



# **BALTIC SEA ART PORT**

**Portfolio for the international project of the Baltic Sea countries,  
to be open for the 100-year-anniversaries of state independence  
of Finland, Lithuania, Estonia, Poland, Latvia**

**The Town of Pärnu and the Museum of New Art  
December, 2015**



*Pärnu in 1910, the art work by Kihnu painter Jaan Oad.*

## **PÄRNU: THE CRADLE WHERE THE REPUBLIC OF ESTONIA WAS BORN**

Pärnu is an old Hanseatic town first mentioned in 1251. Pärnu received the legal city-rights in 1318. Thanks to its good geographical location where the longest Estonian waterway – the Pärnu river – falls into the Bay of Riga, Pärnu was growing as an important market place for merchants, fishermen, craftsmen, shipbuilders, artists etc. The most flourishing period in the history of Pärnu was under the Swedish crown (1562-1710). Several nice buildings in the old town remind of the richest time for the citizens of Pärnu. The Russian army conquered Pärnu during the Nordic War. For the next two centuries all the life here was ruled from St. Petersburg.

The world-famous persons born in Pärnu during the Tsarist period were the discoverer of electricity Georg Wilhelm Richmann (1711-1753), jeweller Gustav Fabergé (1814-1893) and architect Louis Kahn (1901- 1974). In the middle of 19th century, Pärnu became an important health resort thanks to the mud-treatment in bath-houses.

Nowadays, Pärnu is the town of the biggest spas in the Baltic countries, hosting customers from all the countries of our common sea. In the political history of Estonia, Pärnu played a significant role as here in 1857 J.V. Jannsen launched the first Estonian weekly paper Pärnu Postimees. The Courier of Pärnu, published as a daily paper since today, caused national awakening in the 19th century. With his daughter Lydia Koidula, Jannsen initiated the first Estonian song festival (1869) which became the largest national gathering. All-Estonian song festivals are held in every five years until today.

Pärnu was the town where the Republic of Estonia was proclaimed (in February 23rd, 1918). This is why we consider Pärnu the cradle of our sovereign state. Between the two world wars, Pärnu was very fast developing industrial town. Many pearls of functionalist dwellings were built up according to the projects by city architect Olev Siinmaa. Unfortunately the downtown and port were levelled during the last year of war and Olev Siinmaa fled to Sweden. Still in the city center of Pärnu, there are holes from the last war which should be filled with outstanding art work by contemporary architects. One of those will be the Baltic Sea Art Port.

Today, Pärnu is a cosy home for 42 000 citizens. In high season, 900 000 tourists enjoy very nice beach, parks, museums and spas of Pärnu. When we succeed to open the Baltic Sea Art Port in 2017-2018, we do hope to host more than a million tourists per year.





*The skyline of downtown of Pärnu in 1930-ies.*



*The skyline of Pärnu in November 2015.*

## WHY THE BALTIC SEA ART PORT?

The Baltic Sea peoples have a cultural history of millenniums behind them. Every nation is different and yet, in many senses, very similar to each other. From Comb Ceramic primitive art to today's sophisticated geometric patterns, from shamanistic healings to atonal e-music, from a simple cottage to glass palaces. What an immense amount of culture has been created here, under the sparkling light of the North Star!

In ancient times, the legendary Birka was established on Björkö Island on the Lake Mälaren. According to Scandinavian sagas, Birka was a meeting place which attracted vikings, traders, fishermen, craftspeople, artisans. Highly recognized doctor of archaeology Matts Dreijer (1901-1998) was convinced that Birka was located somewhere in the archipelago of Åland. As that Runö-born scientist spent almost all his life in Mariehamn and on nearby islands, he never hesitated in his hypothesis that the crossroads and marketplace of the ancient seafarers was located here, in the middle of the Baltic Sea.

Today, the peoples of the Baltic Sea don't have any contemporary Birka. A meeting place where to compare and exchange experiences regularly, to exhibit new masterpieces of professional as well as folk art, to feel and express the common Nordic identity. Our ancestors knew how to live sustainably and in harmony with nature. Their rational and modest lifestyle was decorated by the art of building Nordic houses, an incredibly rich skills of handicraft and beautiful folklore. During the last centuries professional culture was born. Under the pressure of globalisation national architecture, fine arts and folk traditions are losing their uniqueness step by step. To preserve and develop the identity of our Baltic Sea region, it is time to establish a modern Birka. And why not create it in the mouth of the Pärnu River where the historical harbour connects ancient Hanseatic river- and seaways?

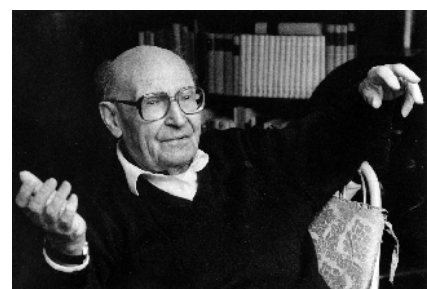
In the summer of 2013, the Museum of New Art in Pärnu launched an international architectural competition for visions of the future art market for the Baltic Sea countries. The competition was run in co-operation with the Town of Pärnu and the Union of Architects of Estonia. The goal of the competition was to find the best solution for nine floating pavilions on the Pärnu River and the main pavilion on the riverside in the downtown of Pärnu. To create a future meeting place for artists from many countries like it happened in the famous La Giardini park in Venice in 1895 already!

Surprisingly, 78 visions were submitted to the competition. The most remote entries arrived from Australia, Brazil, Japan, Korea, Iran, USA, Canada. Architects from almost all EU countries were represented. Most of the competitors belonged to the generation of young architects, so, the soul and visions, a fresh seawind of the new Millennium arrived in Estonia!

**The idea of building an art market for creative folks of the Baltic Sea countries would come true if governments of our region join and support the project. We do hope that the BSAP will open its watergate latest by the 100-year anniversary of Finland who will become the first centenarian in December 6<sup>th</sup>, 2017. The other east coast Baltic countries Lithuania, Estonia, Poland and Latvia will reach the same honourable age in next year 2018.**

**We do hope that THE BALTIC SEA ART PORT will become an important tool in keeping peace and security for all peoples of our common sea region.**

*Matts Dreijer, the legendary scientist from Åland who lived in this world 97 years and who loved to dream about two Birkas, an ancient and a modern.*



## **INTERNATIONAL ARCHITECTURAL COMPETITION OF VISIONS FOR THE BALTIC SEA ART PARK/PORT**

**Press release 18.07.2013**

**Baltic Sea Art Park/Port will be built in Pärnu**

*The Museum of New Art, in cooperation with the Union of Estonian Architects and Pärnu City Government, announces an international architectural competition on July 1st, to establish the Baltic Sea Art Park/Port in Pärnu. The objective of the competition is to find the best visions in terms of architecture and planning for further development of the art park of the Baltic Sea countries. The deadline for entries is 10 October 2013, and the winners will be announced on November 15th, 2013. The competition prize fund is EUR 12 000.*

*The Baltic Sea Art Park/Port will be located in the City of Pärnu, on the left shore of the Pärnu River, in the immediate proximity of the historical Suursild, the only car bridge in the city centre. According to initial plans, the folk art of the Baltic Sea artisans and masterpieces of professional creators shall be exhibited. Ten countries located on the shores of our common sea will be represented: Estonia, Latvia, Lithuania, Russia, Poland, Germany, Denmark, Sweden and Finland, along with autonomous Åland.*

*According to architect Jaak Huimerind's idea, the pavilions should be designed as vessels and according to the competition terms the floating pavilions would be built as mobile structures, so that they could be hauled to Talvesadam (Winter Harbour) when it gets cold and starts to freeze.*

*"We started to like the idea of pavilions going onto water because, as it is a theme park for the Baltic Sea countries, the sea and the river are perfect for this. If exhibition pavilions are mobile, in another nice summer they could visit other harbours like Haapsalu, Riga or Klaipeda if necessary, thus providing additional value to the exhibition," said Mark Soosaar, the art director for the Museum of New Art who has developed the idea of the Baltic Sea Art Park/Port over a long period of time with like-minded people.*

*According to the current vision, the Baltic Sea Art Park/Port will be established in two parts. An above-ground part with public buildings and an above-water part with national floating pavilions. During the architectural competition, a spatial solution should be found for the park at the upper stream side of the Suursild (Great Bridge), as well as the garages and the historical granite pier area, and the architectural sketch solution for the main building on dry land should be submitted together with a draft for one exhibition pavilion located on water.*

*Documents of the competition are downloadable from the link belowed, also from [www.mona.ee](http://www.mona.ee)*

*<http://mona.ee/english/thebalticseaartparkcompetition1july2013.pdf>*

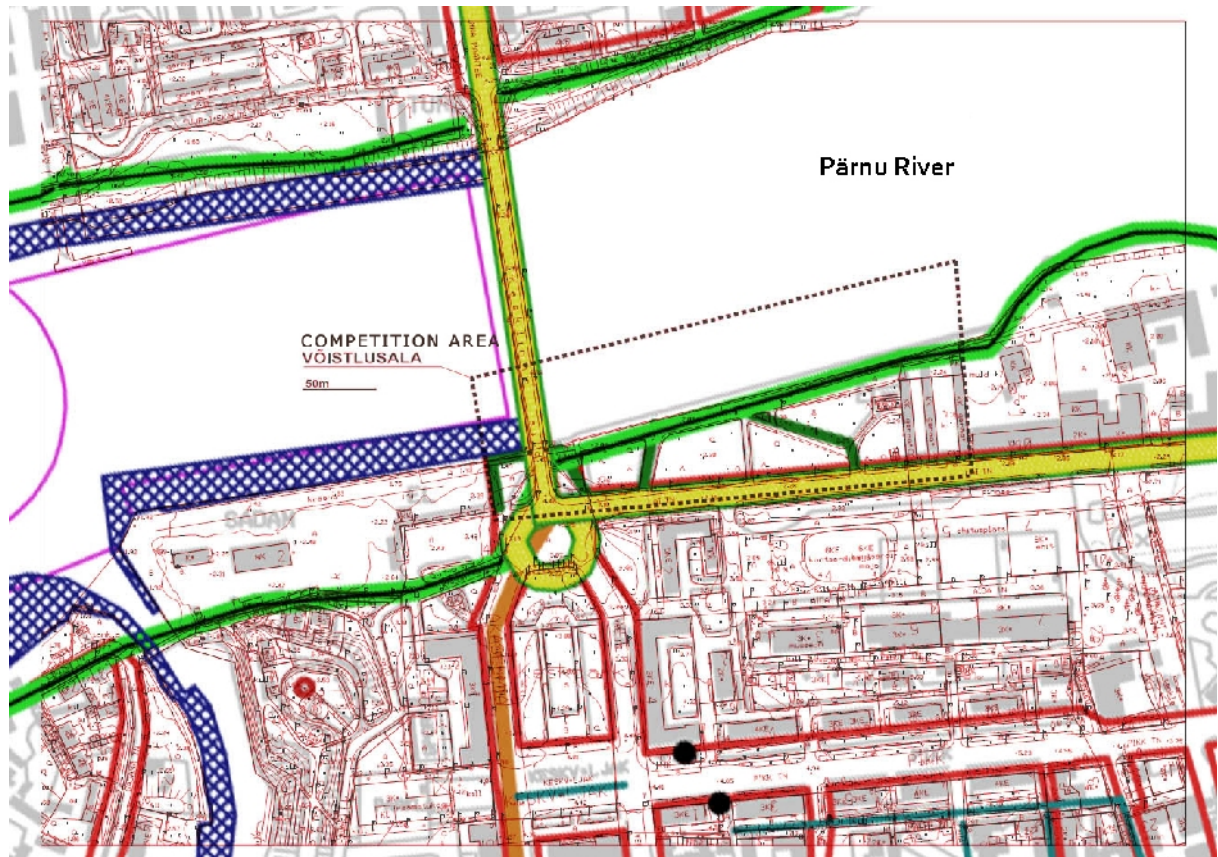




to Tallinn

to Riga

The Baltic Sea Art Port will appear in the downtown of Pärnu, between Concert Hall and riverside, on a medieval Hanseatic marketplace.



*The competition area was located nearby the main bridge Suursild, built in 1938, demolished in 1944, reconstructed in 1957.*



*Over there, behind the calm water and morning mist, the future art port will appear one nice day....*



## **INTERNATIONAL ARCHITECTURAL COMPETITION BALTIC SEA ART PARK/PORT JURY REPORT**

The objective of the competition was to find the best visions for a common exhibition space of the Baltic Sea countries in Estonia.

The Baltic Sea Art Park/Port will be located in the downtown of Pärnu, on the left shore of the Pärnu River, in the immediate proximity of the historical Suursild, the only car bridge in the city centre. According to initial plans, folk art and fine arts of the Baltic Sea nations will be exhibited in the floating pavilions. To establish these national pavilions, nine countries of our common sea will be invited: Denmark, Estonia, Germany, Finland with autonomous Åland, Latvia, Lithuania, Poland, Russia and Sweden.

The target of the international contest was to find visions for a spatial solution on the riverside with a green park and historical granite pier as well as the architectural sketch solution for the main building of the exposition hall with a draft for national floating pavilions on water.

### **Competition process**

In July 2013, the Museum of New Art in Pärnu, in cooperation with the Union of Estonian Architects and the Pärnu Town Government launched the international architectural competition.

By the deadline on October 10th, 78 architectural companies and individual architects submitted their design solutions of which 73 were approved by the qualification committee. The committee disqualified:

1. entry with the arriving No. 2 which had no keyword, no qualification documents and without separate envelopes;
2. entry with the keyword AUBE which had no boards, no documents and the CD didn't work;
3. entry with the keyword SHORELINE because its mailing date was 15-10-2013 (five days later than required by the rules of the contest);
4. entry with the keyword WHERE THE CITY MEETS THE WATER as the group of authors didn't include any architect with rights for engineering in the European Union.
5. entry with the arriving No. 72 which had no keyword, no diplomas or any of the needed certificates.

All qualified competition works were judged by the international jury during the three-days-long meeting in October 25-27th, 2013, in Pärnu. The jury selected the top 11 design solutions and continued virtual discussions via e-mail and came to the final decision on web-based voting system. By November 14th, the jury underlined selection of all estimated prize winners. The jury decided to point out one submission with the special mention of jury and to add it to the list of awarded visions.



**Members of the international jury and awards:**

**Edward Lucie-Smith**, art historian, UK

**Toomas Kivimägi**, lawyer, Mayor of Pärnu from 2009, Estonia

**Kim Utzon**, architect, Denmark

**Pekka Vapaavuori**, architect, Finland

**Ilmar Reepalu**, architect-urbanist, Mayor for Malmö in 1994-2013, Sweden

**Indrek Näkk**, architect, Union of Estonian Architects

**Jaak Huimerind**, architect, Union of Estonian Architects

**Mark Soosaar**, art historian, curator for the Museum of New Art from 1992, Estonia

**Karri Tiigisoon**, architect, chief architect for Town of Pärnu

and architect Pille Epner as the secretary representing the Union of Estonian Architects



*Members of the jury in the Town Hall (from left) Karri Tiigisoon, Mark Soosaar, Jaak Huimerind, Edward Lucie-Smith, Indrek Näkk, Pekka Vapaavuori, Ilmar Reepalu.*

The jury considered the following aspects of the design solutions as respectful to the traditions of urban planning and architecture in Estonia:

- Visibility - making a statement in the cityscape
- Practicability - usable exhibition halls, different administration functions
- Urban situation - traffic flow, connections with the river, bridge and neighboring areas
- Pavilions - possibility for the Baltic Sea countries to run architectural competitions for design of their national pavilions.

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

First Prize (5000 EUR) to the entry KGAMMP

Second Prize (3000 EUR) to the entry A WELCOMING FORTIFICATION

Third Prize (2000 EUR) to the entry TUUTUTAMA

Promotional Prize (1000 EUR) to the entry VEEMAAILM

Promotional Prize (1000 EUR) to the entry LANDMARK

Special Mention of Jury (700 EUR) to the entry VAIAVÄLI

The first prize was supported by Estonian Cultural Endowment.

The second, third and promotional prizes were supported by the Town of Pärnu.

The special mention from the jury was supported by the Port of Pärnu.

**Jury's comments on the urban situation of the competition site**

In recent years, the downtown of Pärnu has taken a big step closer to the river although it hasn't really reached it. Historically, the riverside has been in use for ports, dwarfs, mills, industries, warehouses and for other servicing functions.

During WWII, a large part of Pärnu's downtown was destroyed and the historical cityscape was replaced by a Soviet-era skyline that doesn't fit well in the remaining historical milieu. The new supermarkets as the third component create a dull skyline for the view from the opposite riverbank. There is a real need to enrich the waterfront of the downtown with high quality buildings and outstanding architecture.

The proposed idea of the Baltic Sea Art Park/Port brings public function and developed space to the waterfront quite forcefully. However, the plot is still quite isolated from the rest of the urban space. So, the main objective for the future is to link the particular site with the rest of the urban space. To create an enjoyable cityscape, it is important to use more dignifying materials than asphalt and concrete. Equally important, it would be necessary to create a comprehensive vision of the riverbank embracing the scale and structure of modern Pärnu. The aim should be to link the Art Park (or Art Flotilla!) with other cradles of culture nearby: the drama theatre Endla, the Central Library and the History Museum of Pärnu County, the Concert Hall and the brand new cinema.

Very serious changes are needed to create a new system of logistics, parkings and walkways to connect the art park with other cultural sites. Jury member, the chief expert for collection of the Museum of New Art, Mr Edward Lucie-Smith raised an idea of public water transport to collect visitors for the Art Port from both shores of the Pärnu River.

**Edward Lucie-Smith:** „*Serious thought must be given to creating a new traffic system and walkways designed to connect the Art Park/Port to other cultural sites, and also to ease traffic flow in and out of the city. These problems might be resolved first by building a new parking house [multi-story car park] near, but not on, the site and also by providing a free parking area for visitors to the Art Port on the opposite side of the river.*

*This parking area could be linked to the Art Park*

*a) by a foot-passenger ferry, operating from late spring to mid-autumn, and*

*b) perhaps by a bicycle hire scheme of the kind recently introduced in London. The user picks up a bicycle from one terminal, then drops it off and recovers his deposit at the terminal that is his destination."*

## JURY'S COMMENTS ON THE TOP 11 ENTRIES

### The First Prize : KGAMMP

This entry has an outstanding design and strong urbanistic conception. It is one of the few works that really deals with functionality in a complete, in a very practical fashion. It has also looked at the riverbank in a slightly broader scale by providing a solution to the remaining parts of the shore based warehouse or a medieval building form.

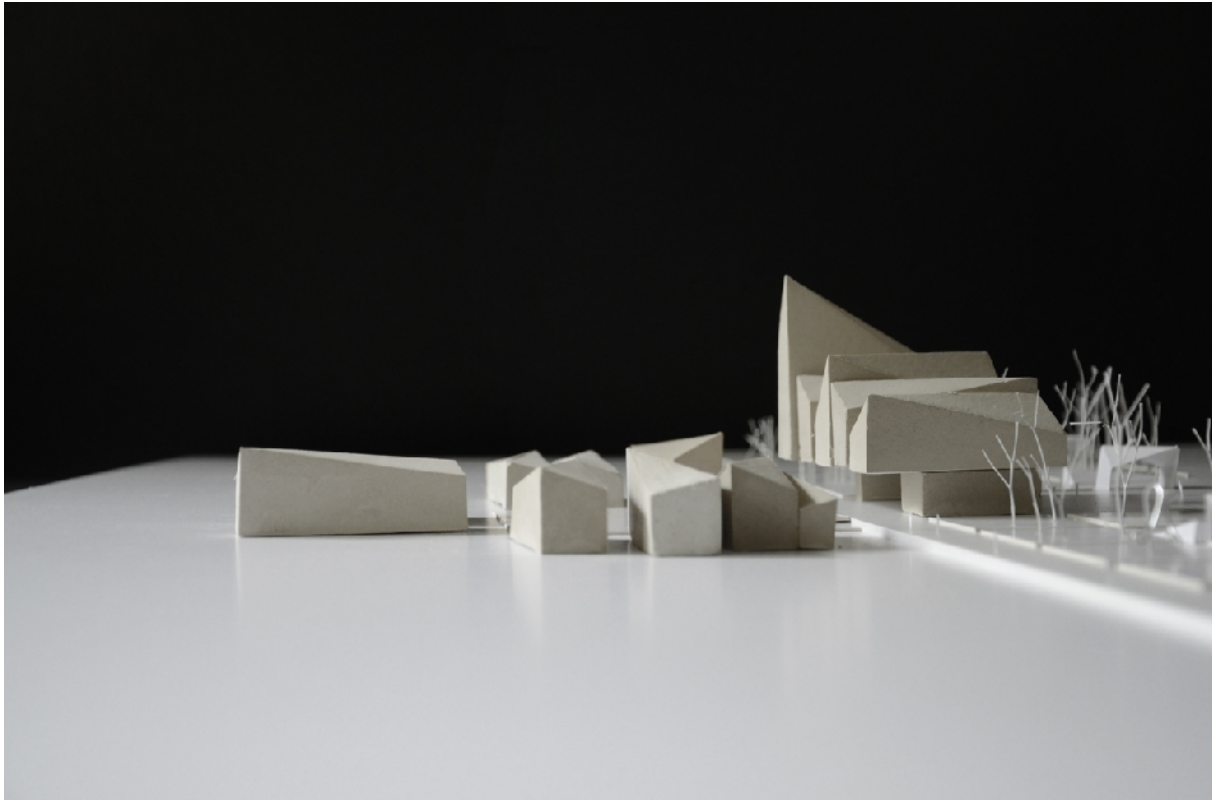
The main building is designed as an art temple, located in the same line as the medieval St. Nicholas Church, destroyed by the Soviet air raids during WW II. The building affects the skyline and adds a third dimension to quite a monotonous view. Its semi-transparent shell acts as a beacon from the dark times. The main exhibition building is raised on piles thus securing good visibility around the park area. Lifting up the whole building stresses the role of the main hall as a prominent new structure in the cityscape.

The main attraction of this entry is a floating square moored to the riverbank. The national pavilions are placed alongside the square, like buildings around a town square. This arrangement secures good circulation to and between the pavilions. This also secures a consistent appearance thus keeping open the final design for the national pavilions. As shown in the plans, this arrangement allows the pavilions to be built in different sizes and shapes according to the needs of the individual country without compromising the outcome. This vision brings a new landmark to Pärnu and will be a great market place for artists from the Baltic Sea countries. It would be the best art-link between the past and the future in the historical Hanseatic town of Pärnu.



*The Main Art Hall in origami style reminds of the tower of St Nikolaus' Church at the same spot in the old skyline of Pärnu.*





*The ground floor level was under water during the great flood of January 2005. This is why the exhibition halls are situated on the first and second floors of the main building.*

**The Second Prize:  
A WELCOMING FORTIFICATION**

Strong and outstanding work, one of the best thought-out entries in the competition. The play on Pärnu town's original fortification from medieval times is a great idea to link history with the future.

This entry incorporates a clear landscape architectural element covering the exhibition hall partly from the direction of the city but opens up the project to the river. A clear axis and an entrance is formed in the middle of the site to enable a logical connection with the galleries and the existing Concert Hall (built in 2002). Connection to the national pavilions is formed via a lowered boardwalk which makes a good connection to the river. As part of the landscape the roofs of the main art hall are used for outside activities.

It deals well with all the functions serving the floating art exhibition - the exhibition halls, administration, commercial facilities. Very few of the other entries deal satisfactorily with the way in which an art gallery needs to function. All the activities on the ground level makes service easy, but according to the floor plans not much thought is given to the service traffic of the exhibitions or a cafeteria.

The project is well balanced considering Pärnu's size and capabilities (not too pompous, intimate and cozy). In its modesty, however, it acts as a landmark (maybe should be even a bit higher). Pavilions with separate wooden platform on the river are forming their own "street of galleries".



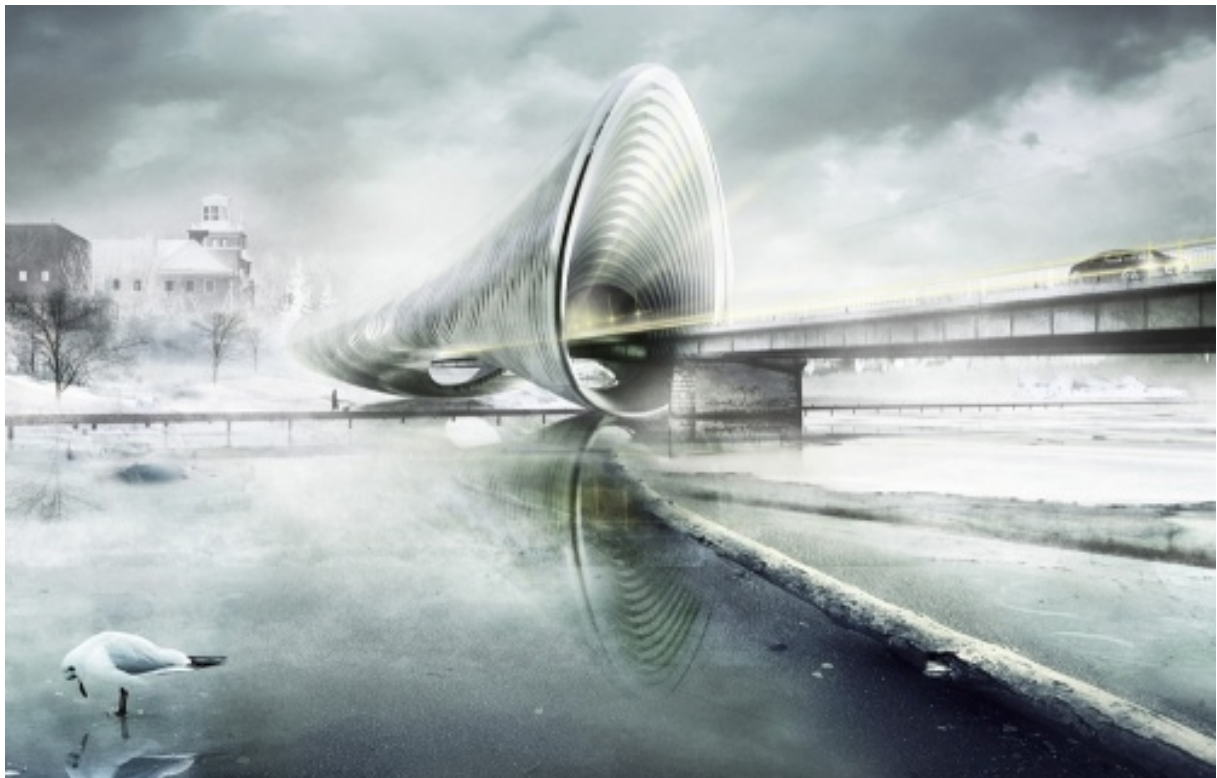
*This project demands total changes in the bank of the river and existing pier as it is inspired by medieval bastions.*

**The Third Prize:  
TUUTUTAMA**

The most attractive work with an unforgettable design. An outrageous entry which makes a clear statement that cannot be ignored. The giant worm or horn devouring everybody entering Pärnu city might not be every art lover's dream but situated on the old outdated bridge it combines old and new giving the old structure a new meaning. One of the few entries which enable circulation from one floating pavilion to another without stepping out, hence, creating a continuous flow through the pavilions.

One of the best urbanistic solutions in the competition, showing the possibilities of the 21st century architecture. The solution leaves the park area open for future possibilities as well as creating a connection between both former port areas. This work attempts to solve and complement the existing Stalinist cityscape by softening its rigidity and scale.

The absence of actual floor plans of the main building makes it impossible to judge the functionality of the entry. Giving the fact that the bridge with its heavy traffic cuts through the main body of the building and that the visualizations of the façades give the impression of a glass cone, it would be quite impossible to exhibit art in this building. Expensive and impractical but impressive and challenging.



*Arriving in the downtown of Pärnu, visitors must cross the main bridge and drive, walk or bike into a huge horn!*



### **The Promotional Prize:**

#### **VEEMAILM**

A very handsome proposal which clearly marks the site and has a very strong architectural presence. The floating art port is quite amazing in its harmony of water and reflecting lights. Art boats and the main exhibition hall on land are composed as a complete and nice art world. A real Nordic architectural ensemble.



The massive glass surfaces would probably be problematic for displaying art work. The text states that the glass surfaces can be covered with sliding doors and hatches but the floor plans do not enforce the idea. In the 3D presentations the combination of the main exhibition building and the floating pavilions look very pleasing but the idea does not give much freedom for planning the national pavilions.

### **The Promotional Prize: LANDMARK**

Architectural solution is attractive and well thought-out. It presents a simple but functional space for art. The supporting functions on the ground level are clearly executed and the cafeteria on the top floor enables an unrestricted view of the whole art park and the floating pavilions. The pavilions are rather monotonously placed on a row alongside with the riverbank but the nearly militant look of these



freight container-like landing vessels fulfil their purpose. On the other hand the unassuming look of the proposed pavilions make room for the individual design of the national pavilions. There are some seemingly odd solutions in the floor plan, like the lavatories on a separate floor with no handicap access or the rotating bridge in the exhibition space with no obvious purpose.

### **The Special Mention by Jury**

#### **VAIAVÄLI**

An outstanding vision of an art project focused mainly on attractive lighting system. A big amount of lanterns are placed as if on masts of swinging yachtboats. The project would create amazing moving reflections on running riverwater. This is an inspiring design project which gives great ideas for future lighting solutions in the downtown harbour of Pärnu where one of the main big rivers of Estonia meets the Baltic Sea.



## **Other top entries in an alphabetical order**

### **BALTIC CIRCLE**

Reforming the location totally, the project brings a brand new structure to the quite traditional masterplan of Pärnu. An outstanding design which creates a very specific space, in the same time not blocking the different directions. The main building does not work in the best way for exposing art work. The interior could be worked out more functionally.

### **DUNE**

One of the few entries which could be located close to the existing bridge. This enables easy access and logical ticketing services for visitors entering the site from the bridge. A nice and unique shape of the square. As water level in the river is depending on changing winds over the Baltic Sea, the site of floating pavilions might become a great problem.

### **EMBRACE**

The radical idea to close Lai Street and replace it with park connecting the exhibition area with the neighboring concert hall. The authors have noticed the park is quite separated from surrounding urban space and must be better linked to it. The main building is positioned nearby the bridge which gives good connections to the theater square and port area, in the same time giving the necessary landmark to the watergate. Sensitively modern main building is skillfully connected to the river and the park area. The concept is comprehensive and serious but difficult to realize on water as well as towards the ground. The vision could be of better use on roof landscape.

### **EME**

A very strongly simplified vision with a conceptual background. The paths crossing the parklands connect the national pavilions to their respective countries via invisible threads. Entrance to the site and to the exhibition hall is designed to connect exhibitions to the music hall and the rest of the cityscape. The entrance is clearly marked with a pool. Professional, simple and elegant modern architecture. The site plan is urbanistically correct and precise. Easy to build for a reasonable price. Long building together with the park area forms a nice festival area. Exhibition space is simple and universal. Along Lai Street, there is too long a line of closed wall. A more-or-less all glass building makes it very difficult to use as an art exhibition space.

### **KOLM TÛKKI**

This is one of the few entries where the main exhibition space is placed right on the shoreline and perturbing over the riverbank, even hanging over the riverbed. The execution of the floor plan is straightforward and simple with the entrance and cafeteria on the ground level and the exhibition space on the second floor. The park area is left intact and open for possible outdoor exhibitions. The floating pavilions are moored to the riverbank but an additional floating boardwalk is created around the pavilions forming a safe harbor which enables entering the Art Park by boat. From this pier it would be easy to realize pedestrian bridge or a ferry connection to the other side of the river. The idea of the national pavilions being pneumatic structures is a bit far fetched but on the other hand the vision clearly shows that there are no restrictions for designing the individual national pavilions. Designed as the huge greenhouses, the ground buildings on the riverside can't be used as multifunctional exhibition halls, unfortunately.



*Polish architects Marta Sekulska-Wronska and Malgorzata Dembowska were surprised to see how well the bank of the river was designed and prepared for their project, already.*



*Architects from Bucuresti, London and Bilbao loved the location for the future art port.*



## WINNERS OF THE COMPETITION

&

## AWARD CEREMONY IN THE ESTONIAN MUSEUM OF ARCHITECTURE IN TALLINN

Opening of the envelopes with keywords and award ceremony took place in Tallinn, in the Estonian Museum of Architecture in December 11th, 2013. The ceremony was honored by the newly nominated Minister of Culture Mrs. Urve Tiidus, by Chairman of the Union of Estonian Architects Mr. Peeter Pere, by Mayor of Pärnu Mr. Toomas Kivimägi as well as by several ambassadors and representatives of embassies of the Baltis Sea countries. All submitted entries were exhibited in the Museum of Architecture until the end of January 2014.

After opening of the envelopes with keywords, the secrets were falling down as it follows:

**Special Mention of Jury: VAIAVÄLI by Villem Tomiste (Estonia)**

**Promotional Prize: LANDMARK by Bogdan Neagu (Romania)**

**Promotional Prize: VETEVÄLI by Ra Luhse, Tanel Tuhhal, Timo Titma (Estonia)**

**Third Prize: TUUTUTAMA by Acha Zaballa Arquitectos & Bilbao Architecture Team (Spain)**

**Second Prize: WELCOMING FORTIFICATION by Akira Kindo, Kristod Keerman, Chris Ainoo, Francesca Bergamini (UK)**

**First Prize: KGAMMP by architects of bureau WXCA Marta Sekulska-Wronska, Malgorzata Dembowska, Zbigniew Wronski, Krzysztof Moskala, Michal Czerwinski in co-operation with the author of visual effects Sebastian Kochel (Poland)**



*Marta Sekulska-Wronska & Malgorzata Dembowska from the Polish architectural bureau WXCA, a joyful moment after receiving the first prize from the Estonian Minister of Culture Mrs Urve Tiidus.*

## **AGENDA FOR RECONSTRUCTION OF THE BALTIC SEA ART PORT (BSAP)**

As the first step of developing of the vision for BSAP – the architectural competition – was completed successfully due to the support from Cultural Endowment of Estonia, Town of Pärnu, Port of Pärnu, Museum of New Art. For following steps, we started to introduce the project for governments of the Baltic Sea states. We had to remind a sentence by our legendary president Lennart Meri: „The Sea links!“. In Estonian, it has a double meaning as „Meri“ means „Sea“ as well it is a quite popular family name in Estonia. So, we really expect that our idea will link creative people from all coasts of the Baltic Sea and will attract all governments and creative NGO-s to join the project.

### **2013**

The international architectural competition, crowned by an award ceremony in December 11th at the Estonian Museum of Architecture in Tallinn where the Minister of Culture Mrs. Urve Tiidus made the first prize to the Polish architectural bureau WXCA.

### **2014**

Negotiations with Baltic Sea countries have been launched by the Ministry of Foreign Affairs of Estonia (Minister Urmas Paet, responsible officers Raul Mälk and Kaire Jürgenson).

**March 24th**, the first briefing for embassies of the Baltic Sea states in Tallinn, at the Ministry of Foreign Affairs.

**September 8th**, the Pärnu City government launched the procedure for a detail plan to the further area of BSAP in Pärnu, Lai St. 2. The vision of BSAP was added to the general development plan of the Town of Pärnu. The estimated reconstruction period will be from 2015 through 2017 and the approximate cost of BSAP will be about 4 million euros.

**September 9th**, the first presentation of BSAP abroad. By initiative of the Estonian embassy and its new ambassador Harri Tiido in Poland, the presentation took place at the Polish Ministry of Culture and Heritage in Warsaw. The representatives of different departments of the ministry of culture as well as of the ministry of foreign affairs showed up keen interest to know more precisely about circumstances of cooperation for the BSAP. We were very warmly received by the deputy director for the department of Cultural Heritage Mrs. Dorota Janiszewska-Jakubiak and by the senior expert for the department of international relations of the Ministry of Culture and Heritage Mrs Anna Ceynowa.

**October 14th**, the second presentation of BSAP in Riga was initiated by our ambassador in Latvia, Mr. Tõnis Nirk. We were received by Mrs. Jolanta Treile, the Director of Cultural Policy Department of the Latvian Ministry of Culture and her responsible colleagues.

**October 31st**, the third presentation of BSAP was held in Vilnius. The meeting by initiative of the ambassador of Estonia Mr. Toomas Kukk was hosted by Mr. Romas Jarockis, the Vice Minister of Culture of Lithuania. In Vilnius, Riga and Warsaw, many important questions and several new fruitful ideas were submitted to the project of BSAP.

**November 13-14th**, the fourth presentation of BSAP took place in Tallinn for delegates of the Polish-German-Estonian International conference on EU strategy for the Baltic Sea Region „Priority Culture!“. During the two-days-meetings in the National Library we had negotiations on further project of BSAP with Mr. Jacek Olbrycht, the Director General for the Ministry of Culture and Heritage of Poland. He as well as all other responsible officials of the ministries of Latvia, Lithuania and Poland expressed that they need much more information on the agenda of the reconstruction process and financial resources as well as about expected proportions of financing from each member country.

**In November**, a solid architectural anthology BUILT ON WATER by Lisa Baker was published in Switzerland. In the book, the BSAP is representing North-East of Europe among 60 different projects from all around the world.

## **2015**

**January**. The winning project of BSAP was published in international journals like „ark“ and „Archdaily“.

The Estonian state committee EW 100 included the idea of inauguration of the BSAP into the list of celebrations of the centennial of the Republic of Estonia in 2018.

The Town of Pärnu submitted the project of BSAP into the priority list of reconstructions of the Pärnu county during the EU financial period 2015-2020.

**February**. A presentation of the BSAP for the Ambassador of Finland in Estonia Mrs. Kirsti Narinen.

**March**. Presentations of the BSAP in Mariehamn, to the government of Åland. Negotiations with Polish authorities concerning perspectives of an Estonian-Polish cooperation with architectural bureau WXCA in Warsaw, the aim is to create in a short time a pre-project for construction of BSAP. The pre-project is needed for calculations of quite precise costs of the building up of the whole complex of BSAP.

**April-August**. Working process with detail plan and pre-project of BSAP are continued.

**September**. Presentation of BSAP in Gdansk, in frame of conference Baltic Sea Cultural Gathering

**October**. Consultations with the Polish architects concerning changes in the detail plan requested by the Heritage Department of Estonia.

**November**. The presentation of the BSAP in the Ministry of Foreign Affairs of Estonia

**December**. The presentation of the BSAP in the Swedish Institute and the Ministry of Culture in Stockholm. The presentation was headed by the ambassador of Estonia Mrs Merle Pajula and the head of International Coordination of the Ministry of Culture of



Sweden Mr Mikael Schultz. The price of each floating pavilion was announced to the ministry, it is appr 300 000 euros.

The draft of detail plan was exhibited by the town administration of Pärnu during Dec 1 – 10th, the public evaluating took place in **Dec 10th**.

## **2016**

**January - February.** The detail plan will be sent from the Town Council of Pärnu to public discussions. In parallel, the pre-project to be launched. By initiative of the Museum of New Art, an international committee will be created. The committee becomes a ruling NGO body for further exhibitions and events in BSAP.

**March - April.** Briefing for embassies of the Baltic Sea countries will be held in Tallinn. Presentation of the BSAP will be continued in Finland, Denmark, Germany, Russia, Poland, Lithuania, Latvia, Sweden.

**May - June.** The detail plan to be adopted by the Town Council of Pärnu. The work with the pre-project will be completed, a public procurement will be held to find the best construction company.

**September - December.** The first construction period which is aimed to create the basic construction project and to prepare building area for construction works in early spring of 2017. The raising of the main art hall on the riverside and floating platforms will be started in April 2017. Partner countries are welcome to go through architectural competitions for finding the best solutions for the national pavilions.

## **2017**

**April – August.** Main construction works of the exhibition hall and national pavilions.

**September.** Interior works inside of the main art hall are in progress. Partner countries set up moduls of their national pavilions on floating platforms. The construction work must be completed latest by October 1st.

**November.** The design works and setting up the first exhibition to be open in December 6th, 2017.

**December 6th,** the 100-year-anniversary of Finland. Official opening and inaguration of the BSAP. The first exhibition is dedicated to cultural and scientific achievements of five centenerians: Finland, Lithuania, Estonia, Poland, Latvia.

## **2018**

During the first winter all national pavilions will be moored in parallel with the main historical pier. Hereby the iceflow can't destroy them. For next summer, there will be open on the Pärnu River, just in front of main art hall, a floating marketplace (Forum or Piazza). Then pavilions will be moored around this floating marketsquare and for the following

winter transported to the Talvesadam (Winter Port). It seems, national pavilions must be closed for the most severe period in our latitude – during deep winter. The main art hall on ground of riverside will be designed to keep its doors open all year around.

We do hope to exhibit the most outstanding masterpieces of architecture and visual arts from the east coast countries of the Baltic Sea. There will be exhibitions of scientific achievements as well as special shows of inventions by kids and young people, too. The estimated amount of visitors for the first full-year of the BSAP is appr 100 000 tourists and art lovers. Today, the exhibition program mentioned above is just an idea. As it was stated before, the final decisions on programming of the Baltic Sea Art Port will be made by the international committee. The committee and its president will decide which summer belongs to visual arts or architecture and which autumn or spring will be dedicated to different kinds of fine or folk arts. It happens so in Venice for the third century already, why not to create a more modern regional art and science fair on coast of the Baltic Sea?

## **FINANCIAL PLAN FOR BSAP**

### **2013**

The International architectural competition – 15 000 euros, financed by the Cultural Endowment of Estonia, Town of Pärnu, Port of Pärnu, Museum of New Art.

### **2014**

Preparation works and presentations in Poland, Lithuania, Latvia – 5 000 euros, financed by the Town of Pärnu and the Museum of New Art.

### **2015**

Necessary preworks like the detail plan, pre-projects for floating platforms and presentations in Finland, Sweden, Denmark, Russia. Salary for the project manager. All together 34 000 euros, financed by the state committee for ESTONIA 100, Town of Pärnu and Museum of New Art.

### **2016**

The pre-project for the main exhibition hall on riverside 135 000 euros.

The project for a standard national pavilion on water 50 000 euros.

The project for the floating Forum 65 000 euros

The final construction project for a floating national pavilion 50 000 euros

A public procurement and the start of constructions works. The estimated cost for construction works of the main exhibition hall is appr 1,9 million euros and the construction of the Estonian national pavilion on water is 300 000 euros. The partners countries are called to invest into their floating national pavilions the same amounts – 300 000 euros per each country. In total, the Estonian investment will be 2,5 million euros.

When the BSAP will be complete as a project of 9 Baltic Sea countries, the estimated total construction price approaches 4,9 million euros (2,5 million euros from Estonia and 2,4 million euros from partner countries)

### **2017**

The second period of constructions works, mainly in the interiors of the main art hall and in national pavilions. Preparation works of the first exhibition. 50 000 euros from the Estonian Cultural Endowment, from the program Creative Europe, co-financing from partner countries.

### **2018**

A start-up support for the first full year management of BSAP. 50 000 euros from EAS (Estonian Development Agency), Estonian Cultural Endowment, the municipal budget of the Town of Pärnu.

### **2019**

The first fully self-managing-year for the Baltic Sea Art Port.

From the 2019, the BSAP must swim by its own. It means that incomes from tickets sales of appr 100 000 annual tourists will cover managing and reparation costs of the BSAP which will



have 12-15 basic workers all-year-round and, in addition, during the high season (May-August) about 20-25 volunteers. This calculation is based on price level of visitor tickets between 5 -7 euros. Some profit could be earned also on commissions from sales of art work. According to the current financial plan, the partner countries would cover managing costs (electric and water supply, reparation, guidance of the exhibition etc ) of their national pavilions as well as transport costs of the exposition materials to and from Pärnu. There will not be any participation fee for the partner countries. We certainly will avoid any form of rental or attendance fees as such are requested by the world-famous La Biennale di Venezia in Italy.

The main idea of BSAP is not to make any significant commercial business, the main profit will be an increasing cultural activity, a serious growth of creativity among artists and scientists in the Baltic Sea region.

Mark Soosaar  
Art Director for the Museum of New Art in Pärnu,  
the author of idea for BSAP



*The Pärnu River is sleeping under ice and the pier nearby Suursild is covered with a white blanket. It is a nice winter relax in our latitude. When the Baltic Sea Art Port will open the main art hall and in summertime its pavilions, the calm place becomes quite crowded...*



*And so it will look like from the other bank of the river when the BSAP opens its doors for creative folks all over the world.*

## CONTACT INFORMATION

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