concluding all the elements of research and steps for this paper final concept explained with all its components and result. By taking the function of the monument to exterior in a striking provocative way, it is expected to increase focus on extending the future of Linnahall to next generation.

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LIST OF FIGURES

Figure 1; Linnahall from surrounding, 2015	11
Figure 2; Current situation of finishing materials, 2015.....	12
Figure 3; Aerial image of Linnahall (http://www.lift11.ee/installation/to_the_sea.html).....	13
Figure 4; City walls and early settlement of Tallinn (Tallinn City Council, 2014).....	16
Figure 5; Development of Tallinn around Old-Town (Läkk, H., 2013).....	18
Figure 6; New settlements in coast of Tallinn, (Mardiste, P., 2011)	20
Figure 7; A-Residential areas in Tallinn, B-Green areas in Tallinn (Tallinn City Council, 2014)	22
Figure 8; View corridors of Old-Town from different points of the city (Tallinn City Council, 2014).....	23
Figure 9; Absolute building height in Old-Town and surrounding area (Tallinn City Council, 2014).....	23
Figure 10; A-Districts and valuable areas around city centre, B- Single monuments and protection areas around city centre (Tallinn City Council, 2014).....	24
Figure 11; Timeline of history of Linnahall.....	26
Figure 12; Buildings constructed for Moscow Olympic Games in 1980.....	27
Figure 13; Construction of Linnahall over the train road (which is no longer functioning) (http://architectuur.com/architecture/view_image/linnahall/618).....	28
Figure 14; The massive curtain art work of 'Human Life' located behind the stage	29
Figure15; Singing revolution and protest on Singing Festival Area (https://en.wikipedia.org/wiki/Tallinn)	29
Figure16; Saku Suurhall (Event Hall) near Rocca al Mare (https://en.wikipedia.org/sakusuurhall)	30
Figure17; Old City Harbour master plan proposal including Linnahall (www.portoftallinn.com)	32
Figure 18; Numbers about the existing conference facilities in Tallinn (Population and Social Statistics Department of Statistics Estonia, 2013)	44
Figure 19; List of annual events in Tallinn	48
Figure 20; Electronic metal door of auditorium opening scheme.....	50
Figure 21; Drawing images of Linnahall, source HGA Arhitektuur OÜ ,November 2015	52
Figure 22; Axonometric explosion of Linnahall (http://www.nimakhaksar.com/LIEX-MODERN-ART).....	53
Figure 23; Interior images of Linnahall (http://papercutsphoto.blogspot.com.ee/)	54
Figure 24; Several media channels investigated to profile users of Linnahall	58
Figure 25; A popular example of guerrilla urbanism by Banksy http://banksy.co.uk/	64
Figure 26; Flying grass carpet, an urban installation series started in Rotterdam, Nederlands http://www.flyinggrasscarpet.org/	65
Figure 27; Urban installation classification crated from paper Architectural Exhibition For Children And Youth (Ehlvest, K., Kagge C.E.2012)	65
Figure 28; Sense of INSIDE-OUT concept	69
Figure 29; Ground level plan (Appendix I)	71

Figure 30; Foyer level plan (Appendix II)	72
Figure 31; Sections A, B, C in order (Appendix III, IV, V)	72
Figure 32; Elevation drawings South, East-West, North in order (Appendix VI, VII, IIX).....	73
Figure 33; An exhibition hall is designed in main square with several art projects.....	74
Figure 34; Roman theatre (left) and Greek theatre according to Vitruvius (Neufert E.&P, 1970)	76
Figure 35; Principal western theatre form outline plans and chronology (Izenour G., 1977)	76
Figure36; Seating arrangement according to 'C Value', (http://preferred-seating.com/blog/stadium-bowl-design/)	77
Figure 37; Comparison of placing the installation, by keeping provocative meaning	77
Figure 38; Audience wood profile flooring	80
Figure 39; Seating details and dimensions with wood handrail system	80
Figure40; References for portable toilets, single cabin and container type (http://www.dainton.com)	82
Figure41;Poster of Disney's Beauty and the Beast musical. (http://www.beautyandthebeastontour.com).....	1.
Figure42;Description for steps of installation of scaffolding system (www.anadolukalip.com)	85
Figure 43; Required additional system elements; cantilever and joiner (www.anadolukalip.com).....	86
Figure 44; Dimensional constrains for the structural assembly proposal	86
Figure 45; Suggestion for structural layout, flooring carrying profiles added in figure below	87