The occurring territory of Tartu Vaksal has been designed as a reflection of the corresponding social order since the building was completed (the end of 19th century). In the time when train traffic was most important, the field also had to show the prevailing, rigor, order, and quality of the rail system, thus drawing the same amount of attention to the outside public space of the railway station as the interior of the house. At the end of the 19th and the beginning of the 20th century, the railway station square was solved in various ways, but in all projects, attention was focused on pedestrians, their ease of movement and their environment. The small-scaled cute gardens from that time seem to be too much for today but they emphasized the importance of human scale and human needs. Both cars and coachmen were tools that brought people closer to the train, and without diminishing their importance, the priority was given to a traveler who, in his presence, makes the urban space human. This model worked as long as cars took over all the space and mistakenly people started to think that cars needs were more important than pedestrians.

**Aim of the intervention**

Starting from 1930 the square was big, sad and gray for years. This was not due to the overwhelming asphalt but rather the thoughtlessly arranged space. The short distance from the station and station itself seemed to be extremely long and far since the disproportionate width of the car lines extended the pedestrian's journey visually. It became particularly exhausting during dark and muddy times, where absence of natural day light created the fear of crime. It all made the arrival to a station very inconvenient and could not blame travelers if they wanted to park their cars right behind station doors.

So the main goal for this project was to give the square back to people; to reorganize space in the way that people comes first but cars and buses can also move where needed.

**Description**

The square has been structured in the way that it works as well as passageway and place to take a rest. The design of the square combines several different rules - rigorous arrangement as a reference to the past (trains, discipline, punctuality). Inside and behind the recurring rhythm, however, there is disorder as the actual visual of the train rides: leaning meadows, dense forests, and lush fields. The tension between order and disorder is manifested in the contrast of strict form and free streaming of plants.

The square has been reorganized so that the core of the square extends over the redundant part of the car lines. The structure of the square is based on the building and the symmetry from J. Kuperjanovi street. The shift between the logic of the order and the disorientation has resulted in a structured space that has many variations. The central square is arranged between the greenery and the seating area. The space is built according to the logic of traffic and the priority of a person-bus-car. Regular car traffic is moved out from the facade of the station building, there are only stops for bus and taxi and bicycles of course. The pedestrian crossings are tied to the logical directions of pedestrian movement and crossings are raised to the level of pedestrian areas.

**Assessment**

Travelers and citizens have welcomed the newly structured place with gratitude. It works as aesthetical and functional welcoming gate for people arriving Tartu.