

**Object: Tallinn, Patarei Sea Fortress. Battery of defence barrack and mortar.  
1829–1840.**

**National cultural monument, architectural monument**

**Registration number 8485, 8486**

**Contracting entity: A/S Restor**

**PATAREI SEA FORTRESS – PRISON  
HISTORICAL RESEARCH AND IDEA PROJECT OF HERITAGE  
CONSERVATION**

**Volume 5. Homework and restoration philosophy of the prison**

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### **UTOPIA AND PRISON. SECRET LANGUAGE OF SYMBOLS**

Patarei is a symbol which is one of the signs of Tallinn and one of the most powerful monuments in the stone and concrete. The fortress on the beach of the sea is not merely walls and roves or only a building together with its historical and architectural qualities. This is something much more important for the city inhabitants. Patarei is a prison and former sea fortress, sign of the sea standing empty now on Kalamaja beach which scares someone arriving from the centre with its incommunicative loneliness and with its fresh and frightening history. Patarei provokes emotions and memories. As a slide from thriller “Patarei”, it brings on scenes from near history, criminal and political misdemeanour, loyalty and violation of law. Patarei talks about prisoners and prison watchers, crimes and punishments, also about military utopias, symbolic of classicism and its dictate. Patarei is contradictory and complicated. It is largely undiscovered and not fully interpreted by city inhabitants. This is a place for future planning from wall to a wall. There have been ideas of shopping centre, museum, and sea research centre and art academy.

Patarei is standing empty today and it is defencelessly quiet around. On the linear axe from the past to the future there is a kind of gap formed that needs to be filled with answers to questions arising from it. Patarei waits for its destiny. One stage of history is finished and the new one is not yet started. When taking the scale of the city in account, Patarei is a remarkably great system. It is a structure with a couple of centuries old roots. Parameters from different periods are interwoven here starting from the technical conditions of the building up to the criteria of city construction, from the application up to the history, and from the culture up to the metaculture. The field of significance of Patarei is greater than the building itself. This is a very significant building with its language and message to be interpreted.

Patarei is an object with one of the most complicated structure in Tallinn. Apart from the tangible facts, there exists an immaterial field – semiosphere that relieves the building at the other side of the railway bed as mysteriously scaring. Who would not like to share the story of Patarei. It does emerge on the seashore as ghastly but

attractive... All is still fresh in this building. Row of memories evokes an imagination of misery of prisoners and sweat of soldiers, criminal chaos – communists and freedom fighters, political regime that recently left out country with its long and gloomy shadow hanging over the building ensemble turning into ruins.

Patarei is standing on the shore as a large closed monastery. It evokes new ideas and attracts more and more people to read its story. Those people arrive in front of closed gates in hot summer and get curious where the execution room here was. Patarei tests our senses. It elicits emotions like anger and regret. It puts a human to trial. Patarei is one of the most powerful historical memorials provided by heritage conservation areas today, and also exceptional for this reason. Patarei is a remarkable example of the sphere that has all features of a self-absorbed sphere.<sup>1</sup> Patarei was, is and will be an integral whole with a certain mental structure framed by axes of both time and space the nature of which is primarily a socio-cultural text with its proper visible and invisible values.

Apart from being a monument of style, architecture, geometry and history, Patarei is dominantly a sign of intangible heritage conservation. Patarei is a cryptogram, encoded text that amazes in its naturalness but still needs to be deciphered. With all its cruelty Patarei can be identified as one of the most powerful metaphors of malice and violence the Soviet era has left for Eastern Europe. It is simultaneously a guidepost to the better side of life the visitors feel after cooling down of the first surprise and that injects the idea of mercy to the so-called normal brain of the 21<sup>st</sup> century with its all open wounds. Patarei is a sign of necessity and possibility of mercy.

However, the architectural form of Patarei from the army engineers of the period of Alexander I with its features of military utopia is insufficient to realise its actual significance. In order to be able to interpret Patarei, one must not get confused by formal truths of architectural logic, and certainly not by the red line of the historic narrative. One must be guided by Patarei as a still unread document with an internal message which associates with the existential human nature and the reactive capacity of a human in borderline situations. Patarei is an open book. It is an exceptionally powerful and emotional sign of past years. To the same extent, it is still a closed text, closed books with covers (walls) that may not yet be comprehensible at the first reading.

In the broadest sense, Patarei is an encoded text, an architectural work that associates with external systems according to Umberto Eco<sup>2</sup>. It is associated with a cultural context with nodes and threads connecting the physical embodiment to a very broad information field by evoking a certain row of significances in us all together and in each one separately. What more there are signs of potential creators of the significances the richer is the heritage conservation. What more we can read the living content in the form, the richer we are. Patarei is a unique assemblage of memories, concatenations of events, nodes and threads of history, and continuity and interruptions in Europe nowadays. Patarei is waiting to be discovered and read through as a roll of papyrus from antique authors. This will hopefully happen before the memories are erased by the time and the buildings are turned into ruins which will be an obstacle at realising the small history apart from the great history. The small history form a part of the history that is not merely associated with victories but also with defeats and human's eternal endeavour to the freedom and eudaimonia.

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<sup>1</sup> Juri Lotman, *Semiosfäärist [About the Semiosphere]*, Tallinn 1999, p. 10.

<sup>2</sup> Umberto Eco, *Function and sign: Semiotics of Architecture – Rethinking architecture. A reader in Cultural Theory*. London and New York, p. 182. jj.

The present work about the idea project of heritage conservation is an idea of one person about the past and possible future of one of the greatest objects in Tallinn. This is a concept of the author that can have no ambition of solution to the problem as a whole (compound by heritage conservation, city construction, functional and construction problems, etc.) because of the limited resources. I have rather tried to start a discussion than to finish it, to highlight the historic and heritage conservation criteria, and to suggest possible solutions in realistic limits. This work is not a completed restoration or development project. It is rather focused on some aspects that are relevant in view of mental science that will contribute to particular solutions and warn against possible mistakes.



### **TIME AND SEMIOTIC FIELD OF ARCHITECTURE**

In the charter of NARA of 1994, one of the most magisterial documents of today's heritage conservation there are criteria elicited that design the mental potential of a memorial apart from the physical aspect. Those criteria enable to pay attention to the sources of information that comprehend spirituality and sensuous intuition, maintaining it and the traditional ritual values (chapter 12). As mentioned in the charter, our ability to understand the heritage, assessment of credibility and truthfulness of information sources that will assume the concentration on the context and broader cultural significance apart from the later created particular text (chapter 9).

So, the modern heritage theoretical concept is developed by the term of cultural diversity. This is an attitude that does not assume merely fixed truths, exposing them and studying by the judgement of each action of recognition from culture to culture and from time to time. "It is thus not possible to base judgements of values and authenticity within fixed criteria." (Chapter 11). Apart from the object of heritage (object or value being transmitted) there can be the subject of heritage (heir or bequeather) distinguished which refers to a fact that the term of the heritage (monument) can not be defined as object or subject centred but as a relation between two diametric opposite parties. As each object, also each person has his own story. For many people, the whole story together constitutes a history, a convention that will determine the internal nature of the national culture in conditions of the social agreement. We judge the history as a memory with its diverse creations and extensions instead of judging it as a narrative based on facts.

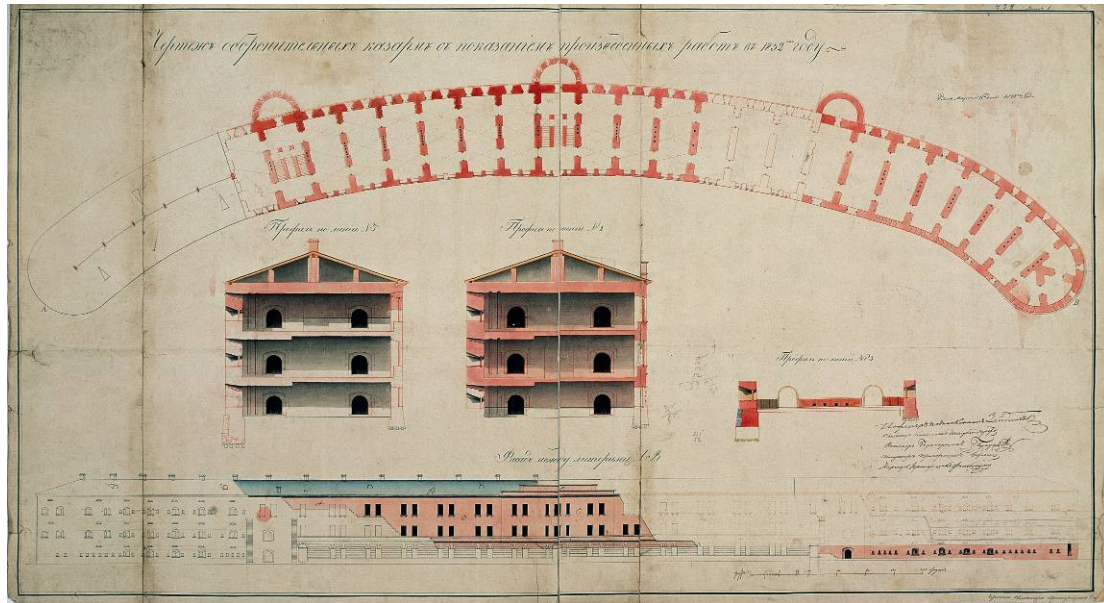
From the viewpoint of today's heritage conservation the monuments denote more than merely facts closed in time and space. The criterion of their values is not only a pack of written laws but rather the history as a process, a story that is always changed and transformed. To realise the story we need new comprehensions of the significance and quality. Patarei is not just a sign of the contradictory destiny of one country and its people but also an authentic document of the opposite parties of the human nature –

ideological dialogue of the good and evil, spirit and power, and darkness and light. Patarei is a value the time has given no final judgement yet. The form covering the internal layer of architecture contains a lot of open and ambivalent elements that may be vanished by hasty interpretation like mummies found a century ago in tombs in Egypt.

Patarei is an integral whole the time has carried to us in its natural shape with all its vagary and paradoxality. It is exceptionally rich and diverse as a sign of the time and changes in it. As we remove the wounds and splits we do not only remove the skin but we also damage the living flesh that is to be discovered in a shape of single facts forgotten in the spaces. Interpretation of Patarei takes a lot of time. As we remove the time, Patarei can quickly be transformed into a static model without fixed start and end, without certain era and fixed point where there are some single declarative circumstances but there is no cognition of the history as a process and a whole. Patarei is not merely a style, architecture or form. In case of Patarei, the history is not merely history, narrative or story fixed in annals but it is primarily an extremely dense field of significance. Insufficient attention to it may amount to the fact that the developer (architect, restorer) will have to face unexpected and excessive viewpoints.

From where can we take the time when there is no time when the decaying roves and the whole building gets filled with unhealthy mould? It is obvious that the owner of Patarei – the Republic of Estonia is primarily interested in what is the future of this building. This question was probably an impulse at ordering the present work.





## HERITAGE CONSERVATION AS PROCESS

Heritage conservation is a part of culture. Its principles are determined in the time and they are constantly transformed and changed. Henri Bergson declares that the existence is about changing, maturing of the changing and endless creation of the self<sup>3</sup>. Many main principles of modernistic heritage conservation seem unilateral if not erroneous in the framework of this point of view. For example, one of those modernistic principles to maintain the memorial in the authenticity of the material and form was specified in the charter of Venice of 1964. In the real time it means preventing the time from moving towards the future, setting heritage objects as a priority and fixing canonic texts on the basis of rules established by each national culture. The influence of Patarei is not limited to its particular frames. It includes a broader field that contains memories and political attitudes apart from physical characteristics, immaterial facts apart from the material substance that contribute to the architectural ambitions of the location and to the city construction position with its aura of the past and symbolic space.

Physical substance of Patarei does not need to be introduced much. Its form is protected in the normative language of legislation. Patarei as an architectural idea is a taboo for each city constructor. Apart from a specified and clear solution, Patarei needs to be interpreted in the framework of phenomenological approach which, apart from common expectations of the architect, assumes the interpretation of the field of significance which forms the primary and the most important level of the object. So, the question is not the architecture itself consisting of windows, doors and arches the heritage conservation and restorer are engaged in. The question is rather the life and its continuity. It is a way to insure the existence, it is accepting the facts changing in time and interpreting the past in the scenarios of the future.

The term and content of the postmodernist conservation heritage shall place Patarei in the central position of the space which is rich in significances and changing constantly in the time. Instead of museum racks, the assumption of interpretation shall be a requirement of the living environment that will transform the heritage conservation into a mean of carrying the message from the past to the future. Instead of a concept of heritage conservation as something immobile, stable and static inside or besides the

<sup>3</sup> Henri Bergson, *Loov Evolutsioon [Creative Evolution]*, Ilmamaa, Tallinn 2005, p. 25.

dynamic and fast life, Patarei must be considered as something mobile and developing. Instead of the concept of the empty space, we must consider the theories of the filled space. The language of Patarei is not only a morphological unit. It is also a language of stipulated metaphors and encoded messages in an unread text.

Patarei is not a common object. Its restoration puts our philosophic and ideological capacity on trial. We need a new key to open the closed gate of Patarei which is the heritage conservation that does not start or end, prohibit or order, but it listens and discusses, it participates in the change as an integral process. It is present when the past is discussed but also when the past is transformed into the judgement of the past and into the creation of the future. There the constant activity of the heritage conservation is not limited to registering of single details to be maintained or to measures necessary to maintain them (from conservation to restoration) but it intervenes in decisions starting from supplementary examination of the building until the definition of its application and the elaboration of its architectural model.

The topic of heritage conservation can never be completed in case of Patarei. It can not be left behind in order to save the developer from an uncomfortable and demanding topic. Suomenlinna, sister fortress of Patarei can be mentioned here as a comparison. It has been under the supervision of the heritage conservation for more than thirty years but barely more than halves of objectives have been realised until nowadays. The time has denoted constant changes in Suomenlinna. Those changes have denoted new and new decisions that have enabled this flagship of Finnish heritage conservation in the top of the objects under protection. Rush slowly. Do as little as possible today so that you save a chance for the future.





### **ABOUT THREE IDENTITIES AND TWO AUTHENTICITIES**

Patarei can not be considered as merely a story or a topic defined in the time. It is rather characterised by the history full of contradictions and changes of the identity. The first identity of Patarei was the sea fortress, an ensemble constructed at the order of Alexander I and after the projects of army engineers of Saint Petersburg (see volume 1 of this work). The sketches of the sea fortress discovered in the framework of this research give an idea of classicistic military utopias. Patarei fortress belongs to the same line layer the fortress of Kronstadt created for the protection of the Western gate of Russia and with Bomarsund in Åland (volume 3). The latter is a giant construction with an architecture inspired by ideologies of French Revolution and policy of Russian Tsar's state.

Military architecture with its aristocratic look speaks for itself. The dream emerges as the most grandiose object of the fortress architecture from the rest of the "dirty" context by its attractive silhouette and highlighted fantasies. All the rest should be considered as secondary when taking the image of Patarei in account. Take it or leave it, Patarei still has the second and the third identity. This is a prison that moved to the sea fortress because of liquidation of the arrest house in Toompea castle in 1919 (see volume 2). Patarei became a closed area, a new home for prisoners with both criminal and political background, for thieves, communists and freedom fighters that together constituted a new identity of the new community with its laws and regulations. Instead of the soldiers and convicts, the prisoners and their guards moved behind the white facades of Patarei.

The third period and identity started with the Soviet occupation. During the Second World War and especially in communist years after that, Patarei became a symbol of violence, a kind of house of malice, an antihuman and bloody penal institution with humiliated human dignities and tragic destinies. It was irrelevant whether persons imprisoned in Patarei were criminals or freedom fighters or martyrs. When Europe discussed more and more openly about human rights, Patarei denoted a severe

violation of principles of humanism. Patarei is an embodiment of misery and humiliation. This is a monument of frightening injustice and violence beyond all limits of being a human. Patarei is memorable in its history of Satanist effect. Its significance can be compared to the monuments of holocaust.

The second identity of Patarei consists of affirmation apart from negation, morally and ethically inappropriate elements hiding behind the classicist language of classicism, and destruction of utopia and creativity apart from utopia. So, tension is opposed to tension, darkness is opposed to the light and classicism is opposed to anticlassicism at the interpretation of Patarei which highlights the ugly beside the beautiful and aristocratic. Patarei seems to have two souls in the broadest sense. The first one is positive in its principle and it is based on the harmony of aesthetics and ethics (even in the key of military architecture), and the second one is completely negative. These two powers have attributed two different authenticities to Patarei. Those are two different and contradictory traces. Preferring one of them to another would mean destruction of the whole into details, insolence of the internal dignity of heritage conservation and placing the developer beyond clear boundaries of the cultural space.

In order to interpret Patarei it is necessary to comprehend its contradictory nature. It is necessary to be devoted to the topic of classicism, to dream of the never-never land and freedom in order to realise the tragic loss of being without holy and bright. This will complicate making decisions in future. The negative power with its significance must also be realised apart from the positive power. Not only nice and beautiful should be highlighted from the past by closing it into an enclave. One must also try to concentrate on the existence of sufferings caused by the evil. One must select the possibility and natural endeavour to freedom of the human from the inhuman memories and evil facts. Before the judgement it is necessary to understand. Being on the territory of Patarei for the third, fifth or eighth time, more bright notes appear from the shadow and a light appears in the end of a dark tunnel. Now when only a few years are passed from closing Patarei, we can not yet estimate it right, let alone drawing final conclusions of heritage conservation. It makes cautious.

The author estimates Patarei as a whole, a document of history as a whole where the vanishing of one utopia and identity elicited another identity, a cynical and decadent idea of unavoidable destruction of the utopia. The deepest depths of the philosophy get discovered in case of Patarei. It is a reflection of the human façade, internal scepticism, desperateness, existential pain and of all written by Albert Camus: "I did not die, new anger evoked in me the same day when I stood up on my feet... I hated those who are like me"<sup>4</sup> and by Martin Heidegger about the concept of a spirit with higher ambitions than common life which uncovers itself as an art work, i.e. so-called original conflict.<sup>5</sup> Patarei is also like a combat field, a split at the judgement of our philosophic concepts.

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<sup>4</sup> Albert Camus, *Ususalgaja ehk sassis mõistus – Pagendus ja kuningriik* [The Exile and the Kingdom]. Translated by: , Tallinn 2004, p. 188.

<sup>5</sup> Martin Heidegger, *Kunstiteose algupära* [The Origin of the Art Work], Ilmamaa, 2002, p. 61.



## CONSERVATION VERSUS RESTORATION

Necessity to preserve the „Patarei” obviously does not need any additional argumentation; while projecting its future a question arises not about to restore or not, but about how to restore. What methods should be chosen that they, according to general criterion of time and specific historical value in heritage protection, could permit revealing of intentional monument value in selective context?<sup>6</sup> The question of how and on what conditions the conservation of the object could give possibility for clearer exposure of its artistic value will inevitably lead to a discussion between artistic and environmental values, between restoration and conservation.

The first option would give a base for restoration of „Patarei” as a sea fortress, in which case the special measures should be devoted for this aim and the drawings from the archives would be of an essential help for exposing of „Patarei” as a historical military object. “Architecture is not an art of imitation, but human creative work; the forms and proportions already exist, the man’s task is to discover them. Style is an illustration of something ideal; just like in the nature the concrete conditions invoke formation of certain type of crystals, which in their turn are a basis for formation of mountains, so the human constructions serve for consolidation of some principles,” - wrote Eugene Viollet le Due, a founder of scientific heritage protection.<sup>7</sup> According to this theory a restorer takes upon himself a sacred right to decide not only upon the past of the memorial, but also upon its future.

The second method – conservation means a principal position to keep the “Patarei” in such form, which it has reached by present time, presuming preservation both of the integrity and of innumerable number of details. Finally it should provide exposition of

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<sup>6</sup> Alois Riegel, *Wesen und Entstehung des modernen Denkmalkultus. – Kunstwerk oder Denkmal?* Alois Riegls Schriften zur Denkmalpflege. Wien – Köln – Weimar, 1995, page 55.

<sup>7</sup> Eugene Violet-le-Duc, *Entetions sur l’architecture*, Tome 2, Paris, 1863, 112



ensemble, which has fallen outside the active historical phase, in all its peculiar nuances. The key words of conservative ethics, instead of style and aesthetics, are now content and structure, time and its footprints, whether they are expressed by fractures in the walls or by patina on their surface. According to the words of John Ruskin, "...the greatest value of the building consists not in its architecture, and even not in its stones and gold, but in the time which has born it and its signs – though they were devoted in silent pietism or totally come from satan."<sup>8</sup>

For conceptualizing of "Patarei" future the restoration ideology gives one direction, while the conservation ethics quite another. The first of them gives possibility to emphasize the metaphoric language of classicism, having formed the initial architectural message of the building, or authenticity, which is contained in the fact of "Patarei" existing as a fortress; the second, on the contrary, directs the main attention to the problems of "Patarei" as a prison, marking out an active influence of environmental approach, connected with its second authenticity. Which of two possible methods to prefer depends from the one part from the object and estimation of value of its past, and, from the other part - from the future scenario and the goals set by an owner (developer). In a real work restoration (including its extreme part - reconstruction) and conservation present a symbiosis, which as a repository of methodic skills inevitably belongs to a set of instruments of a specialist, dealing with every object.



#### **USING OF THE "PATAREI". POSSIBLE FUTURE SCENARIOS.**

"Patarei" is obviously the richer the more details we can detect in its authentic nature – would it be historically ideological, stylistic-aesthetical or facts-centered environmental approach. This is from the one part. From the other part, the premises

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<sup>8</sup> John Ruskin, *The Seven Lamps of Architecture*. London 1890, page 284.

for preserving and exposing of the “Patarei” past are being created by the decisions made in connection with its using. Not every function fits to available limits. Not every solution can help the values to continue in future. The “utilization value” presented by Alois Riegli gives more serious criterion, which should be taken into consideration in connection with related object. In the widest sense using of “Patarei” means a premise of its preservation, and its right using, which agrees with the described authenticity, lets out the inner potentials and enables this powerful Tallinn metaphor to arise from oblivion not only as a narrative, but in a full and colorful orchestra of many different stories and events.



## **THE FIRST STAGE**

The best using of “Patarei” today is its not using. It means that using should be of such kind, which possibly less damages the historical milieu, which has formed here. A little bit improvement, putting of traffic signs, opening of the doors and minimal lighting in the rooms will certainly be of benefit to the object. Already very urgently there are needed work on protection from rain, snow and wind - reparation of the roof, placing of gutters, glazing of windows. Such things should be done as elementary maintenance repair works, cleaning and maintenance of the territory, opening the view to the ensemble from the sea and vice versa through removal of temporary fences and silicate walls. Finding of appropriate proportion and tact between closed and opened parts of the ensemble is possibly one of the most urgent and at the same time one of the most complicated tasks, which a developer should take upon himself.

One of relatively simple ways to emphasize the significance of “Patarei” is planting of flowers and greenery at its most important knots and memorable places. Grass carpet covers wounds, bushes designate the ring spiral of history and fate, flowers ennoble

sufferings. Animate nature near the walls and chambers, presenting the cold structure and the negative sides of human nature, helps to underscore an essential from the undersigned's point of view idea - a theme of understanding and mercy. In the springtime the "Patarei" covered with green grass and blossoming spring plants would certainly offer a hope to a hopeless and a new life to the facts, the influence of which is now still oppressive.

"Patarei" needs a guide – a scheme and an introducing text, as a road sign and as a book. Without explanation and guidance it is difficult to understand the fortress and prison story. Probably "Patarei" needs" also something else – a monument or at least a memorial plate to the people, who spent here years and scores of years. "Patarei" offers a consideration-deserving alternative to an image on the theme of "Kalevipoeg" at the coast of Lindanisa, directing attention to the place and to its dramatic history. "Patarei" is a part of suffering history of Estonia, a place, impregnated with concentrate of injustice, the spiritual cleansing of which is not only possible, but even urgently necessary.

Exhibitions, concerts, festivals or other entertainments held there may certainly add some additional values to "Patarei". In its present existence "Patarei" fits as an indisputable field of activity for "underground" ideology, providing a background for a widely related to alternative culture dialectical question about freedom and its deficiency, for being human in its existential sense. Along with youth performances the "Patarei" would successfully give place also to serious musical events – strings concerts, piano duets – the emphatic ability of which to generate feeling would create necessary ground for perception of the spirit of this place and of its minor sounding. "Patarei" is a place for meditations. Reflection or poems evening in some summer twilight would awake new shoots in the soul.

A self-evident composing part of "Patarei" idea is the sea. Waves breaking on shore bring memories about those who started on a voyage and who are on the way back. To understand the presence of the sea it is necessary only to open the gates in the prison wall, to build a promenade road on the shore, to place lightning. In situation, when the city is closed towards the seashore, the "Patarei" due to its location provides a possibility. Partial removal of walls should be considered, while marking their former location by conserved fragments and the barriers, raising only some scores of centimeters above the earth (just for sitting). Some open late café would raise the spirits.





## SECOND STAGE

Starts the future scenario of the “Patarei” as a whole, including its elaboration and discussing. Although the object is today in the state’s possession, the state cannot decide alone, without questioning the specialists on the one part and the people on the other part. Every city-dweller has his own opinion. The further we push the phase of questioning the opinions, the larger is the possibility to escape “with a whole skin” instead of encountering surprises and negative attitude, which accompanies every new thing. It is much easier to actuate a well-prepared, discussed and disputed project, since the work made poorly and in a hurry (under pressure) would inevitably ask additional time and resources.

Regeneration of “Patarei” presumes elaboration of a functional scheme and further the development strategies on its base. For prognostication and determination of the “Patarei” future I believe that it would be right to form a corresponding COUNCIL, including those, who are competent in the fields of management, architecture and science. In development of the object it would be desirable to avoid ONE-SIDED AND MOMENTARY decisions, delaying a number of successive activities for a possibly long time, disputing over questions not after, but before.

The first attempts towards functional zoning of the objects the undersigned made in the course of a doctor and master seminar held by the Faculty of Cultural Heritage and Conservation of the Estonian Academy of Arts in November-December 2006. Although the results are far from final, I would still dare to suggest hereby some ideas, which would define the territory according to its main using regime and heritage protection approach.

- The part of gorz. The structure for mostly public use, the eastern part of which might be adopted as a museum, the central part as a lecture-hall and concert-

halls, the western part as studios in the city possession for visitors. The ground floor could offer possibilities for tourist services – including trading and restaurants opening to the seaside. Mostly conservation approach, for the service sector, within the frames of the existing substance, there are acceptable the reconstructive solutions.

- The part of lunette. The hotel. A unit in the private property; the income of its selling or rent could be used for maintenance of buildings remaining in possession of public sector. Mostly reconstructive approach, for some certain rooms the conservation is needed. The solution for the inner yard to be adjusted in accord with the cultural heritage requirements and the hotel needs.
- The outer room. Visited mostly publicly and without restrictions. In the interstitial room between the gorz and the lunette the walking room for prisoners should be preserved, the constructions improved, the chambers aesthetized for example by making there mini-gardens.
- The boiler plant. To be put into service as a concert-hall. To be reconstructed.
- The storehouse of silicate bricks. From the standpoints of classicism authenticity (aesthetics) and sights value this building is disturbing. To be demolished. In its place a unit-servicing parking place to be constructed.
- The officer's dwelling place of red bricks. To restore the façades. The inner rooms to be taken into service as "Patarei" administrative building.
- Mortar battery. To restore.

After elaboration of the initial task and principal development strategy the possibility will open for drawing up the concrete heritage conservation and restoration solution (s). It is possible to conduct an architectural contest - however already in advance it may be said that this will not bring the question to the end, but will give a start to an extensive reconstruction and restoration process, surely bringing along new tasks, incl. the necessity of additional investigations in engineer-constructional and concrete conservation fields. For all buildings it is needed to compile the special conditions and to make a detailed inventory, embracing the whole spatial structure. It may be followed by a restoration project, in which the concrete guidelines may be given concerning the nature of outer and inner architecture and the program of using and restoration of every structure unit. At the same time it is advisable to accomplish the heating, ventilation, canalization and other similar works as a complete set, embracing the whole ensemble in all its details.



### **THIRD STAGE. THE CONCRETE RESTORAATION WORKS.**

It is advisable to perform them gradually, avoiding such solutions, which may injure the authenticity of the object or its appearance as a whole. The solution elaborated in cooperation of humanitarian and technical parts of the heritage presumes for its realization that the object should be divided into zones according to the nature of the work and vocational specificity. Along with constructional solutions in the case of the “Patarei” project it is necessary, issuing from its specificity, to pay attention to a heritage conservation part, which probably will get its start from cooperation between architects, engineers and heritage conservators.

Construction in the case of “Patarei” is not only construction according to a given plan and project, but a number of high-professional steps made by “necessary temperature”, which substitute the object improvement in common sense as a single act by wise restoration as a process, with provision of necessary patient conscience and time. At the same time restoration of “Patarei” should not mean the closing of the object, for **EVEN CONSTRUCTION ITSELF MAY BRING PLEASURE**. Here and there working brigades of conservators (for example students) will certainly awake the interest. In the sense of restoration culture the “Patarei” is certainly a performance, which will offer possibilities to the city-dwellers and bring to Tallinn such people, who are interested to participate in comprehension of one of the last strong points of the Soviet regime.

For the period of restoration the “Patarei” may be considered a training ground, one of ideas of which is to give people a possibility to put their hands to the process, participating in it. Part of the “Patarei” rooms may be equipped as workshops. The main thing is that the “Patarei” may become such an object, which would lift the veil above hidden sides of construction, open this one of the most wonderful ensembles both to a developer and to a city-dweller and contribute into smoothening of in day or



two ripening conflict between those who decide and those concerning whom it is decided. The “Patarei” may become a testing stone for a democracy, if in this case there will be no attempts to prove the advantage of one solution before another, but preferences of different possibilities and methods born in an equal and, what is the main, opened discussion will be proceeded from.



## **DANGERS**

Yet recently the “Patarei” was a scene of an active life – of a beautiful one, as well as and mostly of an ugly one. Figuratively speaking, something happened between its walls every day. Today at the coast of “Patarei”, in its yards and inner rooms there reigns silence, things and facts are scattered anyhow, forming a difficultly fathomable structure in a phase of chaotic ruination, orientation in which is almost impossible, not speaking about fixing of a whole and its details. Part of the rooms are closed due to possible infection, in part of rooms there reigns an unbelievable *tohu va-bohu*, which for a moment gives an impression as if the local habitants have left suddenly, in a few minutes. On this background deserve the attention the “Patarei” today’s guards, who, like navigators on a mythical Treasure Island, open the locked gates of the death ship chambers.

In such a state the “Patarei” is undoubtedly interesting – controversial and emotional. The object deserves an attention even in present condition – before starting the projecting and restoration works, issuing from the “Patarei” general conception. And even more. By the opinion of the undersigned in the nearest 3-5 years the ensemble will go through the most interesting and adventurous phase of its history. The building, which until this time was closed and mystical, awaking in many an uncomfortable freakish feeling, will now be opened for curious people, deserving to take a place as a frank witness in a wider cultural memory and social conscious.

One of the first principles of heritage conservation of the 21-st century is its functioning for well-being of people. Without the people the empty walls don't have any sense. For a person could go out of the prison as a free being, it should be made opened to the light and improved. Additionally to the controversial symbolic meaning, the larger danger for the "Patarei" as a heritage conservation object is its technical condition. There are some experts (professor Urve Kallavus), who warn against entering into many of its rooms due to poisoning effect of mould, which within a longer period of influence may cause serious injuries to the men. It is obvious that neglecting of this problem will not assist the further comprehension of the "Patarei"'s past. Until we avoid thinking on solution, we simply delay taking the decisions.

The biggest technical problem of "Patarei" is water. The sea barrack was simply built on a wrong place, where, according to the plan, compiled in 1683 by Sweden military engineer Paul von Essen<sup>9</sup>, there were located deep dells (16 feet deep), which sometimes became filled with water and which were filled with ground only in connection with erection of present buildings in the beginning of the 19<sup>th</sup> century. The universal will of the Empire had to break the local opposition of the province. If we succeeded to built a whole city upon the bog, why then one building cannot stand with his feet in the sea! The real circumstances had to give way to the utopia of classicism. This way it was in Petersburg. But unfortunately not in Tallinn. Strength and probably also will were lacking here. The work was made in a hurry and without an inner conviction.

They failed to get rid from water and humidity. The history of using of the buildings is to a large degree a history of their heating. The archive charters testify about the tireless battle with humidity and springs. "Water perled along the foundation of lunette, caused formation of small ponds and the walls started to erode. Therefore in 1845 a number of gathering wells were dug between the lunette and the earth bank, from which a narrow but deep ditch was directed to the sea."<sup>10</sup> At the same time at the ceilings of the casemates and at the vault of embrasures there appeared damp spots, about which it was reported to the higher instances in Tallinn and in Riga. There came an order to heat more intensively, and also in summer, but this still did not improve the situation. In 1847 the damp spots could be observed again. Although in summer the fractures in walls were sealed up with clay, in the year 1850 on the vaults there appeared the drops of water. The battle with water continued from year to year and didn't end until today.

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<sup>9</sup> The Swedish Royal Military Archive in Stockholm, "Reval", carton XIV, Nr.6.

<sup>10</sup> The Estonian Historical Archive, F.79, nim.1, s-ü.557., 1.47 and 47 p.



## **CITY AT THE SEASHORE**

Tallinn is a seaside city and “Patarei” is one of its important signs. Connection with the sea is the thing, which is lacking in the city until today. Already for this single purpose the restoration of the former sea fortress and putting it into service is a question of top necessity. “Seeluft macht frei”, - so it was spoken in the medieval Tallinn. The free sea and the free spirit were the main requirements in the world of Hansa. Having devoted the large part of the writing to the barracks and the prison, in the end I would like to turn to the main values. But for the sea, it would have not been reasonable to spend millions for such big and purposeless building somewhere on the wasteland. Neither the tsarist regime, nor the soviet order deserve inspiring monumentalization. However the sunrise and sunset on the Gulf of Finland are worth notice.

The sea and connection with the sea are obviously the main things, which we should consider in the case of “Patarei” and many other objects, connected with it visually or through logistics. “In the course of years after regaining independence the possibilities and the pressure of the society to put the seashore areas into the public use have essentially broadened”, - is stated in the “General planning of Tallinn seashore areas”, where there is also made a proposal for erection of a shore path – a coastal promenade.<sup>11</sup> A walking path from the Linnahall (City Hall) to airplane hangar could offer to many a possibility to delight water, city and birds. The circadian lighting is on of the first wishes, which could attract city-dwellers to the seashore. Other things are dreams.

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<sup>11</sup> General planning of the area between Paljassaare and Russalka. Compiled by Kaur Lass, Marje Mutso etc. Tallinn 2003.



Although I am not a city planner, still I see that one of essential problems of Tallinn development is connection with natural and historical environment. The Kalamaja buildings on the new city planning development scheme stand separate from the sea; the Old Town is cut from its natural background – from harbors and from cultural zone – by highways and traffic nodes, which are obviously necessary, but could be – as it is used to be in Europe – brought to the lower floor, bearing the function of customer's cellars and providing quick access to thriving economy. The only genuine master of the town – a man – would win additional air and opened perspectives and gain possibility - even be it only in thoughts – to rush “barefoot” to hayfields and kitchen-gardens, to wander in parks, to delight birds singing and nature talking.

The “Patarei” is an appropriate place to meditate once more over freedom and chains. Even the best logistically considered space is first of all still a space, organized according to certain logics. Even the best development program, which maximally takes into account our realized needs, does not bring back free subconscious urging of the spirit, which is peculiar not to a closed space created under influence of analytical and evaluative conscious, but to a free and poetic space<sup>12</sup> - to the one, which according to Gaston Bachelard is, additionally to discourse historical truth, full of poetic words, metaphors, myths, spiritual and physical footprints of that which has sometimes been. “Patarei” is a controversial place – from the one part a closed monastery of the soul, prison and refuge, from the other part – a vast blue sky above it. Sea is a part of “Patarei” – an infinite and endless ocean that from eternity throws upon its coast still new dreams. The waves smashing at the coast of “Patarei” flow back to the great sea melting together water and ideas and causing still new waves. “Patarei” is a monument amidst changing time and people. At the coast of “Patarei” a person measures his ability and conditions for being human. “Patarei” is a sacred and symbolic place. However not like Giza pyramids, but rather like some large cities, which may change, remaining still the same by their nature.

Close to visible and tangible things the “Patarei” value is in unseen, about which talks Italo Calvino: “...for if the town awakes yearnings in you only for the purpose that you would suppress them in your soul, then finally you will have nothing more to do than to live together with those yearnings.”<sup>13</sup> And Vilen Künnapu adds to this: “The reality is just as if it exists ... but it is still lacking. The created images draw up in accurate line, they form over-complicated chess combinations ...of absurd born from controversial feelings there forms some new truth and it could be more true than the visible truth.”<sup>14</sup> “Patarei” is like a rusty marine mine, which waits somewhere in the sea until someone finds it, or like an iceberg, non-melted and still not properly discovered, which drifting in the open sea is beautiful in its bright whiteness, but frightening due to enormous strength hidden in its underwater part. Especially if we think about how apparently harmful primordial force have sunk so many good ships.

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<sup>12</sup> Gaston Bachelard, *The Poetics of Space*, Vagabund 1999.

<sup>13</sup> Italo Calvino, *Unseen towns*, Torino 1972.

<sup>14</sup> Vilen Künnapu Afterword to Italo Calvino book “Nähtamatud linnad”, Tallinn 1994.