



TALLINN

**RESULTS OF THE ARCHITECTURAL
COMPETITION FOR THE NEW
ADMINISTRATIVE BUILDING OF THE
TALLINN CITY GOVERNMENT**

JURY REPORT

TALLINN 2009

OBJECTIVE OF THE ARCHITECTURAL COMPETITION



The objective of the architectural competition is to obtain the best architectural and urban space solution for the state of the art complex of facilities for the structural units of Tallinn City Government and Tallinn City Council.

The structure of Tallinn City Government and Tallinn City Council is currently divided between 11 facilities and it makes the functionality of Tallinn City Government as an integral organization difficult.

The objective of a new complex of facilities is to strengthen the connection between the citizens and officials of the city and change the whole service package provided by the structural units of the city government easily available for the citizens. The new complex helps also to economize the administration costs of administering Tallinn, to strengthen the mutual relations of the officials and to favour exchange of information with the help of well organized room solutions.

By organising the international architectural competition, the city government endeavoured to ensure that the future administrative building be attractive as well as suited to the surrounding urban space by including as many qualified professionals as possible in designing the building that will be important to the city both as a symbol and a part of the urban landscape.

THE WORK OF THE JURY



In September 2008, the Tallinn City Government and the Union of Estonian Architects announced the two-stage ideas competition with pre-qualification for the new administrative building of the Tallinn City Government.

81 architectural companies and architects registered for the first stage of the architectural competition, 79 of whom were approved by the qualification committee as they met the requirements set for the competition.

47 of the qualified participants submitted their design solutions by the end of January 2009. The anonymous design solutions were judged by an international jury, which chose 9 of the best entries for the second stage of the competition and gave the authors of those design solutions the opportunity to further develop their creations. The organisers of the competition also ordered expert opinions, analyzing the designs chosen for the second stage of the competition, from the standpoint of heritage conservation and energy solutions.

The design solutions that were included in the second stage of the competition had the following pseudonyms: **KAIR, KILU (2), KODA, MERI PARK, RAHVA HÄÄL, TA TULI MEREST, TRIPSTRAPSTRULL, THE PUBLIC VILLAGE, and ZEBRA.**

The participants of the second stage of the competition submitted their final entries by 15 May and the jury convened on 3 and 4 June to choose the top three designs. The jury went through a long and thorough analysis process before choosing the winning entry but ultimately came to a unanimous decision regarding the best design.

The international jury included the following members:



Chairman: **Taavi Aas**, Deputy Mayor, Tallinn City Government
Members: **Endrik Mänd**, Architect in Chief, Tallinn City Government
Viljar Meister, Administrative Director, Tallinn City Government
Janis Dripe, Architect in Chief, Riga City Government
Tarald Lundevall, Architect, Snohetta, Norway
Peter Wilson, Architect, BOLLES+WILSON GmbH&Co.KG
Martin Aunin, Architect, Union of Estonian Architects
Tiit Trummal, Architect, Union of Estonian Architects
Kalle Komissarov, Architect, Union of Estonian Architects
Back-up member: **Andres Levald**, Architect, Union of Estonian Architects
Secretary: **Pille Epner**, Project manager, Union of Estonian Architects

The jury decided to award the prizes to the following entries:

FIRST PRIZE (500,000 EEK) to the entry THE PUBLIC VILLAGE

SECOND PRIZE (300,000 EEK) to the entry RAHVA HÄÄL

THIRD PRIZE (200,000 EEK) to the entry KODA

An incentive prize of 150,000 EEK was awarded to all participants of the second stage of the competition.

Urban context and architecture

The new city government building will have an area of 35,000 m² and will be built at Põhja Blvd 33 in the Northern Tallinn City District, in the immediate area of influence of the Old Town and the Port of Tallinn.

The planned area will remain in the protected zone of the buildings of the Cultural Cauldron and the protected zone of the City Hall, declared as an architectural monument by the regulation of the Minister of Culture, forming at the same time a part of Kalamaja built-up area of cultural and environmental value.

The new administration building of Tallinn City Government will become a vital identity creator of the area and the accelerator of the development of urban construction.

The jury considered the following aspects of the design solutions important with respect to urban planning and architecture:

- The building should help establishing a better connection between the seaside and the city centre and Old Town, taking into account the movement of pedestrians and light traffic.
- The project should create an open relationship between the new building complex and the nearby architectural monuments with strong characters, while also maintaining the visibility of the architectural monuments.
- The new administrative building should be easy accessible, spacious and well-lit, functional, eco-friendly, and should constitute a comfortable and safe environment.
- The new administrative building should signal an open, democratic and welcoming relationship between the public and the city administration.
- The design solution should be guided by principles of sustainable development. It should also fulfil the function of promoting environmental awareness and educate people, by demonstrating efficient energy saving solutions to the citizens.

JURY'S COMMENT ON THE WINNING ENTRY "THE PUBLIC VILLAGE"



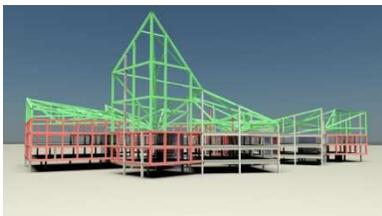
The jury's decision to award this entry the first place in the competition was unanimous. The solution submitted for the second stage of the competition has paid careful attention to the jury's first round comments, making significant improvements, both conceptual and organisational. The jury would like to thank the authors of the entry for their thorough work resulting in an original and appropriate design solution for Tallinn. When realized this building will grace the city.



Work process



In the case of a two-stage public architectural competition, the opinions of the jury and the comments of the future users are very important since they represent an opportunity to engage in discussions within the process, while not directly interfering with it. The fact that the authors of the design solution had taken the jury's comments into account when preparing their entry for the second stage of the competition and had thoroughly developed the entry convinced the jury that they were dealing with a very professional team that could have a productive dialogue with their client. This is extremely important due to the fact that the object of the competition is a building that will be representative of the city and will receive a great deal of public attention. As a result, the work process must be as transparent, dynamic, and democratic as possible and must take into consideration the interest of many different parties. This object will largely determine the people's opinion of the structure and image of the city government. Since the current solution basically proposes a new structure for the city government, it is likely that alterations will be made to the design in the course of the future stages of the design process. For example, some changes will have to be made in the elaboration of the room plan. In this light, the jury had a positive opinion of the conceptual simplicity of the solution – its organizational diagram that allows for relatively major changes without endangering the essential idea of the building.



Room solution



13 building units may be too many – the number of units could be decreased within the conceptual design’s framework. This would make the building more compact and economical. Although the idea of linking the sections of the building with the departments was clever, the structure of the city government may change in the years to come and this formal concept can become too limiting for the organization in the future.

The connections between the units are minimal but clear. The net like plan layout offers well balanced ratio of floor space and open ‘green’ light wells and creates good potential for flexible networking between the units. The jury was also fascinated by the design solution’s capacity to accommodate additional floor space.



Form



Compared to the first stage, the geometry of intersections between the building volumes has been simplified, resulting in a smaller number of accidental architectural joints requiring precise detailing. The facades of the building are creative and form a recognizable dynamic and characteristic visual figure, that conveys its message effectively in all directions around the building, thus leaving the maximum of choices for further development of the surrounding area

The fact that the design solution proposes an extension of the building's geometries for nearby areas is positive and indicates that the building has the capacity to relate actively to its surroundings. The existing rows of oaks on the north side of the building will need to be absorbed into this scheme. The relationship with the Cultural Cauldron in the site plan should be further elaborated in accordance with the actual plans for reconstruction of the complex.



Symbolic aspect



The winning entry offers an open, democratic and playful solution both in terms of the building's external form and interior structure and thus matches the goals set by the city government and the desired image. The new administrative building of the city government boldly engages in a dialogue with the architectural history of Tallinn and its Old Town. The solution also has a feel for the scale and proportions of the competition area. The location between the City Hall and the Culture Cauldron makes for a very demanding set of interrelations, this project is the final piece of the puzzle. The choice of the jury is an affirmation that these strong objects are best complemented by an expressive building that actively ties together its surroundings in all directions.



JURY'S COMMENT ON THE SECOND PLACE ENTRY "RAHVA HÄÄL"



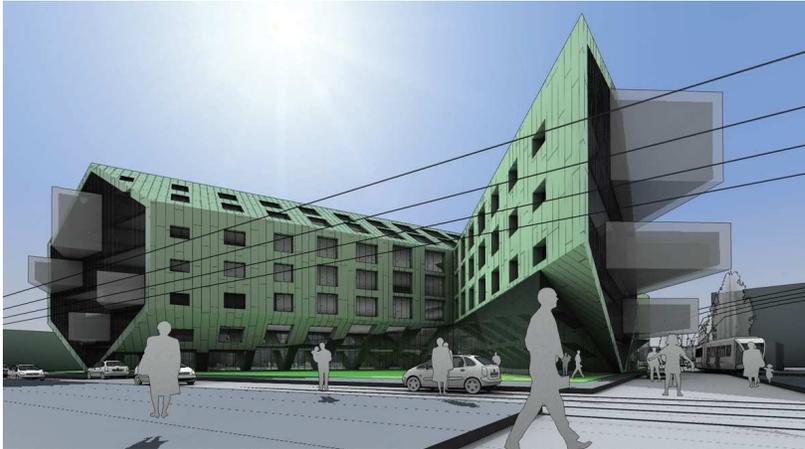
The RAHVA HÄÄL project was much appreciated by the jury for its clear articulation of the public interfacing 'head' and back of house 'body'. There was much discussion as to the significance of this seen and unseen aspect as an appropriate image of local government. The elevated 'head' with council chambers above and a grand scale, dramatic and roofed public space below gives priority to the city-facing side and an importance to the neighbouring Cultural Cauldron entrance.

The city's ambition to open and expand in the direction of the sea raised some doubts about the downplayed 'rear end'. The clear and efficient linear organisation of government departments as four parallel fingers oriented to internal garden atriums provides a generous and expansive internal administration world.

The utilisation and integration of the diagonal street between the head and body of the building allows for well functioning internal circulation as well as efficient logistic and parking at ground level. The generous and transparent entrance hall leading to public consultation zones, up to the governmental deck and back to the office zones, is a major asset of the design.

The overall size of this project and somewhat long circulation routes were much discussed, as was the efficient almost industrial imagery. Ultimately the jury was convinced by the modernist clarity of the composition and the professional development between the first and second competition phase. For this reason RAHVA HÄÄL was awarded 2nd prize.

JURY'S COMMENT ON THE THIRD PLACE ENTRY "KODA"



The KODA project presented a dramatic building form that was both familiar, as a recognisable house typology, and radically unfamiliar in its self-mirroring and informal composition as four arms.

The iconography of this sculptural object was much discussed by the jury in its search for an appropriate image for government.

The careful placement of the KODA project responds well to the surrounding context, framing appropriately scaled spaces, one of which announces the entrance to the Cultural Cauldron.

The sliced ends of each of the four arms address equally the four axial approaches, a unifying element in the overall context. The development of these end facades, a presentation of the functions of government to the outside world as well as the highly efficient internal organisation presented a strong evolution between the first and second competition stages.

The coherence, efficiency and originality of the scheme brought it to the final round where the jury unanimously chose it for 3rd prize.

JURY'S COMMENTS ON THE REST OF THE ENTRIES INCLUDED IN THE SECOND STAGE OF THE COMPETITION

KAIR

Urban construction context

According to KAIR authors' concept, the new building of the Tallinn City Council, creates an interactive dialogue with the surrounding cityscape – authors have proposed new transport arrangements in front of the building (a roundabout with the lowered centre) and a transport-free, vast public open space forming two interconnected squares. Town Hall Square has become more open, including in the ensemble the existing Linnahall and Tallink buildings, and Culture Square appears more intimate, creating the new urban space together with the historic power station.

The principal pedestrian flows from the new city centre (Rotermann quarter) and from Tallinn's old town are also clearly defined, intersecting Põhja Blvd. The new building of the City Council respects both these directions with its massing and two main entrances leading to a single, spacious entrance hall.

Logical solutions are proposed for transport flows, ensuring access to parking lots and service areas without crossing the main public spaces. Temporary parking and access for council officials is organised from Sadama Str, which also does not interfere with pedestrian flows.

Overall the authors have precisely observed competition requirements, creating an interesting projection of the building towards Sadama Str, which is conceptually justified and is one of the expressive accents.

In the current stage of development it seems insufficient to represent the main public function of Tallinn City – city administration.

The proposal does not include authors' suggestions for the area in front of the prospective building of the City Council next to the historic port or for the entire silhouette of the built-up area along the coastline.

Composition and functionality of the volume

The structure is explicitly divided into two building masses – the smaller is facing the historic complex of power station and the larger is facing Linnahall and Tallink buildings. There is actually no reason for such a strict division that also defies functional logic. The Tallinn City Council is not a two-chamber parliament or any other type of institution combining separate functions.

If arrangement of building masses around the planned Culture Square creates a well-balanced and proportional space, then the long, strictly linear building with invariable height towards the new Town Hall Square implies indifference interrupted only by the main entrance and three glazed façade projections.

Overall the planning is sufficiently detailed and professional, yet the already mentioned division into two volumes and the exaggeratedly long main building only disturb the functional link among various structures of the council.

In Northern European conditions, there is no strong aesthetic and functional ground for using a façade shell which obscures sunlight and interferes with the visual contact – a structure disconnected from the main façade in the largest part of the façade. Positive is authors' attempt to reproduce the shape of the historic chimney top in the silhouette of the new building of the City Council.

2nd stage of the Competition

During the period between the competition's first part in April 2009 and the repeated evaluation of nine finalists in the beginning of June 2009, the authors of the project have not introduced substantial corrections in the principles of the planning or the architectonic solutions of the building.

This approach is completely understandable and justifiable, because the offer was convincing enough to be nominated for the final.

Nevertheless, this approach has not offered any new impulses / trends, references for the development of the project in the direction of a better image, planning or constructive logic. Different professional objections, notes and questions influence the final evaluation.

KILU (2)

The competition entry KILU creates a new, massive silhouette on the background of the surrounding city and its volume and height provide a robust urban landscape alternative to the conventional solutions that adhere to the height limits. The extremely slim vertical slab emerging from the greenery planted at its base creates a striking image when viewed from the north and the south. However, as we see from the perspective analyses added for the second stage of the competition, the addition of a horizontal volume of such dimensions in a zone located next to the protected silhouette of the Old Town of Tallinn in views from the east-west axis still remains problematic in terms of heritage conservation. From the standpoint of heritage conservation, there also remains the problem of the design severing the visual connection between the City Hall and the Culture Cauldron.

Despite the fact that the solutions for the building's entrance node and entrance halls as well as the most important meeting rooms, the secondary rooms and lobbies have been developed further in the 2nd stage entry, the overall plan remains less convincing and motivated than those of the other entries included in the final stage. The jury decided that the development of the entry in the 2nd stage was less impressive in general than that of the award-winning entries.

A positive aspect of the design is the lower part of the building with its landscaped exterior design and the various uses deriving from it in relation to the promenade leading to the sea. The possibility of connecting the rooftop terrain of the lower part of the building with the square in front of the City Hall through a passage under the higher part of the building was also considered interesting by the jury.

The main weakness of the entry in the 2nd stage of the competition remained the unsatisfactory solution of the problems related to integrating the general service spaces that require public access and the working spaces of the city government into a single organism that operates well logistically and functionally. The total visual dominance of the building's vertical working space unit over the unit containing the democratic functions of the city government can also be considered a weakness of the composition of volumes in the design solution.

The extremely expansive solution of the building's vertical office unit would also require excessive energy consumption resulting from the heating and cooling of the building, which would only partially be compensated by the western façade's vertical greenery system that shows interesting architectural potential.

Another shortcoming identified by the jury was the unconvincing presentation of the construction scheme of the high-rise part of the building in the graphic component of the entry.

MERI PARK

Urban Context

The accentuated connection between the Council Building and the coastal area (Kalasadam) is the main conceptual idea and value of this project, as well as the idea of the building which dominates the Tallinn skyline as seen from the sea.

The transformed coastal line of the historic fishing port, a deliberately established relationship between the building and the water area as well as a close dialogue between architectural expression of different periods (the new building of the City Council and preservable buildings of the future Culture Centre) are the ideas with large potential for their implementation.

The building divides the site into two squares. The square facing the Culture Centre is planned as a multi-functional public open space, while the area between the new Council Building and Linnahall and Tallink office buildings will untraditionally function as a traditional Town Hall Square. The authors have envisaged that the Council Building will communicate with the public through a huge informative screen which constitutes the concept for the entrance façade.

The transport solution is not convincing, since it physically separates the Culture Centre from the building of the City Council as well as intersects the Council Building (the authors admit that the transport may be tunnelled).

The compactness of the building is underlined as a value providing a more spacious, publicly accessible open space, but in such a case the newly acquired space also needs a convincing functional programme and architectural solution.

Composition and Functionality of the Volume

The massing of the building reflects expressiveness of its silhouette creating two imposing facades (towards the seacoast with the planned promenade and towards the historic part of Tallinn and a multifunctional square) and an attractive roofscape. The expressiveness of the façade facing the forecourt of the Council Building (also of the façade of the main entrance) is not achieved with traditional architectural methods but rather with the presence of information technologies.

The layout of the building is schematic and only outlines the prospective functions. Although the applied principle that archives, communications and auxiliary rooms are located in the centre of the building while offices are arranged around is reasonable.

The expansive open interior spaces and the planned separation with water curtains is complicated and disputable.

In the particular climatic conditions, active use and greening of roof terraces should be carefully considered. Though these suggestions fit within the overall concept of the building and increase its expressiveness.

Conceptually the project stands out among others and as such it attracted jury's attention, yet the level of its elaboration (planning, constructions, functional links) are insufficiently detailed for evaluation.

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Different professional objections, notes and questions influences the final evaluation.

TA TULI MEREST

Concept

The building sits neatly on the site, with a relaxed distance to the Linnahall, and helps defining the public plaza on the eastern side. The building is composed of a series of orthogonal „boxes“, arranged on each side of a courtyard in the north/south axis, and divided by east/west oriented light-wells. The conceptual approach is to establish a varied „village“, - within clearly positioned outer walls. The concept offers a friendly, yet formal building.

Form

The building is well dimensioned, with nice proportions. In the southern end the building gets higher, and opens up in a welcoming gesture. The rised tower with public cafe grows naturally from the basis, and seems to be an acceptable solution, giving a sense of importance and authority to the general calmness of the composition.

Functionality

The plans are solved properly, and the general organisation of the interiors allows for changes in the planning period to come. The main entrance from the plaza in the eastern facade is not inviting, and it should be considered to develop a better entrance in the open southern facade. The east/west oriented light-wells that intersects the building seems too narrow to give sufficient light to the interior, and should be reconsidered.

Urban aspects

The building seems to fit neatly into the regulated „envelope“. The outer facades are schematic, but they seem to close the building too much, not at least on the ground floor. It should be considered to open up these facades more, not at least towards the cultural areas west of the building, in order to activate the public outdoor areas. The huge archive, located to the western facade, reduces the quality of the neighbouring urban space.

Structure, materials

The drawings show a clear and realistic building structure, with clarified modules. The model shows a beautiful, but so far schematic assembly of white facades and roofs, green terraces and glazed spines. A realistic development of the technical solutions for walls and roofs should keep this clarity in mind,- but at the same time open up the building more to the surroundings.

Expert opinion concerning energy conservation

Because of the excessive subdivision of the volumes the building has large exterior surfaces. With regard to sustainability matters this might be problematic, and should be considered in the further development of the project.

Competition, 2nd stage. Additional comments from the jury

The jury has evaluated the 2nd stage version of TA TULI MEREST. In the jury's critic on 1st stage level some important points were focused:

- Main entrances: it is established a new entrance from south, but this seems to narrow and humble. On the eastern facade the entrance are more articulated, but still does not give a real welcoming gesture.
- Open up facades on ground floor: this important aspect is not followed up in the 2nd stage entry. The building still seems much to closed towards the surroundings, both to the west and east.
- Archive: the huge archive still blocks for functional linking to the cultural institutions on the western side of the building.

- Plans, courtyards, lightwells: some minor improvements have been introduced, by widening the lightwells. Further documentation of the functional and technical possibilities still lacks.

Although some improvements have been introduced, the project still seems schematic. Compared to other projects the 2nd stage efforts have not helped the project substantially further.

TRIPSTRAPSTRULL

The entry is a powerful entirety with a clear character, both in terms of its conceptual and volume solution as well as the choice of materials and architectural style. The building is memorable and differs from the other entries in the second stage of the competition in terms of its reserved and dignified geometry and dark colour. The design is professional and gives an impression of completeness. However, the jury thought that little attention had been paid to the aspects related to urban space, the building's connections with its environment, and the designing of adjoining areas. The building is closed visually from the ground level, especially when approached from the square in front of the Linnahall and from the direction of the Culture Cauldron, and should have more contact with the surrounding pedestrian zones. The separation from the surrounding areas is emphasized by the location of the archive on the first four floors of the building's southeast corner – the most attractive public zone. A café with a terrace opening to the north and the main entrance oriented directly towards the Old Town do not seem the most logical or adequate solutions in this context. The traffic scheme of the design solution had been altered since the first stage of the competition and, along with the entrances to the underground parking lot, significantly improve the quality of the surrounding pedestrian area in addition to creating a comfortable link to the Culture Cauldron. Regrettably, this change was one of the few in the design that were commented on positively by the jury in the second stage of the competition.

It is good that the building can be traversed from all directions and that access and façade surfaces are provided to public functions on the ground floor (service hall, café, gallery) from every compass point. The jury remained sceptical about the passage as a part of external space, however, due to its windiness and lack of natural light.

The building's composition with its central atrium and galleries allows for the functional and flexible division of various departments and office spaces and is conducive to logistics inside the building. The separation of public and office areas is clear and has been executed successfully and the same applies to office areas comprising open areas and areas divided into office rooms. The availability of enough natural light in workplaces seems to be problematic, especially if further developments of the project should necessitate the division of the story-wide open offices and departments that are also two stories high into smaller sections with partitions. The addition of a few windows for the second stage of the competition did not seem convincing to the jury in this regard.

The building more or less fits within the limits of the "envelope" specified in the initial conditions and takes into account the height limits. However, the building's rooftop terrain does not contribute much to the views of the silhouette of the Old Town from surrounding architectural monuments, for example from the roof of the Linnahall.

The flexible system of incisions of different proportions and inner courtyards is successful and necessary, especially if we consider the closed, introspective nature of the building complex. The jury also had a positive opinion of the addition of plenty of indoor greenery in the central atrium.

ZEBRA

Concept and form

The administration building is intended to be a practical service-centre to the public, and also a valuable symbol of an efficient society. All functions are contained within a unified, sculptural form. This form clearly derives from a basic box, but by opening up for a central courtyard, and introducing minor shifts in height and facade geometry, an interesting form is established. The „sculpture“ is wrapped into a zebra-striped skin,- consequently on all building surfaces

Functionality

It is established wide floor areas, intersected by a zig-zaging communication system, allowing for various organisations of the working spaces. The central

courtyard will probably function well, but the photographic design in the drawings fails to give a professional documentation of the spatial qualities and functional solutions. The main entrance is unclear, but it should be considered to establish public entrance in the southern end of the courtyard. The kitchen in the south-west corner of the ground floor would be better located in the northern end of the cafeteria, in order to open up the building towards the surroundings.

Urban aspects

The building meets the dimensions of the regulated „envelope“ in a nice way, and probably will function neatly in the sensitive historic neighbourhood. The building has a strong, self-reliant outer form. This gives identity and authority to the building in a grand urban context, but seems to some extent to neglect the neighbouring urban spaces – the public plaza east of the building, and the cultural area to the west. It should be considered to open up and activate the building, not at least on the ground floor.

Structure, materials

The basic structural modules derive from the logics of the underground car-parking areas. These column-positions are used consequently all the way up, helping a clear organisational pattern. The facades remain column-free, resting on cantilevered floor-slabs. This solution gives freedom to facade geometry and technical construction.

Due to the overall building form and construction an acceptable level of sustainability should be possible to achieve, but the technical solutions should in general be elaborated further and clearly documented. The zebra-stripe-concept seems overemphasized. These stripes should be dimensioned more according to actual needs for sun-shading and lighting qualities in the interior. The black granite and white glass could give a unnecessary sincerity to the building, other (stone) material should also be considered. The narrow stripes on the roof will raise problems related to maintenance, and of technical and economical nature. Wider stripes and other technical solutions should be considered here.

Expert comments concerning energy conservation:

The building form concept and the proposed technical solutions are promising when it comes to sustainability matters.

Competition, 2nd stage. Additional comments from the jury

The jury has evaluated the 2nd stage version of ZEBRA. In the jury's critic on 1st stage level some important points were focused:

- Central courtyard: the graphic presentation of this vital room has been improved, but the project material still does not give a real documentation of the use and possibilities of this room.
- Relations to the neighbouring areas: no improvements have been introduced to open up the building towards Linnahall or the Cultural Cauldron. The jury thinks this is necessary, not at least on ground floor level.
- The technical solutions for "stripes" on the roof are developed further in a positive way. The outer walls – and the walls in the central courtyard – still seem schematic, and not articulated according to differing light-conditions and functional needs.
- Sincerity: the 2nd stage entry has not introduced any discussion or attempts related to "soften" colours and ambience.

Although some improvements have been introduced, not at least for technical solutions related to sustainability, the project still seems schematic, and to "closed in itself". Compared to other projects the 2nd stage efforts have not helped the project substantially further.

JURY'S COMMENTS ON THE ENTRIES THAT DID NOT PROGRESS TO THE SECOND STAGE OF THE COMPETITION

AGORA

This is the only design solution that envisages the demolition of the Ice Stadium, but does not offer any new value in its place. The architectural language of the design is very chatty and overamplified, there are too many repetitions. The result is too fragmented and complicated.

AKEN MERELE

Strong postulate, clearly unrealizable. Fresh and figurative, but completely impractical. Would function better as an Expo pavilion than a building intended for everyday use; unsuitable.

BRIGHT LIGHT

A design solution with a frighteningly clear and strong concept, the design provides precise technical solutions and instructions for the construction of the façade. Too concentrated on its own innate rules and inconsiderate of the surrounding context. The building also exceeds the height limit.

CLIFF

Two separate buildings is not a justified solution. The entrance is incomprehensibly located and is not connected well with the building. Very deep office floors that do not have enough access to natural light. The public space on the ground floor is very low-lying and dark.

CORE

The general impression is too introverted and mystical; closed to the city. The tunnel entrance is too claustrophobic, the windows are very small, the façade is too foreign. The ground plans and incisions are occasionally good.

CREDO

A Brutalist approach – incomprehensible stacking of forms that does not correspond to the ground plan. The architecture is reminiscent of a villa, but the building should be 10 times smaller – out of proportion and not suited to the surrounding urban landscape. Is not communicative enough; the entrances are very difficult to find.

CUMULUS

The strong sculptural nature of the design necessitates a clear structure, but the plans are very formal and artificial – the form does not derive from an innate logic. The glass roof is a very expensive and complicated solution. Does not fit the urban context – the building is closed to the city.

DOUBLE SOUL

Two very different façade concepts that the authors have not managed to tie together. The building has a somewhat too closed appearance, although the general form and the ground plans are not bad. The atrium is reminiscent of a shopping mall.

EEDEN

The building is generally likable in its dimensions and elegant in its form, but it is not functional and its structure does not lend itself to easy reorganization. There is much more open space than useful space.

E-STONE

The opening and closing façade is an interesting solution, but the constantly moving outdoor mechanism cannot be implemented in the Estonian climate. The design puts too much of an emphasis on the façade. The access of light to the inside of the building is problematic, the light shafts are very small.

FLIP

The building does not capture the character of the open lot, intrudes on the Linnahall and destroys the square in front of the latter building. Too high. The functional solution is interesting, thoroughly developed façade.

FULCRUM

Conceptual design where the emphasis lies more on symbolism (which is so obvious it becomes ridiculous) than architecture. All of the effort has gone into the idea of the big wheels and the rest of the building is simply a box.

GOODBYE STATOIL

The form is too aggressive and does not relate to the existing environment, concealing the Linnahall. The authors have not dealt with the surrounding urban space. Too many squares that are not connected to each other and thus do not work.

GREEN VERVE

A professional and thorough design with a highly functional ground plan. The exterior is too similar to a sports arena. The façade facing the city is too closed – it is as if the building was standing with its back towards the city. The open space is too large compared to the useful space.

IRAAD

The image of a factory does not suit a city government building. Positive, leaves room for the Linnahall. The facades are artificial and formal, do not connect at all with the interior plans and the function of the building.

JÄÄMINEK

Simple, restrained, a relatively intelligent solution, including from the standpoint of urban planning. At the same time, the design features quite a rigidly fixed system of boxes, which makes it less functional. There is no solution for the facade facing the Culture Cauldron. Slightly too little ambition for an official building; boring, safe, too simple of a box.

KALEIDOSCOPE

The architectural language is too complicated: the design contains too many small details and its overall appearance is still complicated and closed. The solution is too farfetched for this site.

KILU (1)

The architectural language used in this design is not characteristic of the lot in questions, it is too aggressive and industrial for a city government building. The overall height of the building is nice. Functionally too fragmented and not fitting for a lot that is this large. Having a square located below the sea level is problematic.

LINNASAMMAS

Out of context, an old-fashioned solution. Several different buildings; the authors have been inspired by many architectural languages and the result is a complicated and collage-like collection of forms.

LOOP_CITY

Looks like an office building inside a sports arena – the combination of the two forms has been unsuccessful. Too self-indulgent to be located next to buildings with so much character; does not add anything to the location. The ground plan is not functional.

MERI PST

Emphasizes its structural form so strongly that all of the other aspects fade into the background. The external form also determines the interior ground plan, which is haphazard. The gallery system is formal and complicated. The façade is problematic. The volume is very large. At the same time, the building is quite low-lying and could therefore fit in with the neighboring buildings.

NELJA JALAGA MURUL

The interpretation of the Gothic forms has been unsuccessful and has resulted in an Arabian-looking building that does not suit Tallinn architecturally. A relatively unprofessional solution.

PAGAS

Difficult to evaluate, since the work on the design has not been thorough enough and the plans are just an abstract pattern.

PALAZZO

The solution for the shape of the building is very formal and lacks a convincing link to the area intended for the object of the competition. The design does not take into account the nature of the lot, its light conditions, etc. Too high.

PARAGRAHV

While the idea to bring people on top of the roof of a building is sometimes successful, the stairs leading to the roof are very steep and dangerous in this case, and therefore not suited to actual use. Also, a similar solution has already been realized in the form of the neighboring Linnahall. The division of the room program into two separate units is also questionable. The solution is heavily formal, not functional.

PROBJEKT

Is reminiscent of a public infrastructure building, has a very industrial façade. The round shape is not suitable for a public building. Inconsiderate of the context. The plans are poor.

PUUTEPUNKT

Seems more like a residential area than a public building. Lacks the authority necessary for an official building. Comfortable as a workplace – lots of light and greenery.

QUADRO NUEVO

Two very different forms that do not relate well to each other. It is positive that the building interacts with its surroundings, mirroring the neighboring buildings, although it gets too close to the Culture Cauldron. The divided courtyard is confusing.

SIIRUVIIRULINE

A somewhat amateurish approach, not fitting for a town hall in terms of its form or facade. The building is very dark – the light shafts are too small and difficult to use functionally.

SILUETT

Not well situated on the lot – the building opens to the side but is closed to the city. Playing with the shape of the roofs of the medieval town seems artificial as the environment has a more industrial character. The plans and the façade solution indicate that the idea has not been developed beyond a silhouette.

STRIPES

The low-lying square is problematic due to the existing large trees and the high sea level. The façade consisting of heavy stone beams significantly decreases the access of sunlight, which is unnecessary in this climate. The ground plan is schematic and clumsy.

TLN CITY HILL

Naïve graduated terrain that does not fit the location or the function. The greenery is not accessible to people on the street. The façade solution is questionable and does not correspond to the terrace idea.

TUULE

Lacks a clear concept, too ambiguous (two squares, two entrances – it is not clear which should be chosen). The façade is unconvincing and the execution is unclear. The plan is highly simplified and large areas are left unaddressed. The narrow passages and sharp corners are similar to the nearby Rotermanni quarter.

TWIN PEAKS

Too high, out of scale. The multistoried pyramid shape is functionally and logistically too complicated. The giant glass roof is not suitable for a building aspiring towards economy. The façade is a “wallpaper” pretending to be load-bearing.

VEELINNATEE

The central atrium is a large and interesting room, but the external shell is not inviting enough. A box that is too introverted and does not function as a part of the city. Vague interior street that does not start anywhere and does not lead anywhere.

The rooms are organized in a compact fashion, the overall form is rather pleasing. The meeting hall hanging in the air catches the eye.

VEGA

The façade solution is formalistic and banal. The building is very open on the inside but looks closed on the outside. Observes the envelope very precisely. The ground plan functions quite well.

WHALE DONE

Has many “older brothers” around the world. The idea that the City Council will work in an elevated room visible to everyone is a good one, but the ground plan gives the impression that this derives from the graphic image instead of the function, which makes the solution somewhat of a naïve cliché. The façade made entirely of glass is problematic.

WIRE

More of an abstract idea than a realistic building; the solution is unprofessional. The composition of forms is strange, not very pleasant. There is no technical solution presented for maintaining the position of the giant console or the façade.