



RAF: Riga Art Factory



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Abstract

This thesis focuses on aspect of art factory development and its implication that will serve as a collective space of production and distribution of contemporary Latvian art as an independent cultural center in the specific context of the capital city of Latvia - Riga's city center.

The first theoretical part is to provide a comprehensive overview on Latvian history of art and to give a more in-depth analysis of the Latvian contemporary art. Therefore, I will explore different types of art, more traditional such as painting, sculpture, photography, and recent ones that are influenced by new innovations, such as video and sound art, installation, digital art, performance, land and body art. I will take a closer look at the special characteristics of each work of art in order to understand the best way how to preserve and exhibit it as one of the many tasks of the renovated factory is to function as a first contemporary art museum in Latvia. I will hold a permanent collection that will reflect current artistic trends by collecting, preserving, interpreting and presenting outstanding works of Latvian contemporary art. The transformed yeast factory will also have a gallery space with permanent collection that focuses on the diversity and complexity of current artistic approaches and attitude.

But what is most important in Latvian art these days? Just like anywhere else, it's the process itself!

Based on case studies the second part of this thesis takes an approach of spatial analysis to discuss a transformation of old factory building in the new "art factory". A new multi-functional centre for the contemporary culture in Riga will help to gather under one roof all forms of artistic creation generated by young professional or amateur artists. Yet placing the artistic process at the centre of its activities providing "work-in-progress" facilities such as workshop areas, venues for performative art, educational facilities, technical equipment, artist-in-residency, a space for the production and research in the

fields of audiovisual, discursive and performance. It is a space of the critical thinking, and it promotes an artistic perspective implying the social and political involvement of the art and of the cultural institutions. Nevertheless, the basic function of the space will remain the concretization.

New art center in Riga will also be an establishment geared toward exposing, generating, and making accessible art to arts-interested. The art center will host seminars, presentations, creative enterprising and education programs, artist talks, public discussions, events and screenings in order to promote the development of critical thinking and encourage society to get involved in art and contemporary culture processes. Art factory will provide new opportunities to society and thus contributes to the growth of collective intelligence. The center aims at setting an independent creative space on the map of the local community, as well as on the international artistic scene. collection that focuses on the diversity and complexity of current artistic approaches and attitude.

5 Key words

1. Art Factory” (Art Center)/Contemporary Art Museum
2. Adaptive reuse of an old factory building
3. Exhibit design
4. Design for Cultural heritage
5. Latvian contemporary art

Rationale/Background

Art Center aims to become an institution – a missing link, until now – in a system of cultural production and management where young graduates with a Humanities or Arts degree has no connection to the free market. An artistic center which can be used by young artists for their educational and cultural programs will provoke experimentation; stimulate the development and expansion in contemporary art.

New art center will also support creative production of artists as there is no contemporary art museum in Latvia, even though Riga has an impressive array of Kunsthalle-type spaces and the state art museum allocates a respectable portion of its schedule to newer art, yet it is not enough. A center for twentieth-first century art could become an invaluable archive for future Latvian art historians, artists and the general public.

Latvian art in general is in a very good place, and it’s most definitely is very promising, that is why a much-needed gathering point for the arts community and the public, a place where young artists and arts groups can have their start, an incubator of new artistic work, artistic practices, and artists, a space for critical discussion. But most importantly, a place where artists can ‘fail’, and are given time and space to develop the critical rigor needed to create art of any significance, is needed, that is proposing this thesis.

The art of Eastern Europe becomes internationally more and more successful. That’s why it is surprisingly, that Latvia has still not a museum for contemporary art or even a continuously open public exhibition. The current Latvian National Art Museum, in the capital of Riga, is a beautiful Art Nouveau

wedding-cake of a building, an example of the kind of early twentieth century architecture the city is famous for. But its exhibition space is limited. The new “Art Factory”, which one of the considered spaces is a formal oldest yeast factory building in the Baltic, will feature 11,977 square meters exhibition space as well as a lecture hall, cafe, library, and a few workshop spaces.

Research design/research methodology

Project of the research: Second life of the old factory building as a contemporary art center in Riga, Latvia.

I might do following:

- To restrict the period of time that will be covered by the research of the contemporary art
- To define a permanent collection for the contemporary art museum as well as the temporary collections for art galleries
- To correspond all the binding regulations of Riga city council requirements as the old factory building is considered an industrial heritage both in the historical and architectural aspect of Riga’s development
- To study similar cases in the adoptive reuse of the old factory buildings
- To study all the exhibits in the temporary and contemporary collections, in order to provide a perfect exhibition setup
- To study the artistic art-making process in order to provide all the necessary space-equipments

Methodology

Project of the research: Second life of the old factory building as an art center in Riga, Latvia.

I might do following:

- To restrict the period of time that will be covered by the research of the contemporary art
- To define a temporary collection for the contemporary art museum as well as the temporary collections for galleries, in order to demonstrate that exhibi-

tion space is designed well

- To correspond all the binding regulations of Riga city council requirements the old factory building is considered as industrial heritage both in the historical and architectural aspect of Riga development.
- To study similar cases in the adoptive reuse of the old factory building area

Hypothesis/reserch questions

- Which are artistic movements in Latvia? Which are artists of preferment?
- In which terms the considered space is proposing an innovative context?
- In which approach project design tools are serving as mediator and formalize the correspondence of different fruitions? (artwork, performance...)?
- In what terms it is possible to think / to design a space that can accommodate different types of existing artistic creations?
- In which terms this project enhances the art collection and, more importantly, the city and the artistic culture of Latvia as a whole?

Scientific and projectable objects

The project is an adaptive reuse of the old yeast factory building as an art center in Riga, Latvia. The proposed interior design of renovated factory will concentrate on the needs of the artists in order to produce art by providing facilities in accordance with the needs of each specific art production.

Giving a more in-depth analysis on the interior design of the spaces that are dedicated to the art exhibition, such as first Latvian contemporary art museum with its permanent collection and a possibility of its growth, and galleries with permanent collection produced within the walls of the new Art Factory. Where the emphasis is on juxtaposing contemporary art and old factory building spaces in both the selection of content and where it is presented.

The new project focuses on the harmony of localization and globalization as well as professional taste and public appeal, so the correspondence to all the building regulation of the Riga’s council is very important, as the building itself is an industrial historical monument that was playing an important role

of the architectural aspect of Riga’s development.

New “Art Factory” will take a vital role in providing inspiration and insight through art for local, national and international communities.

General

- Increasing a value of the Latvian contemporary art
- Establishment of the good network with regional existing cultural structures in the county, encouraging the growth of aspiring artists in these fields through numerous workshops, seminars, anthologies, exhibits, symposia, as well as through competitions and awards.

Specific

- Hold events and similar activities connecting artists and art organization with other existing cultural structures in Latvia and Riga
- Create a collection/system (with the help of collaboration with...)
- Design exhibition spaces and working studios



Introduction

Latvian art is relatively young, but over the past few years it becomes more and more internationally successful. However, young artists in Latvia do not have a connection to the free market after their graduation that influences on the system of cultural production and its development.

Over the last few years there was an increasing interest in the creative industries in Latvia: creative quarters are being developed, new initiatives have been established and new training programs in the creative industries have been instigated. However it is not enough for the young artists to have their start or most importantly, a place where artists can develop the critical rigor needed to create art of any significance.

Based on the analysis of Latvian Creative Industries and studies of world wide known structures that concentrates on the art production, this thesis proposes a gathering point for the arts community and the public, a place where young artists and arts groups can have their start, an incubator of new artistic work, artistic practices, and artists, a space for critical discussion. But most importantly, a place where artists can 'fail', and are given time and space to develop the critical rigor needed to create art of any significance.

“Creative ideas, creative approaches, creative solutions, imagination and ideas are becoming the main economic driving forces in the world. Creativity has always been an instrument of cultural processes, thanks to which development, cooperation, acquisition of traditions are possible, but the city has developed as a space where creativity can take place. Creativity is what develops links between people, promotes the development of dynamic society and competition.”

citation from 'Force Major' the application of Riga for the title of the European capital of culture 2014



Geographical and Demographical Context

Introduction

The Republic of Latvia is situated in the North-East of Europe, on the shores of the Baltic Sea. Latvia's only distinct border is the Baltic Sea coast, which extends for 531 kilometres. In the north Latvia borders with Estonia (267 kilometres common border), in the south with Lithuania (453 kilometres), in the east with Russia (217 kilometres), and in the south east with Belarus (141 kilometres), the latter two being EU external borders. The territory of Latvia is 64589 square kilometres, a size surpassing that of Belgium, Denmark, the Netherlands, and Switzerland. About 40 per cent of the country is covered by forests.

The population of Latvia is currently approximately 2.31 million of which close to 60 per cent are ethnic Latvians. Nationally close to 30 per cent of the population are ethnic Russians with much higher concentrations in certain parts. In general terms the proportion of ethnic Russians increases the further east and the closer to the Russian border one travels. The remaining 10 per cent is to a large extent comprised of ethnic Byelorussians, Ukrainians, Poles and Lithuanians. Approximately 20 per cent of the population (mainly ethnic Russians) has the status of non-citizens, many of them not speaking Latvian which has been reinstated as the official language since independence. A non-citizen is not eligible to vote (neither at the parliamentary nor at the local level) and is excluded from many positions in the public sector. Issues in relation to the Russian minorities have contributed to the often strained relations between Latvia and her much larger eastern neighbour in recent years.

Geographical and Demographical Context

Riga is the capital of Latvia, it has an elected city council and from an administrative point of view it assumes the tasks of the lower as well as higher

level of local government.

Riga covers more than 307 square kilometres, 19 per cent is occupied by parks and gardens, 16 per cent by water, 22 per cent is dwelling territory, and the 43 per cent is occupied by streets, roads, industrial zones etc. Riga is divided into six regions and suburbs. In the centre, between the Daugava River and the City Canal is the Old Town, which has preserved its irregular form of a fortified medieval city. The Old Town is surrounded by the New Town built in the late 1800s and early 1900s. In this part of the city there are offices, banks, stores etc. There are also residential houses, many of them being converted in to commercial offices space. In a wide circle around the city centre (the Old Town and the New Town), major industrial plants are located. Many of the plants are not operating as industries any more and have been converted for other activities. In this area there are also a growing number of shopping malls. Outside this industrial circle, there are several suburbs mainly with residential housing. In addition, within the Riga city limits, there are also a number of forests and lakes which are used for recreation. Riga is the main educational and scientific centre in Latvia. Out of Latvia's 32 universities and institutions of higher education, 26 are located here. Several of them having separate research institutes

Riga sits on the Daugava River and has a population of 732.000, i.e. approximately one third of Latvia's population. Riga has a unique cultural and historic heritage. During its more than 800 years of existence, Riga has always been an important transport hub and centre of trade and commerce. Riga is located in the centre of the Baltics, the road distance to the other two Baltic capitals, Tallinn and Vilnius, is about 300 kilometres. However, in a European Union perspective, Riga is located in the periphery. The distance to Brussels is more than 2,000 kilometres. Moscow is at a distance of 1,000 kilometres.



Introduction

Latvian artistic life is very rich and saturated. Anyone who is interested will find a lot of unusual and striking in Latvian traditional art (ceramics, various handicrafts, wood carvings), theater, literature, fine arts, contemporary art, photography and cinema, as well as in many other areas. The world's most prominent names associated with the Latvian artists are Mark Rothko, Gustav Klucis Drēviņa and Alexander, but alone Latvian art history is extremely rich and full of diverse personalities.

Latvian History of Art

19th century

The most important Latvian art centers in the beginning of the 19th century were in Riga and Jelgava. Latvian painting in the second part of the 19th century influenced the development of Russian art, as many artists were educated in St. Petersburg. The St. Petersburg Academy of Fine Arts at time was dominated by the combination of classicism, romanticism and realism that can be noticed in works by Latvian artists. Oil was a popular technique. Great well known painting artists were Jānis Rozentāls, Vilhelms Purvītis, Jānis Valters and Teodors Zalkalns.

First half of the 20th century

At the beginning of the 20th century, Latvian painting was strongly influenced by a variety of European Modernism movements - Fauvism, Cubism, Russian Symbolism, Postimpressionism, and slightly by Expressionism and Futurism. In the 1906 was opened Riga City Art Museum (now it is called Latvian Art Museum). In 1921 was established Art Academy of Latvia. During this time, the number of professional artists was rapidly grow-

ing, artists' groups were formed and various artists' associations. In monumental sculpture area, in the first half of the 20th century, were operating such sculptors as Charles Hall, and Charles Theodore Zalkalns Zemdega. Charles Hall was the author of a project "shine as a star" (Mirdzi kā zvaigzne) and after this project in the year 1935 The Freedom Monument was built in the center of Riga commemorating the fight for freedom. Nowadays it is considered as Latvian symbol for statehood, independence and freedom.

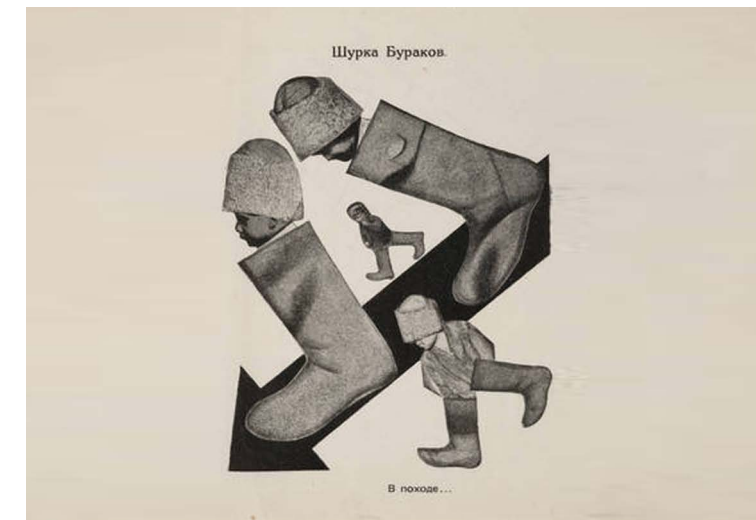
The second half of the 20th century

After World War II Latvia was annexed by the USSR. Artistic development was strongly influenced by the Soviet occupation and with it associated social and political changes. Art was limited to works of art that were created under the Soviet propaganda and the main working method was recognized as Socialist Realism. The dominated themes in the socialist paintings were showing manly, robust working people (construction workers, fishermen, collective farmers), but in the historical genre - Latvian Riflemen theme that was popular until the middle of the 80th. At the end of the 80's painting began to lose its leading position to the contemporary art form expression (installation, environmental and video art), which was also a focus for the representatives of the traditional art - painters, sculptors and graphic artists.

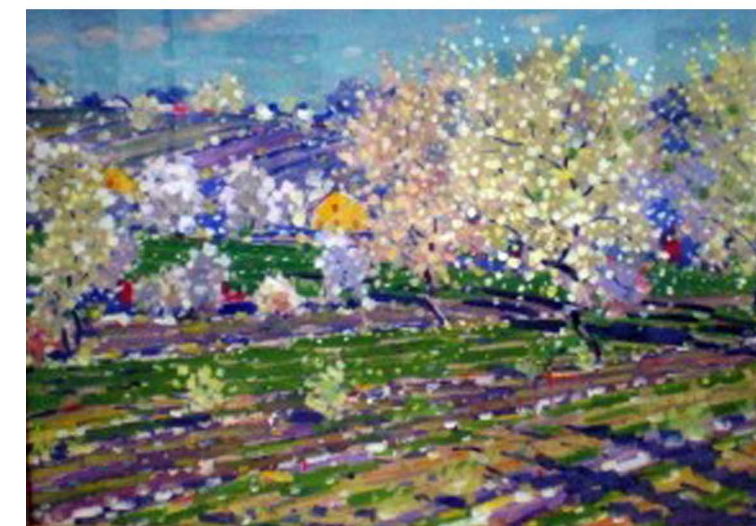
Since 1991 to the present day

With the restoration of Latvian independence was lost Soviet occupation authorities ideological pressure, there were no restrictions on artistic expression. In 1993 by the Soros Centre for Contemporary Art was established in Riga (since 2000 - Latvian Centre for Contemporary Art), which annually hosts exhibitions of contemporary art, leading artists to new experiments. During this period Latvian art overview was characterized by a very wide range of creative activities amplitude by different artists' generation - from traditional forms of art and installations, objects, video, photography, new media and multi-media projects, which number particularly rose in the sec-

ond half of 90's. In order to evaluate Latvian visual art, it is recommended to visit the Latvian National Museum of Art (Latvijas Nacionāla mākslas muzejs), where several permanent expositions are hold, as well as organized different types of exhibitions. New Museum of Contemporary Art is still under construction, but today's artists can be viewed in the small galleries of Old Town ("Riga Gallery", "Bastejs", "AG7", etc.), as well as in the exhibition hall "Arsenals", located in authority of the State Museum of authority.



Gustav Klucis Drēviņa "Shurka Buzakov V pohode", 1925



Vilhelms Purvītis "Pavasari", 1933-1934

Latvian Contemporary Art can be divided into three main areas:

1. Non-traditional works of conceptual art from the second half of the 20th century.

One of the main features that make a contemporary art so remarkable is its transition from visuality to conceptualisation or from what the eye sees in an artwork to its emotional and intellectual perception that takes place in the deepest level of the viewer's consciousness. In Latvia and Baltic region, until the late 1980s art was dominated by the official visuality of realism in which the principle was obvious without embellishment or interpretation, artists simply focused on what was happening in front of them; divergent expressions in art corresponded to the understanding of so-called non-traditional art.

For the representation of this area in the museum's collection, the priority are artworks that captures the creative changes in the use of the means of expression art and in the essence of the message.

Developing this collection line artists such as Barbara Gaile, Māris Ārgalis, Andris Breže, Romualds Geikins, Miervaldis Polis, Ilmārs Blumbergs, Atis Leviņš, Māra Brašmane, Leonhards Lapins, Genadijs Suhanovs, Boriss Bērziņš, Kurts Fridrihsons, Juris Putrāms, Ivars Poikāns, Aija Zariņa, Juris Zvirbulis, Aleksandrs Stankēvičs, Leonards Laganovskis, Juris Dimiteris, Juris Utāns, Monika Pormale, Edgars Valdmanis, Valentinas Antanavičus, Andris Eglītis, Lolita Zikmane, Modris Lietavietis, Imants Lancmanis, Zenta Dzividzinska and Inta Ruka are represented.



Andris Eglītis, 'Luxury Replica'. 1998



Ilmārs Blumbergs, 'Prayer for Seeing'. 2005



Juris Dimiteris, 'Dialogs?'. 1989



Boriss Bērziņš, 'Peldētāja'. 1989



Aleksandrs Stankēvičs, 'No A līdz B'. 1970



Māra Brašmane, 'Autumn flowers. Central Market. Riga'. 1971

2. Non-conformism art from the 1960s to the 90s

In order to ensure uninterrupted continuity in the National Museums Collection and preserve the unique artworks that are held outside the museum spaces and increasingly threatened with every passing year, it is absolutely necessary to make this historic collection a part of the LMCA exposition. This would include artworks that were produced up to 1991 and reflect the non-conformist creative heritage that until 1991 was not held by museums for ideological reasons and later because of financial restrictions.

To a large extent non-conformist art reflects and resonates the complexity of the social and socio-political situation that existed behind an officially innocent facade; these were artworks of individuals and group of like-minded people that, with the help of metaphors and a different aesthetic, created innovative artwork that differed from the official facade often adding a critical message.

Most of the authors represented in collection have been born shortly before or after the Second World War. Perhaps this is what caused the geopolitical changes and contradictions created the conditions that many of this generation became artists with their works literally forced shock treatment standards.

Chronologically, the artworks of non-conformism in Latvia and the Baltic region cover the period from the 1960s to the 90s. In the art of the 60s and 70s its manifestations were quite limited but were at their most expansive and ambitious in the 80s.

In this collection line fit in artworks by Juris Boiko, Māris Ārgalis, Andris Breže, Romualds Geikins, Miervaldis Polis, Atis Ieviņš, Māra Brašmane, Genadijs Suhanovs, Boriss Bērziņa, Kurts Fridrihsons, Juris Putrāms, Ivars Poikāns, Aija Zariņa, Semjons Šegelmans, Rūdolfs Pinnis, Juris Zvirbulis, Leonards Laganovskis, Juris Dimiters, Juris Utāns, Edgars Valdmanis, Modris Lietavietis, Egons Šteinboks.



Andris Breže, 'Vēlēšanas iecirknis'. 2010



Egons Šteinboks, 'pašPORTRETS'. 2010



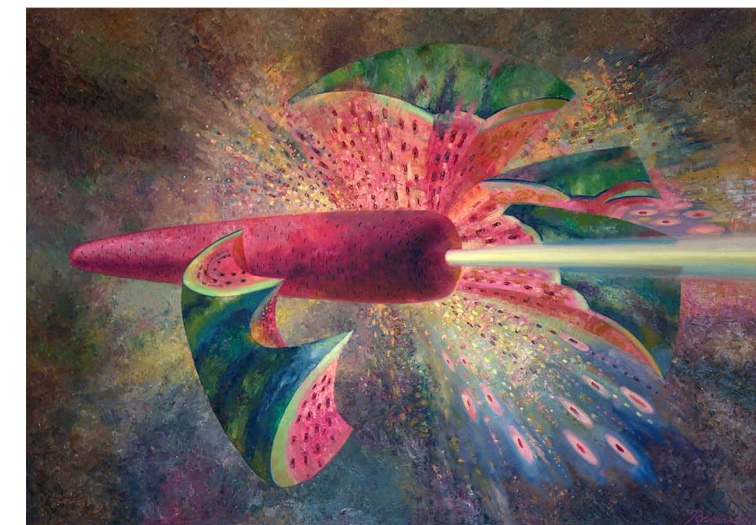
Miervaldis Polis, performance 'Bronzas cilvēks' (1988 - 1992)



Leonards Laganovskis, 'Sarkanais karogs'. 2006



Juris Zvirbulis, 'Mīlas grota'. 2003



Ivars Poikāns, 'Burkāns ar Arbūzu'. 2008

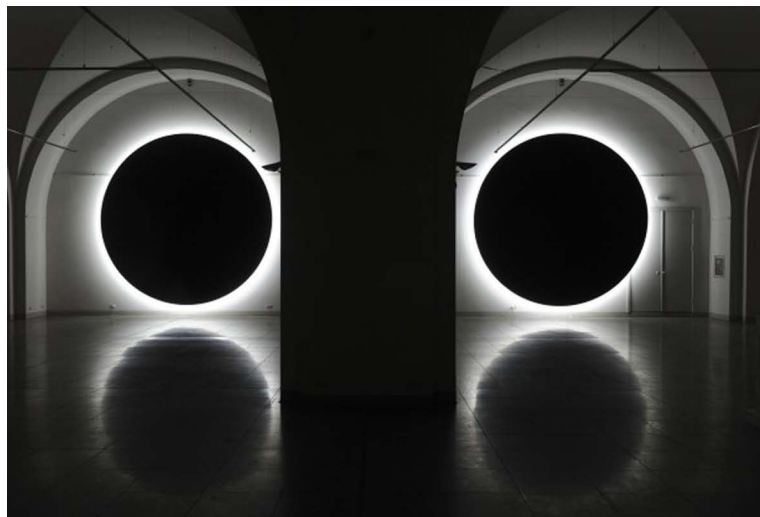
3. A striking reflection of contemporary art processes

In nowadays Latvian and Baltic contemporary art has successfully become a part of the international art context. Many local artists have earned a considerable reputation on the wider art scene; Pieces of art in the LMCA collection would demonstrate the finest achievement of Latvia and Baltic region's artists providing a notion of the local specificity of the region's art and demonstrating quality equal to that of Western art.

One of most intriguing aspects about art today is both the art medium and its use as well as the message and the form of expression. Currently the most brilliant and interesting artworks often overstep the traditional forms of art usually associated with art and integrate interdisciplinary features – visual, social, political and psychological data, expressions and knowledge, mass media strategies and a whole variety of other approaches.

In the context of actual art expressions they are based on the so-called “post-media condition” or that the meaning, value and imagery of an artwork is no longer based on a specific type of art (painting, photograph, video work) but on the “structure of meaning” – in the aesthetic that is formed outside the specific form of art.

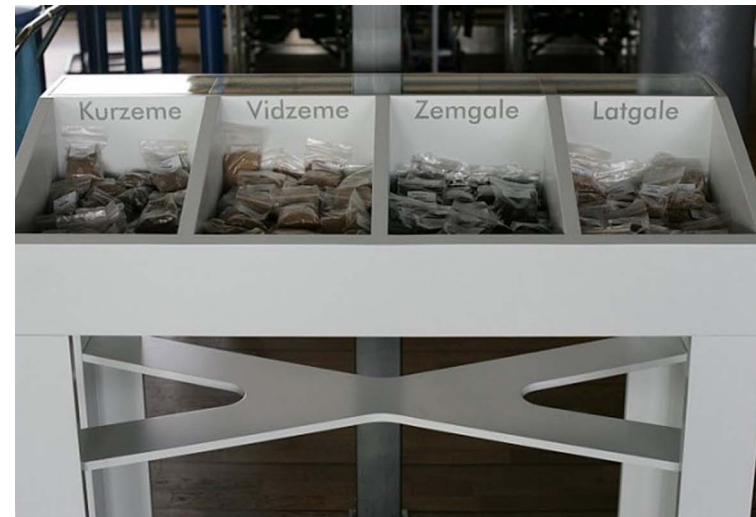
Artists representing this area: Māras Brašmanes, Andra Brežes, Anta Pence, Auce Biele, Miķeļa Fišera, grupas “F5” (Līgas Marcinkēvičas, Mārtiņa Ratnika, Ievas Rubezes, Ervīns Broks, Mārtiņš Ratniks, Fēliks Zīders), Gints Gabrāns, Kristapa Ģelža, Gvido Kajons, Leonarda Laganovska, Ojāra Pētersona, Kaspars Podnieks, Miervalža Poļa, Bruno Vasiļevska, Aijas Zariņas, Evelīna Deičmane, Maija Kurševa, Kristīne Kursiša, Anta Pence, Dita Pence, Dace Džeriņa, Katrīna Neiburga, Aija Baumanē, Kristaps Epnērs, Reinis Pētersons, Santa Oborenko, Krišs Salmanis, Kaspars Podnieks, Kristīne Kursiša, Miks Mitrevičs, Līga Marcinkēviča, Ojārs Pētersons, Mārtiņš Ratniks, Renārs Krūmiņš, Maija Kurševa, Audris Bučas un Valds Ozariņš, Armands Zelčs, Elīna Poikāne, Māris Grosbahs, Sarmīte Māliņa un Kristaps Kalns, Andrejs Grants.



Sarmīte Māliņa un Kristaps Kalns, 'Zeme'. 2008



Evelīna Deičmane, 'Melnas Pasakas'. 2007



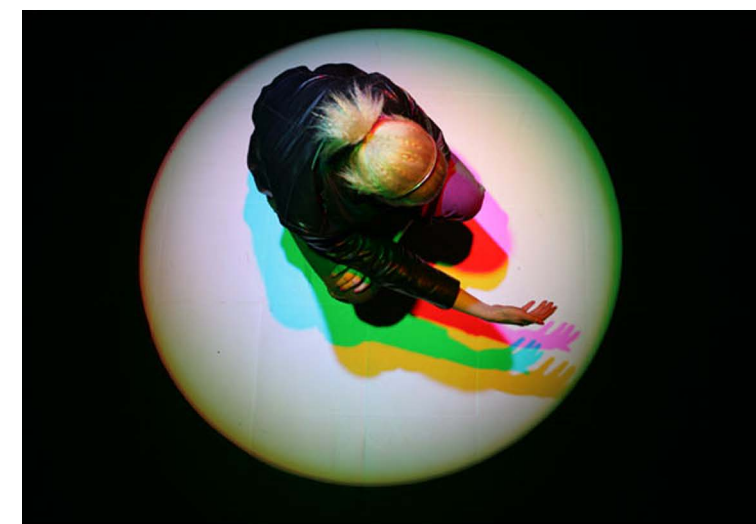
Līga Marcinkēviča, 'Sauja zemes'. 2009



Mārtiņš Ratniks, 'Zeme'. 2009



Dace Džeriņa, 'Vilinājums'. Video. 2010



Gints Gabrāns, 'Rainbow shadow'. 2005

Introduction

Latvia has been described as Riga with its surrounding area. To get from place to place by public transport, one almost cannot avoid going through this beautiful city. Riga is the cultural, economical and political capital city of Latvia with more than 800 000 inhabitants, that is around 30% of the population of Latvia (according to the Central Statistic Bureau of Latvia, 2012). Riga is also an important business and traffic center of the Baltic states and plays an important role in its national economies and can be seen as driving locomotive. As noted by Vanags Chenler, Leduskrasta, and Padam, „the city is of course both contributor to the growth of the region and beneficiary form it”. Riga generates almost 60% of GDP of Latvia (calculated, using data from Central Statistic Bureau of Latvia, 2012)

Riga is also the capital of the creative industries sector, uniting more than 70 % of all creative industries entrepreneurs, companies and nongovernmental organisations in Latvia - approximately 6000 companies (11.5% of all businesses) with 45 000 people working.

Riga uses the term 'creative industries', adopting the UK model. The creative industries are defined as those industries that are based on individual creativity, skill and talent. They are also those that have the potential to create wealth and jobs through developing products with high added value. The creative industries include architecture, advertisement, art and culture industries, design (including fashion, graphical design and applied art), films, computer games and interactive software, music, new media, publishing, radio and television. Share of people working in creative industries: 11%; share of companies in creative industries: 11.5%.

Creative initiative in Riga

“The fuel of creative economy is creative substance or idea recourse, which is generated by talent and an open society. The joint creation of responsibility is the quintessence of the creative process. Three things are necessary for joint creation: cooperation between people and organizations – desire to cooperate, practical action; cooperation institutionalization – common standards, knowledge, values, support – and social capital – common trust, contracts.”

‘The fuel of creative economy is creative substance or idea recourse, which is generated by talent and an open society. The joint creation of responsibility is the quintessence of the creative process. Three things are necessary for joint creation: cooperation between people and organizations – desire to cooperate, practical action; cooperation institutionalization – common standards, knowledge, values, support – and social capital – common trust, contracts.’

Riga is making its first steps towards to being livable city. It is not yet ready to embrace diversity, but the ever growing number of creative initiatives is slowly changing the lifestyle, bringing a closer to that of a European city.

Creative industries and creative neighborhoods are relatively new “phenomena” both in the lives of people living in Riga and the common European policies. Nowadays, active and, one could even say, slightly crazy people are implementing their ideas in different districts of Riga; these people are doing more than just making the particular block gain a new face, they're also encouraging others to go and look around, contribute, become a part of the process. Creative quarter's activities bring changes in our own lives, the lives of our neighbors, the urban culture and daily routine during every season.

Distribution of creative initiative in Riga is related to the deteriorating economic situation in the years of 2008 and 2009, when many building ground floors were emptied. Many people who have lost their jobs finally decided to focus on the core matter of their heart through the establishment of the new principal. It was not long before a support program “Atspēriens un Brigāde” was set up, who helped to start the promising young entrepreneurs.

Riga's creative quarters in 2011 become powerful sub-centers, each with its own unique theme. Original sites and experiences attract people's interest; can become economically significant and positive impact on the urban environment. In contrast to large-scale planning from the top, a small private initiative step by step sorts the city at street level - an outdoor cafe tables, bright windows and opened the door make Riga more attractive, usable and safer.

Creative quarters in Riga

Creative quarters are not idlers artists' fad, but a significant public education and cultural diversity in security strategy. According to American Urban philosopher Richard Florida's theory, today creativity is a main driving force of a modern city, region and nation. In his opinion, a creative individual and collective artistic aura of widespread long-term is even more beneficial as an iconic buildings or shopping center construction. There is no doubt that cities offering a variety of free-time spending ways wins the race for attracting people. Most importantly, young people are willing to visit cultural and entertainment self-organized events, and if young generation wants to live in the city, it is the future. Viesturs Celmiņš sociologist believes: “The new sail away just because there is nothing to do. They go to places that are borrowed from here.”

A study by the Architecture Promotion Foundation, The Creative Neighborhood of Riga, was initiated in response to the current interest in the creative industries as a promising basis for the future growth. Commencement of the study has defined selection of criteria for creative initiative successful impact on the environmental development. First, a creative space must be available to the public - daily or individual events. Artists or architects' workshops, while essentially creative, do not leave the slightest impression on the urban environment, where the doors are closed to the public. Second, the creative space and scope of the mission must be clear and understandable to the public. Identity should be reflected in a strong enough brand that is associated with a point or block location. Finally, the creative initiative has the



Andrejsala



VEF



potential to affect the environment and culture of the city, attracting visitors with high quality, unusual space or functional fulfillment.

Creative Quarter - Andrejsala

Andrejsala is a pioneer among Riga's Creative Quarters, a district rich in vividly picturesque industrial buildings and plants so appealing to the artistic eye. The formerly secluded industrial port area on the right bank of the River Daugava was opened to the public in 2006. The whole territory of Andrejsala is scattered with artists' studios, both open to the public and strictly private, exhibitions spaces and artists' residences in one - a place that offers visiting artists an opportunity to exhibit the works created during their stay. Andrejsala boasts a number of institutions that have earned the status of a museum, like the NOASS centre for contemporary art and culture founded the Latvian Naive Art Museum. Cinema and theatre peacefully co-exist within the territory of this creative island where creative theatre group that uses every possible art form in their productions and every year a festival of movies is organized.

The life in Andrejsala never stands still; every year, its calendar is marked for countless events. Andrejsala plays host to the Homo Alibi International Experimental Theatre Festival featuring guest performances by artists of puppet and object theatre companies at the Floating Workshop, as well as to the [moment] festival, a unique event that brings together fashion, art and music, all interacting in a single performance and providing talented Latvian and international artists with a platform for realizing their latest ideas.

The Kalnciema Street Quarter

The Kalnciema Quarter is proof positive that significant social and cultural activity is possible beyond the boundaries of the city centre, and that noteworthy objects of architectural heritage can be found on the peripheries, and likewise that architectural merit is not confined to noble stone buildings, but is also held by wooden architecture with its very own aesthetic, aura, scent

Creative Quarters:

-  Andrejsala
-  Berga Bazārs
-  Ģertrūdes ielas teātris
-  Kalnciema Kvartāls
-  Miera ielas Republika
-  Riseba
-  Spīķeri
-  Tabakas Fabrika
-  VEF

-  The Latvian Centre for Contemporary Art

and special sensitivity to the ravages of time.

Riga's wooden architecture is considered to be a valuable, cultural heritage by UNESCO, and the Kalnciema iela quarter is a good place to witness it in its renewed glory. Kalnciema Quarter is an ensemble of buildings representing 18th / 19th century Western European architecture of late classicism and eclecticism executed in wood. The complex is unique in the European level, as the wooden buildings of this period in other countries, have not survived in such concentration. The Kalnciema Street Quarter serves as the venue of regularly held themed markets, complete with musical and visual accompaniments. These markets bring an alternative to homogeneous and expensive supermarket offerings, a refuge where farmers may present Rigans with all the wholesome country fare they have grown, gathered in forests or caught in waters. This is also a place where many beautiful and practical examples of Latvian design - dresses of floral silk or patterned knit, ever-lighter hats and silk scarves, beaded necklaces and brooches - find their wearers. Over the warm season the Kalnciema Quarter also hosts an open air stage for local musical artists.

The Spīķeri Quarter of Creative Industries

The Spīķeri Creative Quarter can be considered a successful collaboration of private property owners, municipality and state institution, it is now home to more than a dozen cultural, creative groups. The Spīķeri Quarter, located next to the Central Market by the shores of the Daugava River, since the 14th century, used to serve as the location for cargo ship loading and unloading and housed a number of warehouses. Later the warehouses were converted to meet the needs of the Riga Central Market. In all, 58 brick warehouses were erected, only 13 of which are still extant. The red brick structures were designed in one of the more formal styles of the 19th-century eclecticism - very popular for industrial and storage buildings of the time. The Spīķeri creative quarter is now home to more than a dozen cultural, creative groups. It hosts regular art exhibitions organized by the KIM? (Kas



The Kalnciema Street Quarter



The Naive Art Museum of Latvia

Ir Māksla?/What Is Art?) Creative group, as well as high-calibre music concerts in its new concert hall. The Dirty Deal Cafe, for its part, organizes independent theatre, artistic and musical performances. If the nearby Daugava riverfront is refurbished by the city as planned, the V is sure to become a veritable, cultural tourism attraction. Spīķeri entice with a rich cultural agenda and gastronomic pleasures. In Spīķeri quarter creative industries, nightlife venues and restaurants of different concepts coexist and complement each other.

Creative quarters by Miera and A. Briana streets

The neighborhood by Miera and A. Briana streets is also making a name for itself, following the opening of a number of popular boutiques, vintage clothing and design shops, including Retrospectro and 20. Gadsimts, as well as the Melnais Knabis hair styling salon. Handcraft workshops are offered at the nearby Tasa boutique, and the recently opened Piens and Kefirs nightclubs have quickly become among the trendiest in the city. Near the beginning of the quarter, one can find the "Taka" cafe—an unusual place which offers customers vegetarian dishes, as well as organizing cultural events, poetry readings, and other performances.

European Capital of Culture 2014 - RĪGA 2014

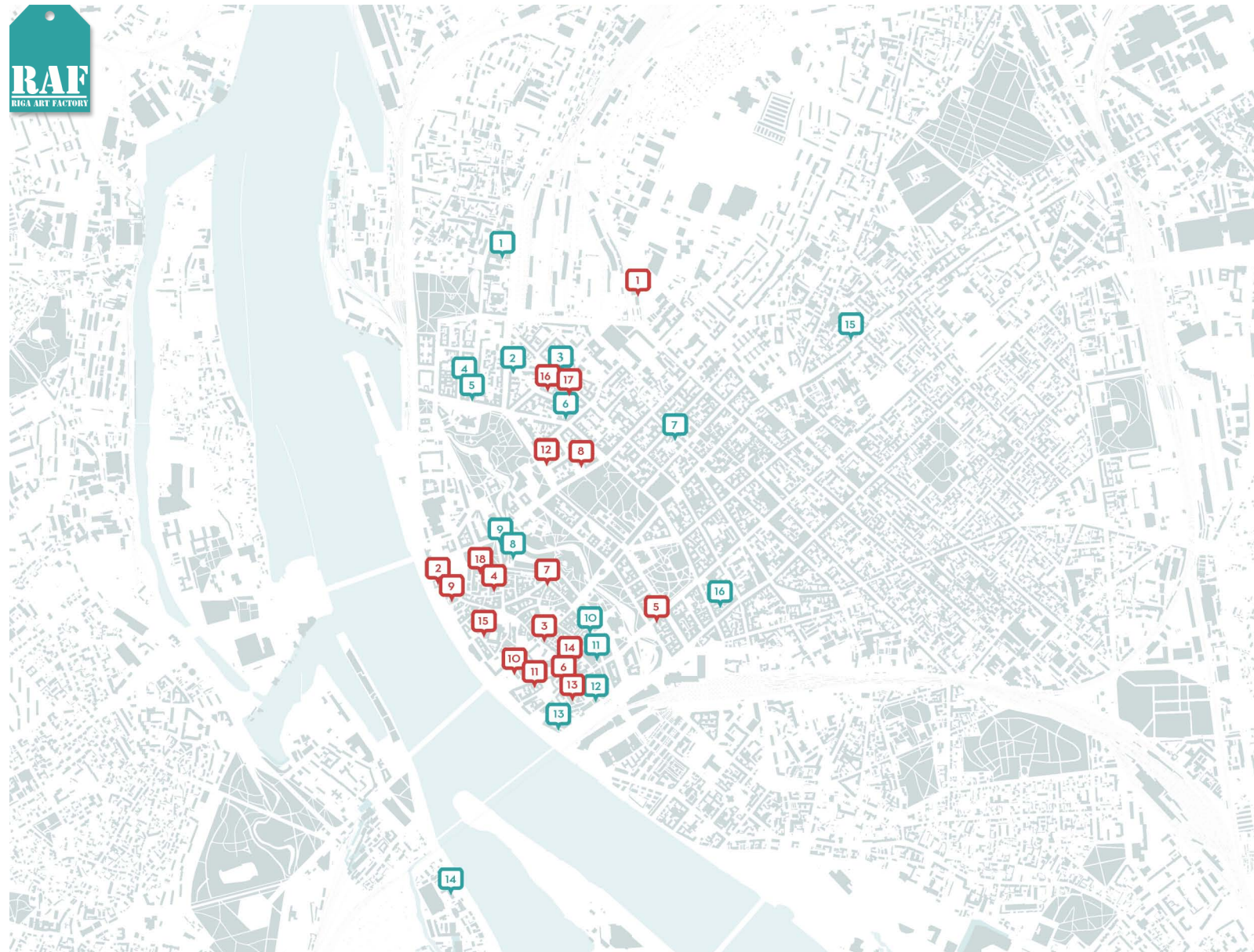
In the year 2011, the European Commission gave the go-ahead for Riga to become an official European Capital of Culture in 2014. This will be an unprecedented opportunity for Riga and Latvia to showcase the best that they have to offer to the rest of the world. The year of 2014 promises to be a time filled with impressive events and new experiences for everyone. The aim of the European Culture Capital program is to promote the international recognition of European cities, positively influence the development of culture and tourism, stimulate artistic cooperation between European countries, and strengthen regional identity and European integration. The French phrase - force majeure - is used to describe the program of events in



The Spīķeri Quarter of Creative Industries



Creative quarters by Miera and A. Briana streets



2014. Force majeure promises to herald an extraordinary series of great happenings and be a major force to change the face of the city of Riga for years to come.

Ján Figel', the Member of the European Commission responsible for education, training, culture and youth, commented as follows: "I am delighted with Riga's success and would like to congratulate the local authorities and the team that prepared the application. Riga has great potential for being the European Capital of Culture. Bearing this title for one year will certainly place this city in the spotlight and create enormous potential for it to develop locally and raise its profile across Europe. But success will not be automatic: to benefit fully, Riga will have to develop its programme for 2014 and be given all the political and economic support needed. This is the beginning of a great adventure!"

In a Latvian context, the concept of the knowledge based economy is extensively discussed in the Latvian National Development Plan 2007-2013 and supplemented by a discussion on creative industries. The creative industries are supposed to play an important role for Latvia's and hence Riga's economic development in the coming years and according to the Latvian National Development Plan:

"In order to effectively employ Latvia's creative and cultural environment resources, to increase the work efficiency of existing creative sectors, to expand and diversify the economic activities of creative individuals, thus turning their creative potential into economic gain, the creative industry sector, as one of the most promising, should be integrated into the economy of Latvia. In order for this sector in Latvia to reach growth rates equal to those of other countries, special attention should be paid to the specific needs of the creative industries, their innovative potential should be developed, and the experience of creative industries should be systematically expanded."

Gallery:

1. IN3GA
2. Pegazs
3. Zazi
4. Birkemfelds
5. Alma
6. Art XO Gallery
7. Zimulis un Ota
8. 21 Gallery
9. Jekabs
10. Riga's Gallery
11. Tifana
12. Daugava
13. Bastejs
14. Mukusala's art saloon
15. Antonija
16. Art Gallery

Museums:

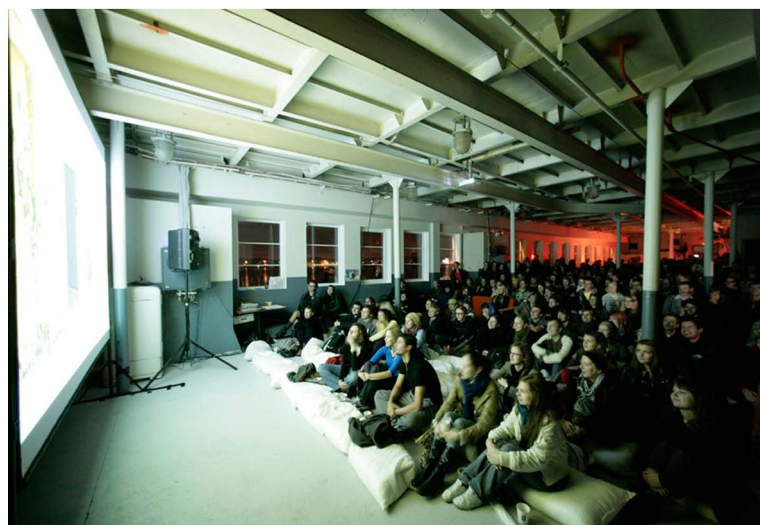
1. Arsenal, Branch of National Art
2. Museum of Foreign Art
3. Museum of Decorative and Applied Art
4. Latvian Museum of Architecture
5. Latvian Museum of Nature
6. Latvian Museum of Photography
7. Latvian Museum of War
8. Latvian National Museum of Art
9. Latvian National Museum of History
10. Latvian Museum of Occupation (1940-1991)
11. Mentendorff's House
12. Paul Stradin's Museum of History of Medicine
13. Riga Film Museum
14. Riga's Porcelain Museum
15. Museum of Riga's History and Navigation
16. Janis Rozental and Rudolfs Blaumanis Museum
17. Riga Art Nouveau Museum
18. The Art Museum Riga Borse



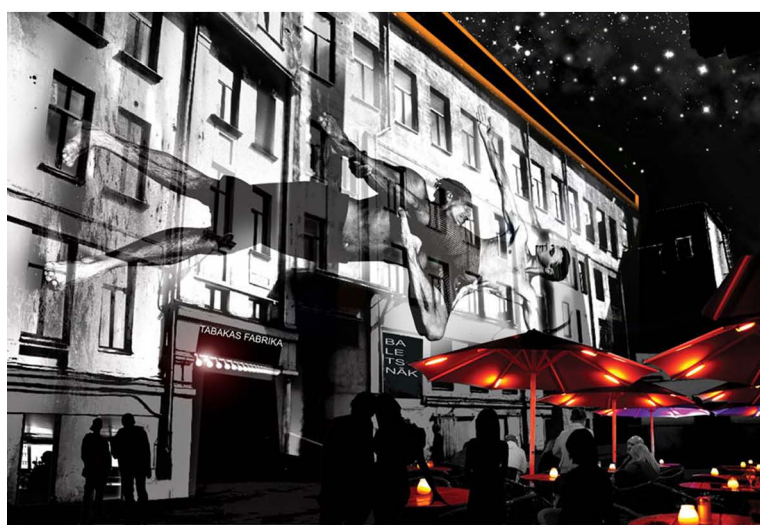
Andrejsala, co-working space



The inner yard of New Riga Theatre



Andrejsala, auditorium



Riga's Tabakas Fabrika

Riga Art Space is a multifunctional center of art and culture. It offers visitors changing exhibitions of visual art and a varied program of cultural events. The Riga Art Space main objective is to showcase contemporary art in the context of the Latvian art scene or as a discourse-provoking introduction of international artists, as well as presenting up-and-coming artists in solo-exhibitions.

Art galleries

Latvia is the home of numerous professional Latvian artists and it boasts a very saturated market for art. In Old Riga there is an art gallery virtually on every little street, many of which also host exhibitions that do not require an entrance fee. There is no shortage of art galleries outside Old Riga either: they can be found throughout Riga, as well as in other Latvian towns and cities.

Theatres, museums etc.

In today's Riga there are 37 museums and 6 theatres (out of which one is Russian). During the last 10 years the number of museums have increased from 28 ten years ago, whereas the number of theatres has remained the same. The number total number of persons attending performances in Riga's theatres during 2006 was 260,000. The number of museum visitors in 2004 was close to 730,000. Out of the Riga theatres, the state-owned Riga New Theatre is probably the most interesting. The Theatre's productions provide innovative and contemporary art and its repertoire includes classics as well modern plays. The Theatre has toured Europe as well as North America and has earned several prizes at theatre festivals abroad. In addition to the theatres there is an opera, the Latvian National Opera and a permanent Circus a seating capacity of around one thousand. The number of performances at the Opera exceeds 200 per year. Furthermore, in early summer every year the Opera organises the annual Opera Festival.



Latvia's National Opera



The Latvian Centre for Contemporary Art



The New Three Brothers Project

The New Three Brothers Project

To improve Riga's cultural facilities, three main projects are under development. The project, labelled the New Three Brothers (with a reference to the three medieval buildings in Old Riga name the Three Brothers), comprises a new library, a new concert hall, and a new museum of contemporary art.

Latvian National Library

The construction of the Latvian National Library is most significant and large-scale national initiative of the 21st century in Latvia. The library building, which is figuratively known as "Castle of light" will become both a center for information, culture and social life, and a striking feature of the urban environment and a symbol of Riga. Gunnar Birkerts Architects the pyramid shaped building inspired by a local folk tale in which a mythical castle sank during "the bloody says of enslavement", only to rise from the depths, as a symbol of national strength will house the national archives, a treasury of folklore, music, and ethnographic materials that reflect the country's 2000-year cultural heritage. The Latvian National Library project is supported by UNESCO, which in 1999 adopted a resolution inviting Member States and the international society to provide as much support as possible to implement the project. Construction of the building commenced in 2008. The "Castle of light" should be opened in 2013.

Riga Concert Hall

Riga Concert Hall and the Latvian National library will be situated next to each other, forming a new group of cultural facilities on the left bank of the River Daugava. The UNESCO /world Heritage Centre has recognized Riga Concert Halls as an example of quality architecture that will elegantly enhance the new centre of the city. Riga Concert Hall will not only be a prominent example of architecture and a symbol of the city, but will also give

Future projects of Riga:

LMCA - Latvian Contemporary Art Museum
(to be designed by Rem Koolhaas)
Completion is suspended.

NCC - National Library of Latvia
(designed by architect Gunnar Birkerts)
Completion is slated for 2012

RCH - Riga Concert Hall
Completion is suspended.

its visitors the opportunity of enjoy an unrepeatable combination of acoustics and technical quality. The building will contain three halls, a Grand Hall for performances of academic music, as well as a Small Hall and an Experimental Hall that may be daily work for musician, including rehearsals, will be provided in Riga Concert Hall.

Contemporary Art Museum

The Contemporary Art Museum will be established in a historic building – In the former power plant on Andrejsala. Over the next few years this former port area will become a modern and attractive neighborhood, just as Soho in New York, or Notting Hill in London. The Contemporary Art Museum will be a multifunctional cultural centre with exhibition rooms occupying 4000m², a conference and cinema hall, a computerized information center, a library and archive, as well as rooms for art pedagogy and project workshops. The museum will not only reflect the symbols of national identity that confirm the rich Latvian heritage of visual art, but will also become a testimony to the significant role of Riga in the cultural processes of Europe in the 21st century. At the same time as developing the construction project of the building, the collection for the Latvian Contemporary Art Museum is being established – works are being selected by an international expert commission, approved by the Ministry of Culture. The author of the museum design is the Dutch architect Rem Koolhaas, who, in accordance with the design assignment prepared by the international expert committee offers to establish a modern multifunctional building. Along with artwork displays in the museum, it is envisaged to provide a considerable area for shops, restaurants and conference halls. The design also allows for movie sessions, theatre performances, concerts and other performances to be held in the museum. That is to say, the former Thermal Power Plant will get the second wind – it will be made into the centre for contemporary culture and art. “Just as an insect in amber, the old building will be melted into a new one”, this is what Jānis Dripe, the chief architect of the city of Riga said after having familiarized with the offer of the Dutch architect.



National Library of Latvia



National Library of Latvia at night



Project of Riga Concert Hall



Project of Riga Concert Hall



Project of Latvian Contemporary Art Museum



Project of Latvian Contemporary Art Museum



Development of Museums in Riga

The effect of political and economic changes on the system of museums

When Latvia became independent from the Soviet Union in 1991, it was declared that its basic values would be the inviolability of the individual, equal standing of all before the law, freedom of expression, and other fundamental values that are typical of a democratic society. The mission of individual museums and the whole network of museums underwent a change, but more than 10 years have passed since Latvia, its culture and museums have been working in a new political and economical situation - the conditions of democracy and the conditions of a market economy. It is a period of changes in society and in museums as a product of society and also its mirror. Since 1990s a new era of self-initiative has started. It has started with the organization of new non-governmental Latvian Association of Museums, which introduce new laws to the regulation of the work of museums and cooperation between them. Followed by the new publication of the review *Muzeju Vēstnesis* (Museum Herald) and the publication of several books titled as "Library of Museology", which lead to the organization of a series of courses and conference on the museum management, and efforts to promote cooperation between museums and educational institutions under the auspices of a project called "The School and the Museum".

Step by step the Latvian Association of Museums confirmed its professionalism. Since 1993 Latvian museum employees have been regularly attending the International Summer School of Museology in Brno, followed by establishing the Latvian National committee of ICOM in 1994 and becoming a member of NEMO. Finally in 1997 the Turaida Museum Reserve receives an honour in the competition for the title of the European museum of the year.

With the appearance of private property, alongside state and local government property, a concept of private museum emerged. After elimination of

the government financial support, many museums had to close down, while others transformed into private museums on the basis of individual or collective initiative.

In post-Soviet period there were political changes in Latvia which brought economic problems that led to a reduction in funding for culture, meaning that museums have to support themselves financially. Museum leaders started to co-operate thinking about new economical model for the museums. There are 133 state and local authority museums and more than 130 private museums in Latvia. Approximately a half of all museums today are fully owned and funded by public funds (central, regional or local governing institutions). Discussion about economical models has been developed through last five years but only few museums have changed their legal status and now are working as a profitmaking enterprise or public foundation. These changes have, among other things, fomented a healthy process of competition in the museum system.

The law on Museums of the Republic of Latvia declares that only accredited museum institutions, whether they are public or private, can apply for the state funding. With that a new concept of the museum that operations are orientated towards the interest of the social public and the management skills of museum people appeared. One of the first such museums was the Latvian Occupation Museum, which today is one of the strongest museums in Latvia and that is largely financed by Latvians who live abroad.

The major changes have also happened in the museums code of ethics. Form the institutions that primarily were focusing on the collecting, preservation and research they have changed to the institutions that pay very much of their attention to their role in society and obligations towards it. Museums in Latvia mostly has become mission oriented institutions.

The growth of the professional level of museums

During the transformation period, the survival of the museums became the key issue, as there was no interruption in the professional training system that

had been offered during Soviet times. The new era brought new demands with it - a level of quality which could be guaranteed only by professionally trained specialists and professionally run museums.

A system of professional training for museum employees has been set up in Latvia. There are four levels in this system today:

- 1) The Latvian Academy of Culture has been offering a study program in museology since 2000, which ensures academic training of future museum employees;
- 2) An ongoing training courses for those already working in museums which are organized by the State Authority on Museums;
- 3) Various opportunities for self-education, exchange of experiences and other forms of informal training are the brief of the Latvian Association of Museums and of the museums themselves.
- 4) the Baltic Museum School, supported by the Ministries of Culture of Latvia, Lithuania and Estonia, is a long-term Baltic States collaboration project for the lifelong education of museum professionals, by linking theory and practice.

There have also been significant changes and new demands in the professional work of museums. This involves the appearance of marketing elements, the search for links to the tourism industry, and a new level of quality in the educational work which museums do. The most important change, however, has been the arrival of new subjects for museum exhibitions. Museums were active in casting light on subjects that had been taboo during Soviet regime - the first period of Latvian independence, the people who were deported or forced to emigrate, etc. Museums paid their attention also to the more recent past - a time which people had experienced for themselves and they fulfilled their professional obligation to document the period through the work of museums: both in terms of the development of museum collections and in terms of exhibitions that have been staged.

The accreditation process as main instrument for museums development

The accreditation process is a key instrument to enhance the growth of professionalism of Latvia's museums, as it examines every aspect of a museum's operations. To earn accreditation, a museum must first conduct a year of self-study, then undergo a site visit by a team of peer reviewers. This process has lounged since 1999, and it consists of four main parts: self-analysis in museum, methodological support from the State Authority on Museums, the visit of the experts' commission in the museum and control of the development process.

The main part of the museum accreditation process is the extensive self-analysis and development of strategic planning. This is a way they attest to their conformity to specific requirements. An accredited museum have to be recognized by the local state, it has to have proper legal foundation, the collection that it maintain has to be registered and provide the guarantee for its preservation according to all requirements, and it has ensured that members of the public can have access to the collection.

In September of 2003 in the annual Latvian museums conference the accreditation process was discussed where new perspectives were worked out. In the debate participated more than hundred museum professionals and the decision was made to continue the accreditation process to have a regular accreditation and use it as an instrument for supporting the museums sustainability, reaching good standards and collecting the objective and versatile information for assessment and strategic planning in future.

Looking back at the past decade it is clear that a lot of changes in the Latvian museums were made thanks to the hard work and initiative of the museum workers. They had a good school of democracy and were involved in all the processes, especially accreditation, have made qualitative changes in the development of museums sphere.

Some Aspects of Museum Architecture in Latvia

Only three museums in Riga are located within the purpose-built museum building walls: Latvijas Nacionālais mākslas muzejs (the State Museum of Fine Arts), that was built in 1905, by architect W. Neuman, Latvijas Okupācijas muzejs (the Latvian Museum of Occupation) built in 1970 by architects D. Driba and G. Lūsis-Grīnbergs and Latvijas Kara muzejs (the Latvian War Museum) built in 1938 by architect A. Galindoms. The last one incorporates the Powder Tower, and this medieval building largely determined the character of the museum. The Museum of Occupation initially was built as a memorial hall, therefore the lack of storerooms and office space obstructs the growth of the museum. We may conclude that the majority of Latvia's museums are located in very different types of structures, built as fortified castles, tenement buildings, schools, libraries, farmsteads etc. Memorial buildings as the residences or studios of writers, artists and politicians are protected by the state, as some of them are listed monuments. Taking into account that the first generation of Latvian intellectuals in the middle of the 19th century was recruited from the countryside, most of these museum buildings are farmsteads. As the territory of Latvia was badly damaged by two World Wars and some revolutions during the 20th century, not many authentic items are preserved.

More and more emotions are appearing in museum life in the form of activities and performances. One example in Latvia is the performance of Liepājas Karosta cietums (The Naval Port prison), where visitors for some hours are obliged to play the role of prisoners, and are given a chance to spend a night in a cell of the jail. This is not a novelty on the European scale, but expresses the tendencies in Latvia to use the background of the building as effectively as possible.

In the competition among museums to get visitors small entities are competing with more radical, daring and very eccentric ideas. Each museum has to have the specific profile image and it is easier in cases where the history of the building is adequate to the main hero of the story. One of the good

examples is Memorial Museum of Writer Andrejs Upits with a narration of the writer's life and works, located in an apartment house in the very centre of the city. From the flat the visitor can see a Government building as well, as did the writer, who had a very high position among the officials of the Soviet regime.

The decision to locate museum in historical building has not only advantages, but can cause a lot of problems as well. It is a very much question of the adequacy of the space of the building and the subject matter of the museum. One of the most contradictory examples in Riga is the Museum of Sport, housed in a former waterhouse on a tiny side street of Old Riga. Sport is usually associated with loud cheers in the stands of a sport hall, strength, speed, emotions and youth. Does this building and place fit the idea of a Museum of Sport, or were the premises founded accidentally? Even if a good interior architect creates a dynamic image, it may be hard for the museum to carry out its mission – to bring people a bit more knowledge about their preferred sport, and respect for the main heroes of it. The decision to locate the museum in an old building was based on the fact that after WWII in Latvia there were a lot of churches without parishes, while warehouses were not adaptable for new functions.



State Museum of Fine Arts in Latvia



The Latvian Museum of Occupation



Building of Latvian Museum of Sport



Building of Latvian Museum of Sport



Readaptation of efactory building

Introduction

For the last few decades, the reclaiming of the old industrial building for continuing use has become an important element in architectural practice, construction activity and urban development. Cultural institutions, whatever their precise use, act as lead projects, attracting large numbers of visitors, restaurants, income and hence further investment. Some museums and cultural centers need to make best use of any wide interior spaces and, possibly, to provide a means of interpreting the building and its history, therefore they are created in old industrial buildings - large, open raw spaces of old factories and warehouse lend themselves to the exhibition of contemporary art. What goes on in the building generally does not relate to the formal use, although its design often exalts it. Often created as economic development projects rather than historic renovation ones, these places have a spotty record of reviving their towns.

Big empty spaces of industrial buildings are very appreciated by curators and contemporary artists as they provide more challenging display spaces than offered by the 'white boxes' of modernist galleries or formal rooms of Victorian museums.

Historical heritage

The adaptive reuse of a historical building should have minimal impact on the heritage significance of the building and its setting, keeping what a community have inherited from the past and want to hand on to the future generation. Heritage buildings can be considered as three-dimensional "documents" - the fabric telling an evocative story about a cultural heritage which cannot be gained only from the archive records alone. This physical evidence provides an accurate record of what happened rather than what was intended or believed to have happened; and it is the main reason why places of herit-

age are conserved. As a heritage building gives a sense of living history and provides a physical link to the work and way of life earlier generations, it is important that developers gain an understanding of why the building has heritage status, and create innovative design solutions within the context of recognized heritage values yet giving it a new purpose. Adaptive reuse of an old building is unsuccessful if it fails to protect its heritage values.

The most successful built heritage adaptive reuse projects are those that best respect and maintain the building's heritage integrity, authenticity and significance whilst developing existing values and add a contemporary layer that provides value for the future. Sometimes, adaptive reuse is the only way that the building's fabric will be properly cared for, revealed or interpreted, while making better use of the building itself. Where a building can no longer function with its original use, a new use through adaptation may be the only way to preserve heritage significance. Museum buildings must have high standards of environmental controls, services, and full access for the disabled. It may be difficult to reconcile these requirements with a purist approach to the conservation of a monument.

To help protect the built heritage of a nation, a clear procedure and conservation policies need to be restricted by architects, designers, planners, conservationists and developers in order to manage changes. Such policies contain standard criteria to help ensure that an adaptive reuse project has minimal impact on a building's heritage values, such as:

- Discouraging "façadism" - that is, gutting the building and retaining its facade and the application of original color schemes.
- Requiring new work to be recognizable as contemporary, rather than poor imitation of the original historic style of the building.
- Seeking a new use for the building that can be substantially reversed and does not require reconstruction, also requires minimal impact to the cultural significant fabric and the use does not adversely affect the use on adjoining land.

The benefits of adaptive reusing heritage buildings

Breathing "new life" into existing buildings carries with it environmental, social and economic benefits and help to retain our heritage.

Environmental

The adaptive reuse of industrial buildings has a major impact on the sustainable development of countries communities. When adaptive reuse involves heritage buildings, environmental benefits are more significant, as these buildings offer so much to the landscape, identity and amenity of the communities they belong to.

The prior environmental benefit of reusing old buildings is the preservation of the "embodied energy" that was used in the construction of it. The embodied energy refers to the energy consumed by all of the processes used in the extraction, processing, manufacture and transportation of the materials used in a building construction. Each step requires not only brute material, its transformation and human labor, but the input of non-renewable energy to render the material fit for use. All the materials used in the construction of a building represent a financial investment and environmental cost. By reusing old buildings, there is no need in using embodied energy, which makes the project much more environmentally sustainable than entirely new construction.

According to the research by the Department of Environment and Heritage "new buildings have much higher embodied energy costs than building that adaptively reused, they accounted for about 40 per cent of annual energy and raw materials consumption, 25 per cent of wood harvest, 16 per cent of fresh water supplies, 44 per cent of landfill, 45 per cent of carbon dioxide production and up to half on the total greenhouse emissions from industrialized countries. Reuse of the building materials usually involves a saving of approximately 95 per cent of embodied energy that would otherwise be wasted. In this context the reuse of heritage buildings makes good sense."

Social

Keeping and reusing historical building giving it a second life has long-term benefits for the communities that value them.

During the time period when the building was originally in use, it served a specific purpose in the neighborhood and after closing its doors it still has the ability to provide character to an area and create a "sense of place", acting as a link to the past.

Increasingly, communities, governments and developers are looking for the ways to abate the environment, social and economic costs of continued urban development and expansion, realizing that the quality and design of the built environment in towns and cities are vital to the standard of living and our impact upon natural resources. Communities are convinced that future generations will benefit not only from the preservation and protection heritage places, but also from their adaptation into accessible and socially useable places.

The adaptive reuse of the heritage buildings in established residential areas often leads to new housing and commercial property opportunities. Location, access and public transport availability will always attract more new developers, and the size of the sites and variety of buildings available for reuse mean that a good mix of dwelling types can be offered, with broad appeal to buyers as a result.

Town planners and councils that recognize and promote the benefits of adaptive reuse of heritage buildings, as the building presents an image of quality, stability, and continuity, as well as further development for the surrounding areas.

Economic

Adaptive reuse of the industrial building is partly about creative design solutions but predominant factor in the growth of reuse is economical feasibility. There are several financial savings and returns to be made from adaptive reuse of historic buildings. Embodied energy savings from not demolishing



a building is retained, making the project much more environmentally sustainable than entirely new construction. Rehabilitated buildings do not usually need steel or concrete frames, so they have low structural cost, usually less than half of that of new construction.

The advantages in the rehabilitation of existing buildings over redevelopment of a site are the construction time and man hours. Unless the building demands extensive structural alterations, then the building work should be significantly less than that of a new build project.

Another important cost saving aspect is in the beginning phase of the construction, as the pre-contract design and official permissions processes are normally quicker than for a new development, saving months in the project schedule.

The cost of financing the project and the effect of inflation on building costs is reduced due to a shorter development period, as time saving often results in the project taking half to three quarters of the time that would be otherwise spent on demolition and building a new construction, and the client is able to make profit from the building at an earlier date as they are able to acquire the building more quickly.

In economic terms, the rehabilitation of industrial buildings or obsolete housing by private developers, public authorities and the voluntary sector, benefit from large cost savings which can be achieved by the creative re-use of both the dwellings but just as importantly, the existing local infrastructure too.

Austria:

WUK Locomotive factory, Vienna

Belgium:

NOVA Il Cinema Nove, Bruxelles

Finland:

KAAPELI Kaapeli, Helsinki

France:

POINT ÉPHÉMÈRE Point Éphémère, Paris

Germany:

SPINNEREI Spinnerei, Leipzig

SCHLACHTHOF Schlachthof, Breme

ufaFabrik ufaFabrik, Breme

Ireland:

THE FIRE STATION The Fire Station, Dublin

Netherlands:

WESTER GAS FABRIEK WesterGasFabriek, Amsterdam

Portugal:

CHAPITÔ Lo Chapitô, Lisbon

Scotland:

fm Farnham Mamltings, Glasgow

TRAMWAY Tramway, Glasgow

Serbia:

CZKD Centar za kulturnu dekontaminaciju, Begrade

Spain:

HANGAR Hangar, Barcellona

L'ateneu Popular, Barcellona

MATA DERO Matadero, Madrid

United Kingdom:

C The Chocolate Factory Artists, London

Building: **Matadero Madrid**

Location: **Madrid, Spain**

Previous function: **Madrid's Old Slaughterhouse**

Architect(s) of the former building: **Luis Bellido y González**

Architect(s) of the renovated building: **Rafael Fernández-Rañada and Antonio Fernández Alba, Churtichaga+Quadra-Salcedo**

The space and its history:

The old slaughterhouse and livestock market, just south from the center of Madrid, represents one of the most unique and interesting industrial architecture of the twentieth century in Madrid. The building complex was consolidated between 1908 and 1928, it is structured around a set of pavilions used for different purposes and services: management and administration, livestock market, sanitary services, vehicle depots, stalls and even a rail service. The building complex is enclosed by a 2,500 m wall, covering a surface area of 165,415 m²

As the new century kicked in, the inner section that deals with the Government Art decided to direct the conversion of space in a great laboratory for the creation and production of contemporary art.

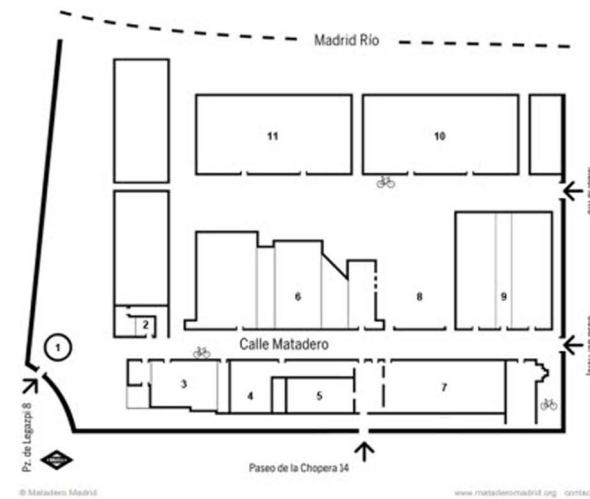
Social functions and activities:

Matadero Madrid is a living, changing space catering for creative processes, participatory artistic training and dialogue between the arts. It aims to become the city's biggest centre for contemporary art creation and leading international space dedicated to present-day creation. Matadero Madrid is an initiative by Madrid Council's Department of the Arts, in collaboration with other public and private entities.

As rehabilitation work on the 148,300 m² of buildings progresses, artistic activities are being stepped up in Matadero Madrid, with the focus on drama, the visual arts, design, music, dance, architecture, urbanism, landscaping, fashion, literature, thought and cinema. The idea is to use these activi-



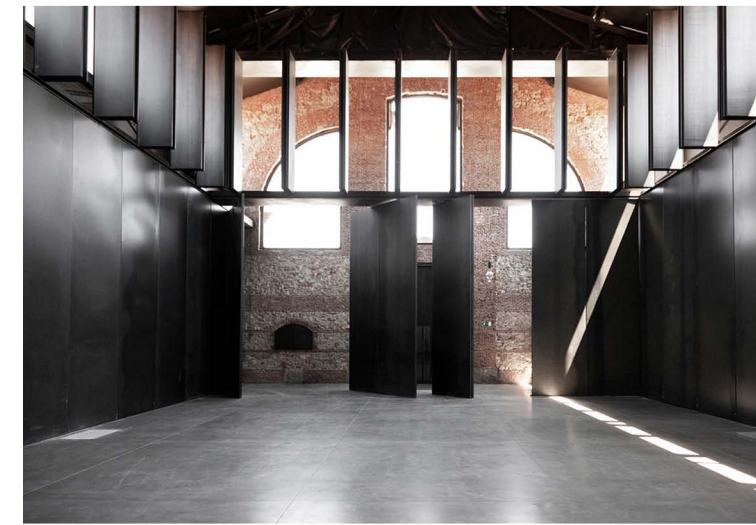
"Matadero Madrid", 2009



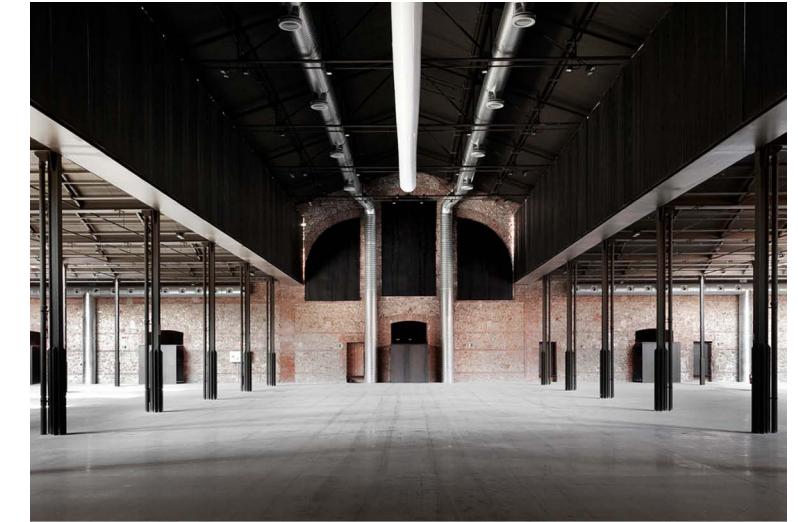
Matadero Madrid plan



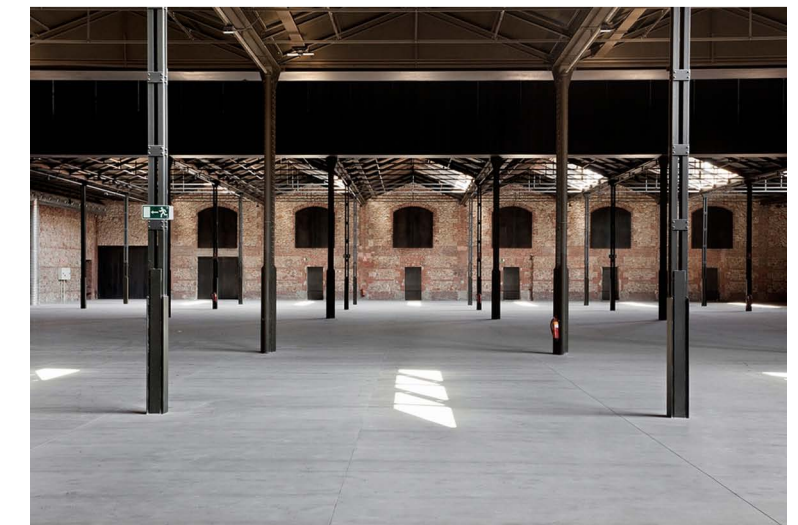
La nave 15



La nave 15



Nave 16.3, 2010



Nave 16.3, 2010

ties to promote an integrated and multidisciplinary approach to all forms of creation, with emphasis on research, production, training and dissemination. A unique laboratory to experiment with and construct new formulas cutting across disciplines.

Provides three major areas of action:

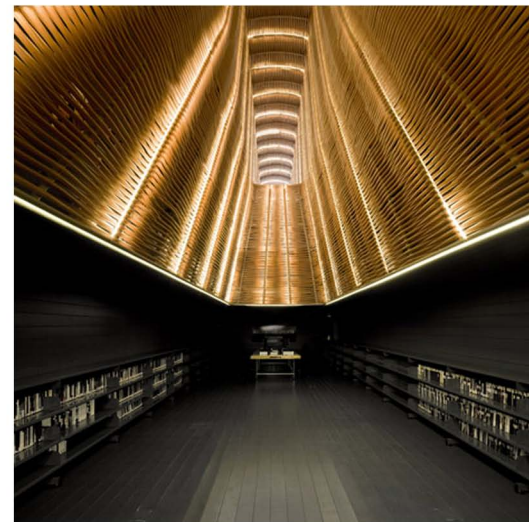
1) Dissemination, communication and exhibition of Madrid's culture into the international circuit, giving artists an appropriate framework for the creation and presentation of their works; in particular, it provides an opportunity for emerging artists, who work in the experimental field, the possibility of showcase their work to the public. The Matadero occupies by promoting exhibitions of visual arts, design and new media; transformations of spaces by the needs of installations and artistic works, plays, concerts, literary readings and performances, video documentaries and film clubs, theater festivals, dance, performance, music, video-art, photography, film, fashion, food etc..

2) artistic production, distinct to promote the creation and interdisciplinary experimentation by applying a policy of production and creating based on a collective artistic support, through information, training, equipment facilities, workshops and laboratories; in this sense partnerships with other nationally and internationally centers and programs are very important, in order to give directions and co-productions encouraging the development of cultural and artistic projects. The programs supported by the Centre are: the program of art project allocating producing spaces (the hotel for artists "vivero") and training workshops, programs and landscape architecture, art installations and operations of the space; by promoting co-production agreement with other institutions.

3) training and research by offering an open offer to all fields of culture. Teaching and educational activities consist of: lectures, courses, seminars and workshops covering various fields of artistic creation, cultural conferenc-



Cinema Center in Matadero , Madrid, 2012



Cinema Center in Matadero , Madrid, 2012

es, meetings and encounters, public debate in which it is given an opportunity to young artists to showcase their work.

Creative content and organizational forms

Due to its sheer size, Matadero Madrid is unusual among contemporary creation projects, its surroundings covers a surface area of 183,566 m², most of which corresponds to a centre for contemporary creation. (almost 150,00 m²), as well as a constructed surface area of 86,500 m², that will be dedicated to the public library.

Les Naves del Español

The space consists of a highly flexible set of three interconnected spaces which can operate independently.

Warehouse 12 is the foyer or entrance hall of the space, a reception area and cafeteria allowing small-scale shows to be staged also.

Warehouse 11 houses the stage itself, which has been designed with great flexibility and versatility in mind. The seating, stage and theatre equipment allow multiple configurations, from conventional theatre to more adventurous formats.

Warehouse 10 houses the other services and facilities: dressing rooms, workshops and offices. It is accessed via the space between the warehouses and will be equipped with areas to support training, debate, reflection and rehearsals of new productions. The new stage centre occupies 5,900 m².

Nave de Música

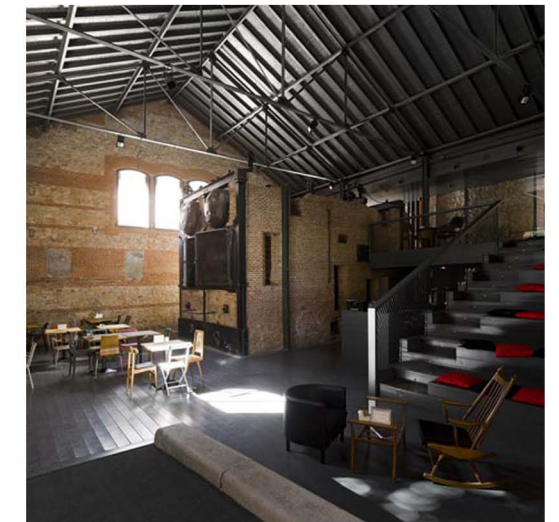
A temple dedicated to music with radio and recording studios, rehearsal rooms and even a small stage for concerts.

The Nave de Música's now hosts the centre's entire musical programme. With a radio studio and a recording studio, a small stage for concerts, nine rehearsal rooms and other facilities.

Another one of the highlights of the place will be the public call that will be



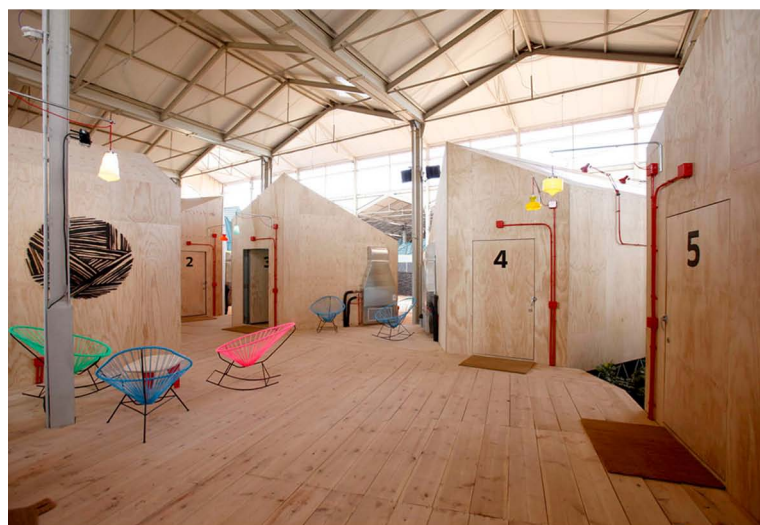
Cinema Center in Matadero , Madrid, 2012



Cinema Center in Matadero , Madrid, 2012



La nave 15, 2010



La nave 15, 2010

made soon and through which emerging musicians and artists will be able to rent several of the studios for rehearsal and experimentation. Also through a call, one of these studios will be dedicated for use by artists whose career is not limited to music but who develop projects linked with sound.

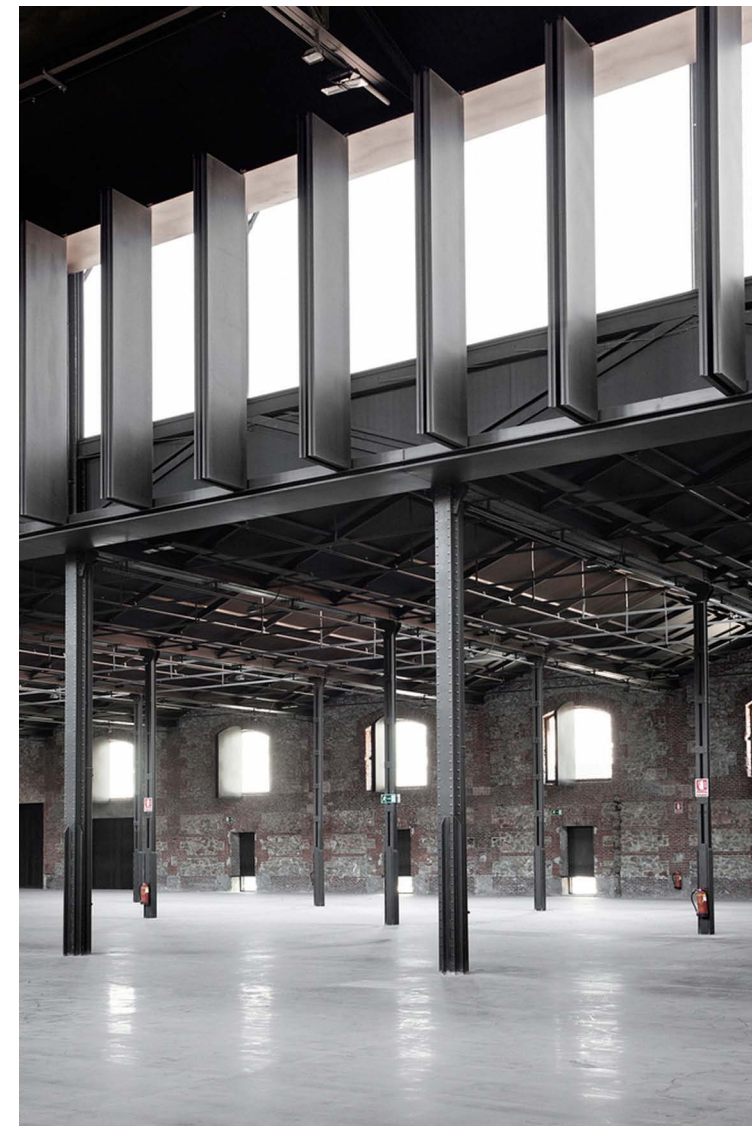
In addition, the old RBMA Radio studio will host Radio Matadero over the next few months, an online radio project open to the public and artists related with Matadero Madrid, which will be used as a channel of expression for what happens at the cultural centre as well as its immediate surroundings. Covering over 4,000 m², this space is probably the best example in Madrid of the new architecture that works with recycled and pre-existing elements, using limited resources but bringing exquisite attention to detail. It was designed by the young architects Langarita and Navarro in collaboration with Mexican designer Jerónimo Hagerman. Moreover, the Nave houses the work of 18 emerging artists-in-residence in Madrid, including Jordi Ribes and Julio Falagán

Intermediae

The 2,700 m² space occupied by Intermediae appreciation of process as a mechanism for experimentation, reflection and intervention concerning contemporary creation, and the development of collective projects amenable to public participation. The setting up of cooperation networks, horizontality and a cross-disciplinary vocation are just some of the tenets underpinning the work of Intermediae.

La Cineteca

The first and only house in the country dedicated nearly exclusively to non-fiction film, looks to expand the horizons of those who love documentary film. Sala Azcona- named in honor of the beloved screenwriter from Logroño- will be an exhibition space for work by film and TV professionals. Around this hall, other spaces- a multi-purpose hall (Sala B), the Documenta Archive, the Plató, the Cantina and, finally, the Cineteca Patio- will make it possible



La nave 15, 2010

to attend screenings and productions in different formats and various styles, always intended with formal and narrative risk-taking in mind.

Design Centre

A venue dedicated exclusively to design, for Madrid and its people, where all kinds of projects relating to graphic, industrial and interior design may be generated.

Casa del Lector

Casa del Lector is a cultural space where readers and reading take center stage. Exhibitions, conferences, educational courses, workshops, music, film and stage arts series, along with applied research, will contribute, with many other events, to the achievement of readers who understand, process, share and interpret the world, society and their time, because they read.

Building: **Hangar**

Location: **Barcellona, Spain**

Previous function: **the old textile factory of Marqués de Santa Isabel**

Architect(s) of the renovated building: **Mirco Meyetta**

The space and its history

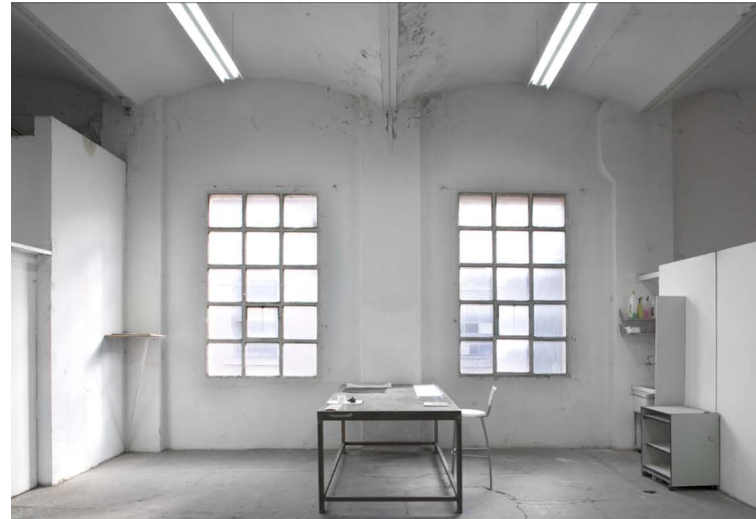
Hangar is a former warehouse that is located in an industrial area in the neighborhood of Poble Nou, on the outskirts of Barcelona. It has an area of 1800 square meters, was decommissioned in the 80's alongside other areas of the city and has been empty for many years.

As early as 1993, the shortage of workspaces for artists was an ongoing complaint of the *Associació d'Artistes Visuals de Catalunya* (Association of Visual Artists of Catalonia, or AAVC), while the city of Barcelona was seeing the development of plenty of spaces for the display of artwork. In mid-1996 the AAVC decided to rent the old textile factory of Marqués de Santa Isabel in the neighborhood of Poble Nou in Barcelona. The original idea of an artistic workspace was expanded into the creation of a resource center for artistic production.

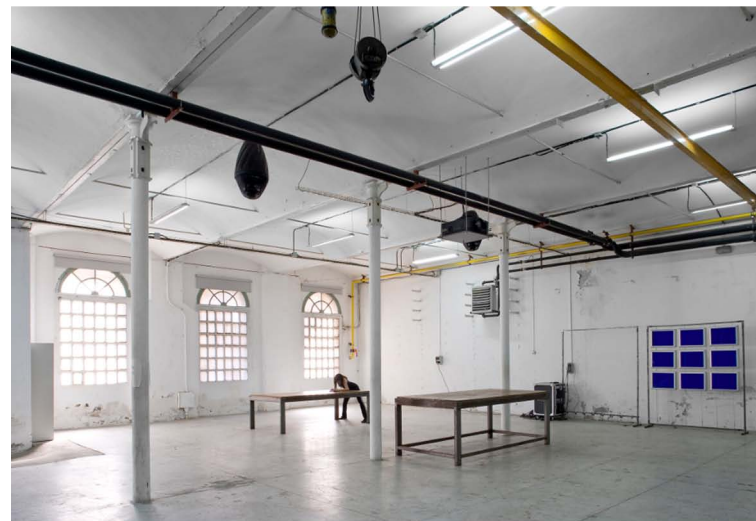
In 1998 Hangar began to focus increasingly on the production and post-production of multimedia projects. This led to the creation of Hangar's Medialab (currently the digital image laboratory and the interaction laboratory). To give artists the technological skills to complete their own work, various seminars about software and hardware were held to train artists in editing and programming techniques for the production of sound, video and interactive systems.

Social functions and activities

The center was founded to promote the artistic production and research by providing equipment and services for the artists and designers to produce and disseminate arts internationally. The Production Centre, the main service of Hangar, handles services for artists through the consulting firm for the



Studio for rent



Multipurpose space

production of art, where artists are joined to create a plan for the economic work and advertising. The center is also involved in the production of projects and their implementation.

Hangar provides three important services to the arts community:

- the rental of space (studios) very cheap price, access to facilities,
- programs and specialized support by qualified technicians, and
- international trade and supply of residence artists. The advice and services facilitate the livelihood projects and support their continuity.

Creative content and organizational forms

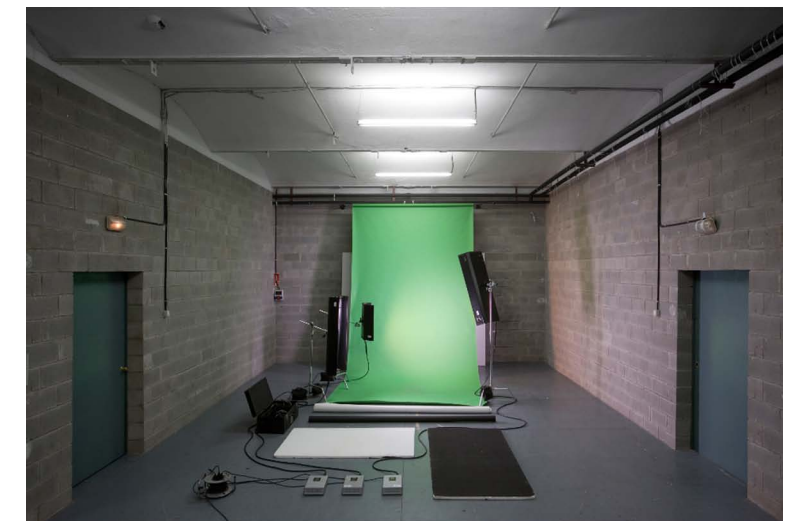
Produced assets belong to the world of digital arts, in particular: Visual Art, Street performing arts, multimedia, video production. Besides accompanying the production and dissemination of projects, Hangar offers space for exhibitions, workshops, debates and festivals. The former warehouse contains: 14 studios (30 or 60 square meters), 1 room for large projects (200 sq.m.), 1 for video production studio (30 sqm), 1 computer lab (90 sqm), several studios for workshops; 1 gallery exhibition, artists' residences. Labs: Self-service Video Editing, Editing suite with a technician, Digital image scanning and printing, Hardware Development, Consulting

Studios for rent

There are 5 artists' studios in Hangar, which may be rented out for short stays (up to three months), or long stays (up to two years). Features: Work desks, power sockets, sink, wi-fi, showers and heating. Resident artists on long stays may use the following services free of charge: digital imaging lab and self-editing suite, a sound stage and multi-purpose space, as well as production advice from Hangar's team of professionals. The resident artists also have an online publishing tool at their disposal where they can showcase their work, and a video channel.



Co-working area



Digital studio



Relax space



Co-working space

Multi-purpose space

Multi-purpose space is a sound stage, and a classroom, which are rented out to artists, projects, and cultural projects based on availability. It is a 200 m² space with white walls, natural light (the space can be darkened), and columns. The space is equipped with a high definition video projector, loudspeakers and a mixing desk. It is often used for the assembly of large format sculptures or installations, installation tests, projection and sound tests, photo shoots, meetings, and rehearsals.

Sound stage

Is a 100m² space with a 4.5m high ceiling and grey walls. There is a green screen, 2 seamless paper backgrounds (black and white), and a linoleum floor adapted to the space. There is no natural light but the fact it is isolated makes it a quiet place to work in. Its "T" shape creates 2 small lateral spaces that can be used to build small sets, or as a backstage space during shoots.

Classroom

This is a 50 m² space with grey walls, good acoustics and natural light. The classroom is equipped with tables and chairs for 25 to 30 people. Ideal for workshops, meetings and work groups, among others.

The Ricsson Room

Designed mainly to serve as a stage is equipped with a dark and clear space of about 150 m². The building has dressing rooms, production room and scene control booths. Two new video editing rooms on the building known as Microfuges.

Also in 2009, work on Hangar's extension and renovation began. The new buildings include a new sound stage, a well-equipped space for the various technical and technological labs, and an artist residency, which consolidates and diversifies

Building: **Kaapeli**

Location: **Helsinki, Finland**

Previous function: **Cable Factory**

Architect(s) of the former building: **Wäinö Gustaf Palmqvist**

Architect(s) of the renovated building: **Kiinteistö Oy Kaapelitalo**

The space and its history

The Cable Factory occupies the premises of an old factory which initially produced telephone and electrical cables. The building converted in 1991 into a fully independent cultural centre aimed at providing an area of artistic diversity with cross-cultural linkages. The Cable Factory offers permanent and short-term space for different fields and forms of art and education.

Social functions and activities

The Cable Factory is the largest cultural centre in Finland. It houses 3 museums, 13 galleries, dance theatres, art schools and a host of artists, bands and companies. Many unique spaces are also available for rent on a short-term basis to stage concerts, exhibitions, festivals and fairs. Around 900 people work at Kaapeli on a daily basis, and each year over 200,000 people attend special events.

Creative content and organizational forms

The Cable Factory covers a total area of 56,000 square metres, of which 35,000 square metres are rented out to over 250 tenants on a long-term basis. The five largest spaces are rented out on daily basis for special events. Foyers, corridors and staircases alone cover an area of over 7500 square metres. When completed in 1954, the Cable Factory was the largest building in Finland.

The Cable Factory rents space for short-term and long-term use.

Five main spaces are rented on a short-term basis for staging special events and performances: Merikaapelihalli, Puristamo, Valssaamo, Pannuhalli and

Turbiinisali. These spaces cover a total area of over 4500 square metres. In addition, three conference and seminar rooms are available for rent.

Nearly all the long-term rental space at Cable Factory – including offices, music and artist studios and storage facilities – are currently occupied. However, new facilities are being renovated for various uses, and applications for these are being accepted.

Suvilahti in the Kalasatama district of Helsinki is another historic building landmark that is being converted to accommodate clubs, concerts, photo and film shoots, exhibitions and private functions. Suvilahti enables events of all shapes and sizes to be organised both indoors and out.

Merikaapelihalli

Total floor space 3148 m², Length 110 m, Width 24 m, Height 13.5 m, Capacity 2870 persons.

Merikaapelihalli is used to host fairs, concerts, photo and filming sessions, corporate functions, major conferences and seminars, exhibitions and gala evenings. The advantages of this space are its adaptability and practicality. The space includes a large balcony with separate WC facilities.

Pannuhalli

Total floor space 452 m², Length 23.5 m, Width 21 m, Height 16 m, Capacity (persons) 450

The former boiler plant is a splendidly tall facility with excellent acoustics, making it especially ideal for theatre and dance performances. Pannuhalli is also suitable for seminars. The space includes changing rooms on the basement floor for up to 60 persons. Sound and lighting equipment, as well as decorations and settings, can be easily managed from the service bridge. The ceiling is equipped with hanging beams and electric hoists.

Pannuhallin kellari

Total floor space 375 m², Length 20.7, Width 17.1 m, Height 2-6 m, Ca-

capacity 300 persons.

The basement was renovated in the summer of 2008 Pot Hall's lobby space. The basement is low, and divided by the beams, the house that respects the history of space, which can also be found round the base of the old chimney (chimney has been demolished in the late 1970s). The space is ideal for pan Hall events to differ from the foyer or the main event of the implementation of the program.

The basement is mostly gray concrete. Can be found in the state of narikkakoukut 300 people for this event, bar counter, water points, etc. In addition, the beams have been built around the drainer.

Puristamo

Total floor space 475 m², Length 24 m, Width 20,5 m, Height 5 m, Capacity (persons) 450.

The former compression plant is a multipurpose facility that is suitable for exhibitions, performances, corporate functions, seminars and conferences.

Puristamo has large windows, making it very light. The sense of space is further increased by the light colored walls and polished concrete floor. The space includes special lighting for banquets and exhibitions. Puristamo can be combined with Valssaamo.

Valssaamo

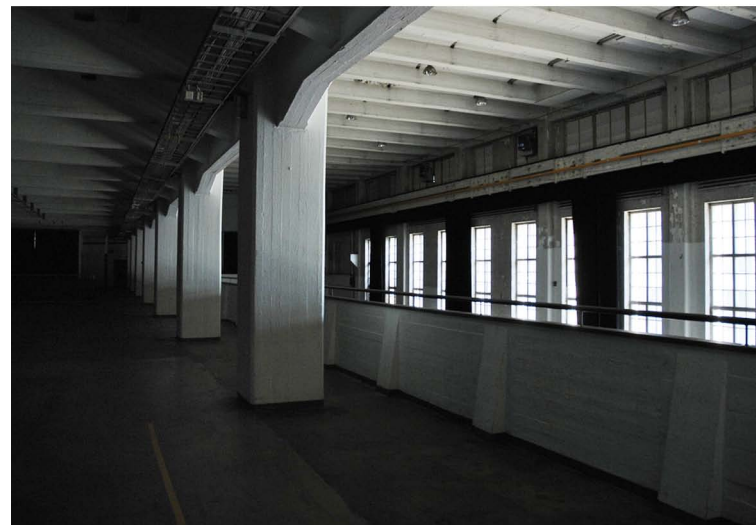
Total floor space 266 m², Length 27 m, Width 10 m, Height 5 m, Capacity (persons) 250.

The former rolling plant is a rectangular and light facility that is suitable for exhibitions, performances, small corporate functions and seminars.

Valssaamo has fixed display boards and hanging beams. The facility also includes special lighting for banquets, expositions, performance and exhibitions. Valssaamo can be combined with Puristamo.



Merikaapelihalli



Pannuhallin kellari



Merikaapelihalli

Turbiinisali

Total floor space 203 m², Length 16 m, Width 12,5 m, Height 6,5 m, Capacity (persons) 180

The former turbine plant is primarily suitable for dance, theatre and other performing arts, but it can also be utilised for seminars and other similar uses. Turbiinisali is painted completely black. The hall has a fixed overhead crane and bleachers. The space features high-quality backstage facilities, including a backroom and changing room with toilets, showers and makeup tables.

Seminar spaces

The Cable Factory also has stylish conference and seminar facilities. The three rooms – Käämi, Kela and Watti – are located on the basement level of D staircase. These multipurpose spaces are suitable for training and group work, as well as small press conferences and receptions. Kela and Watti can be combined into a single space seating 72 persons.

Facilities: entrance hall, WCs and kitchenette. Equipment: video projector, overhead projector, white screen, flap board, whiteboard. WLAN internet connection. By order: digital projector, TV-video and slide projector.

Building: **The Chocolate Factory Artists**

Location: **London, United Kingdom**

Previous function: **The Chocolate Factory**

The space and its history

The Chocolate Factory of today is a far cry from the original Barratt's and Caxton's Factory of 1880s which produced famous brands like: Liquorice Allsorts, Aniseed Balls, Jelly Babies, Dolly Mixtures, Sherbet Fountain and chocolates; the new Chocolate Factory continues to make a vital contribution to creativity, innovation and to the economy in London UK and to linked developments across Europe.

The project started in 1996 when Collage Arts, an arts development agency, moved into the Chocolate Factory on Clarendon Road and converted several derelict floors of the factory into artist studios. What followed was a high demand for creative space and in 2002, Collage Arts renovated Chocolate Factory 2 on Coburg Road, next door.

From a few artists' studios in 1996, the Chocolate Factory has grown into a hub of over 100 studios with over 220 artists and creative companies providing employing some 800 people, covering a range of art forms from visual arts, new media, music, sculpture, jewellery, fashion, photography, ceramics and performing arts.

Creative content and organizational forms

The two buildings, Chocolate Factory 1 and Chocolate Factory 2, house over 110 studios in various sizes, from 200 sq ft to 1,500 sq ft with many of them used as shared workspaces.

Chocolate Factory 1. Shared Sculptor Unit

A unique studio, perfect for heavy sculpture. This space is shared by 5 other professional sculptors, mostly working on large scale pieces using such materials as wood and metal. The rent is £260.00 per calendar month, and

the studio itself is over 1000 square feet, however is shared

Chocolate Factory 1. Self contained

This studio has good natural light, is 800 square feet in size, high ceilings, has a live room on the side of a rectangular shaped studio. The studio itself has been designed as a recording/ production studio and has been partly sound proofed.

Chocolate Factory 1. Self contained

There is no natural light in this studio however is perfect for any small music production company the square shaped studio can be turned into two separate rooms for production, however due to the location of the studio it may not be suitable for live drumming.

Self Contained. This studio is suitable for any small creative business and artists. This studio is 350 square feet in size. The studio has natural light, brick walls and it is situated on a busy creative corridor.

Chocolate Factory 2. Share with a Theatre Production Company

Out of 600 square feet of space, 200 square feet is available. This studio is situated on the 2nd floor and has good natural light. As it is a shared studio with a theatre Company the space would be perfect for an office or small business.

Chocolate Factory 2. Self Contained

There is 1 studio out of 8 available in "Space" priced at £800.00 per calendar month. This unit is situated on the ground floor of chocolate factory 2. "Space" has its own entrance, waiting area, bathroom and small kitchen area, perfect for a business

Chocolate Factory 2. Self Contained

This studio is situated on the fourth floor of an artist corridor. It has good natural light and friendly neighbours. The studio is 336 square feet in size

Building: **Tramway**

Location: **Glasgow, Scotland**

Previous function: **Tramway bus station**

Architect(s) of the renovated building: **Zoo Architects**

The space and its history

Tramway is Scotland's internationally acclaimed venue for contemporary visual and performing art. This reputation is founded upon our commitment to the presentation of the most innovative work by Scottish and international artists. The very distinctive architecture, character and history of the venue itself have ensured that Tramway is a unique place to produce and experience the best in contemporary art.

The building began life in 1893 as the Coplawhill tram shed and, in the early years of the twentieth century, it served as the city's main tram terminus, depot and factory. Following the demise of the trams in Glasgow in the early 1960s, the building was transformed into the Museum of Transport.

In 1986, the Museum of Transport was relocated from Albert Drive in the south side of the city to Kelvinhall in Glasgow's west end. Consequently, the vacant building faced demolition until ambitious plans were developed during the late 1980s in preparation for Glasgow's year as City of Culture 1990.

Social functions and activities

This early programme was consolidated during 1990 with the return of Peter Brook, the first visit to Glasgow of the Canadian Director Robert Lepage and the development of a major exhibitions programme including a solo show by the British artist David Mach and a group show of work by Italian artists: Temperamenti. Tramway's full potential as a major international venue was realised during 1990 and, in 1991 The Independent noted that 'The brightest legacy of Glasgow's year as City of Culture is surely the survival of Tramway'.



Auditorium



Working hall

Creative content and organizational forms

Tramway 1

It is normally associated with large-scale performing arts projects. It is a flexible theatre space capable of meeting the needs of the most demanding projects and ambitious ideas through its ability to adapt and change from show to show. It has a standard capacity of 600 seats of which 400 are fully flexible and can be set in a variety of configurations. The remaining 200 seats form a fixed balcony overlooking the main performing area. It has an overall floor area of 30mx40m.

The Visual Arts Studio

It is based in the Tramway arts venue on the South side of Glasgow. It has been in existence for over 20 years and run by Glasgow Education Department. While the studio was originally established as an extracurricular program for Senior Art and Design pupils interested in applying to Art School the studio now runs a wide variety of courses for students from a wide variety of backgrounds.

The Work Room Development space

Is also a studio, meeting place, social network, online resource, creative hub – The Work Room is a comprehensive portal to the independent dance sector in Scotland, based out of a purpose-built studio in Glasgow's Tramway.

Tramway 2 is the principal exhibition space and one of the largest single galleries in Europe, approximately 1011 square metres in size. The original tramlines, steel pillars and the sheer scale of this space make it one of the most impressive visual arts spaces in Europe.

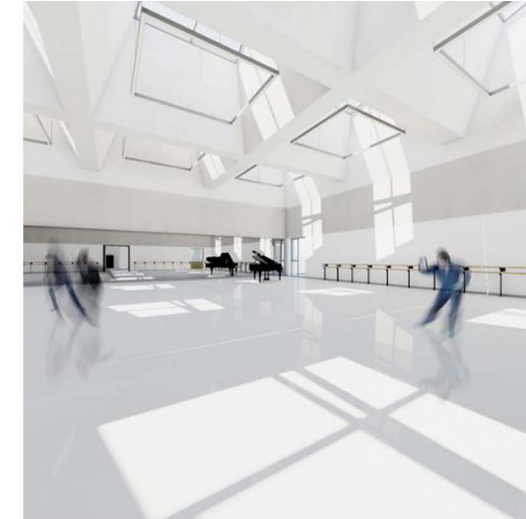
Tramway 3 The public space that creates a throughway between the exhibition and theatre spaces; Tramway 3 consists of our Box Office, and 'Street' area, which regularly hosts participatory activities and public events. It leads into the Café Bar and looks out onto The Hidden Gardens to the rear of the building.



Tramway 2



Tramway 3



Tramway 4



Tramway 5

Tramway 4

A studio theatre, with a seated capacity of 86. A very adaptable space Tramway 4 is often utilized as a residency space for artists, as well as hosting performances, talks, film screenings, seminars, and symposia.

Tramway 5

Is the street-facing gallery, it was created in 2009 as part of the redevelopment that saw the relocation of Scottish Ballet's headquarters to adjoin Tramway. This 184 square metre space hosts both international, UK and Scottish artists' work.

Upstairs at Tramway

Is an upper level includes a flexible Studio space, with a seated capacity of approximately 80, which hosts our ongoing participation programme: Junction 25, Tramway Young Critics, and Parkour. It often hosts workshops, talks and education classes by external organisations, including Glasgow Schools Youth Theatre, Independance, and Theatre Arts.

Upper Foyer gallery

Space is used to show community exhibitions and participation project outcomes, and is regularly used by Time for Art and Visual Arts Studio students. It also hosts talks, workshops and participation activities.

Project: **Spinnerei**
 Location: **Leipzig, Germany**
 Previous function: **Cotton Fabrica**

The space and its history

The former cotton spinning plant for the largest in continental Europe is in Spinnereistrasse, in the old industrial suburb of Leipzig. Along with the depletion linked to the fall of the wall, the city of Leipzig has also undergone a major process of industrial disposal and still has a high availability of empty buildings. The Cotton Mill Leipziger Baumwollspinnerei fits into this context: it is an area of approximately 12 acres, including gardens, houses for workers and space for the kindergarten children of employees. The 23 buildings, built in succession since 1885, provide a covered area of 70.000 square meters divided on several levels.

In the second half of the century cotton mill has reduced its production function and the disposal process has been accelerated by the fall of the wall. With the end of the GDR, Spinnerei was bought by a businessman from West Germany for the production of cotton and rubber, this type of production required confined spaces compared to the size of the cotton mill, and many parts of the complex remained empty, although a few times since 1992-93 the contractor agreed to rent the unused space at a reduced price. They settled a number of artists and craftsmen, some of whom belong to the Leipzig School. In 2001 the entire property was purchased by the company that currently manages Spinnerei, for a value of two and a half million euros, which came from an experience similar but smaller and has decided to bet on the artistic potential of the target former cotton mill.

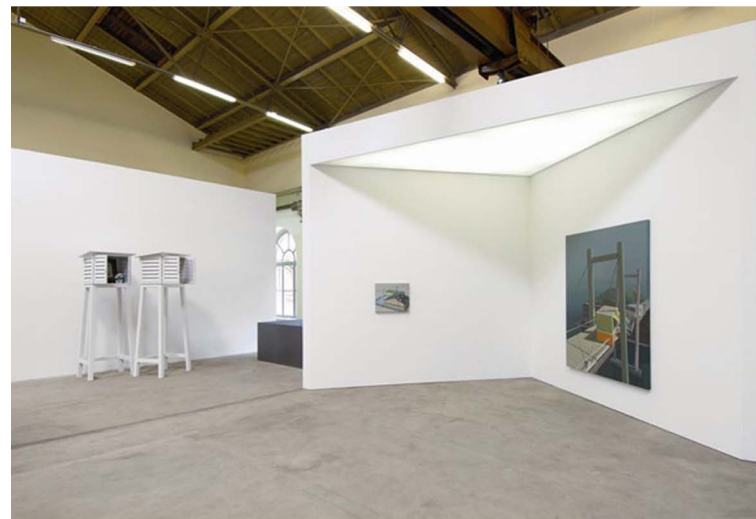
Creative content and organizational forms

Galleries

ASPN, b2, Galerie Jochen Hemple, Josef Filipp Galerie, Johan Deumens Gallery, Galerie Eigen + ART, Galerie Keindienst, Laden fuer Nichts, mae-



Werkschau



Halle 14

rzgalerie, Galerie Queen Anne, Spinnerei archiv massiv (a museum and a gallery side by side)

Werkschau

The building we know today as Hall 12 was built in 1899 as a saddlery and a needle setting workshop. Large upright skylight constructions provide the interior with abundant daylight.

Halle 14

The not-for-profit art space Halle 14 has existed since 2002, using 20.000 m² of space in the largest production hall on the Spinnerei site. Halle 14 promotes contemporary art, and presents it to the public in various forms and in a way that invites discussion. Its non-commercial identity gives Halle 14 a special role within the site community. It is primarily concerned with artistic and social themes, and, together with a network of partners, acts as an interface between universities and art markets.

Pilotenkueche

Is an Artist Residency Program based on group dynamic. Six-to-eight artists each work on an individual project during a three-to-four month period at Spinnerei in Leipzig, working in their own area within the 300 m² (900 ft²) communal loft hall. The three-month working period culminates in a final exhibition, during one of the Spinnerei's Gallery Weekends. The show is a cooperative process between the residents involved. The residency organizers act as mediators and support in planning this, but the general direction, curating and production of the exhibition comes from the residents. LIA Leipzig International Art Programme is a non-profit residency programme that fosters artists internationally by providing them with spacious studios and cultural support, as well as opportunities to exhibit both locally and abroad.



Halle14



Halle14

Building: **Schlachthof**

Location: **Brema , Germany**

Previous function: **slaughterhouse**

The space and it history

The Kulturzentrum is a former slaughterhouse owned by the town abandoned in 1977, is located in the heart of the city of Bremen. The construction of buildings dating back to 1882 while the demolition - with the exception of the tower, the Kesselhaus and warehouses - was completed in 1981. The spaces were spared include a built surface of 1,836 square meters and an open area of 3500 square meters.

Social functions and activities

These spaces were occupied in 1978 by a group of young people, with the aim of establishing a cultural center for the city of Bremen, in 1979 formed the Schlachthof CULTURAL SOCIETY. The association, through its activities, has managed to preserve some of the old buildings, adding new architectural elements and to transform the site into a place for culture, music, theater and dance. After fifteen years of bargaining, the Schlachthof CULTURAL SOCIETY has received free rent space by the City and founded a non-profit organization that still manages spaces. The property was recovered by the occupants themselves, following the amendments to both the health services is the inclusion of special equipment were sponsored by the government.

Creative content and organizational forms

On the premises are open to the public recreation areas (a bar and a restaurant can accommodate up to 150 seats), the Kesselhalle (a hall of 455 square meters which can accommodate 500 people seated and 1,100 standing) , which hosts theatrical events, concerts and festivals; the Magazinkeller (a basement area of 200 square meters which can accommodate

250 people) used for concerts, parties, seminars and exhibitions for; the Magazinboden (space of 98 square meters with 80 seats) used for debates, seminars, theater, acoustic concerts and the Turm Turm Ebene Ebene II and III (of 90 sq.m. each, contain 80 seats) used for performances and exhibitions, the Arena, designed as an amphitheater with 300 seats, is used for concerts and performances and is located behind the main building, facing the Bürgerweide (large square); laboratories for recording bands, several office rooms, a Zett editorial space (spread over two floors of 50 sqm and is located on the top floor of the tower). Outside there was built a skating rink during the summer months hosts international events such as Old School Skateboard.

Workshops

Workshops design and planning The workshop for planning and design has evolved from the necessity of converting and renovating the ruins of Bremen's old Schlachthof buildings. Extending and upgrading the premises in work projects has become a cultural long-term project in itself. „girls only“ Gesangsworkshop For more than ten years, the Schlachthof has provided a rehearsal room for girls aged 11 to 19. Every girl has the chance to experience and experiment with our supply of instruments; be it guitar, bass guitar, drums or vocal equipment. In addition to this there is also the possibility of producing demo-tapes

Building: **ufaFabrik**

Location: **Berlin, Germany**

Previous function: **UFA-Film Copy Center**

The space and it history

UFA-Film Copy Center here in southern Berlin. Shortly before the planned demolition of the buildings the “second life of the ufa”, began - a one-of-a-kind European project combining living and working - the ufaFabrik Berlin, an International Center for Culture and Ecology.

Social functions and activities

Activities of the 30 residents and over 160 co-workers are based on the vision of a meaningful integration of the areas of living and working with culture, creativity and community. New and uncommon ideas have been implemented at the ufaFabrik over the past 30years, involving ecology and sustainable development, the testing of concepts for producing culture and social and neighborhood work. The Communication Center ufaFabrik is an attractive meeting place through all seasons and for people of all ages, nationalities and professions.

Creative content and organizational forms

The International Culture Center offers space for performing contemporary culture. There are performances by international artists, festivals, in-house productions, comedy, cabaret, dance, world music, children's programs and professional theatre presentations. Performing artists and others are invited to stay in the ufaFabrik Guest House. Available are two theatre spaces, multiple practice studios and an outdoor covered-stage in summer. An in-house Organic Bakery and Confectionery provide breads, cakes and pastries and an extensive assortment of sustainable products are available from the ufaFabrik Natural Foods Store. In the center of the 18,566 m² urban village is the Café Olé. Every day

you can experience the adventurous transformation from a relaxed breakfast café into a romantic night bar for the culture seekers wanting to enjoy another drink following the cultural performance.

ufaCircus performers train in the practice studios, as does the ufaFabrik's own samba group Terra Brasilis, in preparation for performances that take them across Europe.

The Children's Circus School is committed to the development of talented young performers. Former students, themselves internationally recognized artists, teach hopeful young artists.

The Neighborhood and Self-Help Center NUSZ, provides encouragement and assistance in cultural as well as social, health and family matters. Programs include family care services, a day-care center and the school station “Wonder Island.” There are regularly markets and celebrations going on for the local community and others.

A considerable range of Workshops with opportunities for young and old help people to remain active whether as athletes, musicians, dancers or circus artists.

Familiar house and farm animals are living at the professionally supervised Children's Farm, where kids are invited to get to know them, feed them, clean out their stalls and go for a ride.

Through a great variety of Ecology Projects from the green roofs to the rain water system and decentral energy production, the grounds of the ufaFabrik remain a green oasis within the metropolis. Seminars, tours and workshops are offered on a regular basis for interested visitors.

The offerings of the ufaFabrik change and develop from year to year. New creative plans emerge every year and find their way to the stage, the community and the events calendar. What remain stable are the cooperative ufaFabrik structures and an attention to the needs of the guests. It is the residents, co-workers and visitors that shape the activities of the ufaFabrik. They come from the neighborhood, from Berlin and from around the world.

Building: **Locomotive factory**

Location: **Vienna, Austria**

Previous function: **Locomotive factory**

Architect(s) of the former building: **Tietz, Fellner&Helmer, Krones, Be-rehinak**

Architect(s) of the renovated building: **Lore Kleindienst**

The space and it history

A former locomotive factory dating from the nineteenth century is located in the center of Vienna. The property, owned by the Viennese municipality is organized around a central courtyard and occupies an area of 13,500 square meters, of which 12,000 square meters.

After the sale of the property for a short period, some parts of the building were used as a museum of technology. Left again into disuse in 1981 the property was occupied by a group of artists, teachers, architects, students and social workers, with the aim of creating a cultural space where they could live with art, politics and social integration. In the '90s, the Public Administration in Vienna, after a long negotiation, has decided to regularize the situation and gave space for rental Free Umbrella nonprofit association that gathers 130 groups active today (largely a voluntary basis) in the building, who took charge of the restructuring of the space.

Social functions and activities

The property now offers spaces with different characteristics according to their activities, which refer to 3 areas, respectively, addressed to:

- Food-supply the city's cultural spaces and offering opportunities for exposures related to the visual arts, photography, film, media arts, theater, dance, music, literature, political events and varied cultural
- To promote a contrasting perspective of marginalization by socio-occupational integration efforts of people (especially young) through training, assistance, counseling and creation of employment opportunities for unemployed

- Host and support creative development of individuals and groups, providing spaces and facilities equipped for 7 areas: music, theater / dance, painting, workshops, children and youth, social welfare initiatives, intercultural initiatives

Creative content and organizational forms

In particular, within the structure are now open to public recreation areas (a bar and a restaurant downstairs, both facing the inner courtyard), a film screening room for the programming of film clubs, art galleries 4 (of 400 sqm, 100 sqm, 250 sqm and 25 sqm), artists' studios, production studios (video and audio) and concert halls, administrative offices, 2 small residences to host foreign artists and 2 spaces for social and intercultural initiatives (respectively of 100 sqm and 40 sqm), different spaces for art workshops, 2 private schools (one elementary and one middle, following an education program developed within the association), some workshops of artisans who work the clay, laboratories textile workshop for the repair of bicycles and scooters and a carpentry shop, a counseling center for women, a one-stop consulting work for young unemployed, a service center for foreigners.

Building: **Kaus Australis**

Location: **Rotterdam, Netherlands**

Previous function: **Industrial area**

The space and it history

The Public Administration in Rotterdam in 1993 put the area available for the construction of a cultural center, for the KAUS AUSTRALIS association because, previously, they had requested it few years ago, meanwhile were promoting initiatives and activities in temporary places and interim city.

Social functions and activities

The administration gave the Association an opportunity to design and build a home that reflects the capabilities of their own art spaces in the former industrial area with the aim of promoting emerging artists and at the same time enhancing the marginal area. The first step of the project was seen by the construction seat of the cultural center, designed by the artists association in collaboration with a group of architects, made of prefabricated materials (steel construction holds outside the building, part of the roof is composed of transparent material and allows the passage of light; separation walls are made with a wooden structure, isolated and finished with white plaster; floor consist of square panels of gray cement).

Creative content and organizational forms

The main building has an area of 1360mq and consists of a building on one level and a large open area, is divided into two main bodies that contain respectively: the creation of spaces for living and for works that are in the guest-studio and are outfitted with basic equipment (kitchen and sanitary facilities in common), 3 exhibition spaces of the size 120 sqm and 72 sqm 2 larger on the third. Outside there is an open space that can be used as a terrace and as a parking lot. The central corridor (4x40 m) connects the two buildings to each other and houses the offices, reception, kitchen and toilets.



Working studio



Working studio

Guest Studios

Four studios are continuously available for guest artists from the Netherlands and abroad. Six local artists-members have their private studios inside the building. An alternating team of members manage the foundation and the residency program. Team members support the residents intensively on all levels of their profession. Kaus Australis primarily seeks to offer optimized studio space for visual artists to concentrate on their artistic development and the presentation of their work, on the other hand the shared facilities and the available local and global networks create possibilities to meet and exchange. Kaus Australis provides introduction within the artistic community of Rotterdam and contacts with organizations and institutes in Holland which present, facilitate or support art.

Working studios

The can easily be connected into larger exhibition spaces. From 1997 Kaus Australis organizes presentations of individual artists and incidentally initiates larger exhibitions or events. As a non-profit artist-run organization Kaus Australis lets low prized studios. In the past Kaus Australis maintained exchange programs with Barcelona, Cologne and Lille. Over the last decade, structural connections with Basel, Los Angeles and Tokyo developed. In case of an exchange program the Center for Visual Arts Rotterdam (CBK), Embassies or other subsidizers finance the residency of Rotterdam artists abroad and external juries are involved.

Exhibitions

Stichting Kaus Australis initiates small and large scale exhibitions and presentations. These activities are developed and realized together with individual or collective working artists and curators, with comparable organizations and art institutes.

For this purpose two or three separate spaces can be connected and easily transformed into exhibition space of at most 310 m². Kaus Australis is willing



Guest studio



Artist's residence

to meet with a broad range of proposals and ideas considered to be realized specially in these spaces and artistic context.

Kaus Australis as an organization also initiates exhibitions and projects elsewhere.

Guest artists studio

Guest artists are offered the possibility to present work in progress during their residence and/or exhibit works or projects after finishing a working period. Presentation happens either in one of the spaces of the Kaus Australis building or, if required, on other available locations in Rotterdam.

There are already many of culturally significant buildings and sites that have been successfully adapted to their new functions, some of which are detailed in case studies on the following pages.

Building: **The Fire Station**

Location: **Dublin, Ireland**

Previous function: **The Fire Station Artists' Studios**

The space and its history

The Arts Council secured a long-term lease on the Fire Station building, located in north east inner city Dublin, in 1991 from Dublin City Council to create space for visual artists to work and live.

Fire Station provides subsidized combined living and working studios for Irish and international artists, large scale sculpture workshop facilities and training opportunities for artists. The Fire Station training program has expanded to include digital and film training and we continue to host technical training and master classes which incorporate critical reflection.

A key policy of the Fire Station is to contribute to the debate on collaborative and socially engaged arts practice, through a commissioning process that incorporates critique.

Social functions and activities

The Fire Station Artists' Studios operates as a center for research and promotion of the arts. The artists who live and work in the center have an opportunity to use the software, internet, digital equipment, meeting room, library and dining magazines. The idea behind the project is to create a space where artists can meet, to continue their studies and organize workshops. The Fire Station Artists' Studios is an open forum that focuses on the sharing projects and resources, it is also a place where you can read journals (Art Monthly, Parkett, Artforum International and Van) and refer to the collection of contemporary art and criticism. The property offers five PC workstations equipped with software useful for the creation of digital works.

Creative content and organizational forms

Fire Station is an attempt to combine two models: one directed to the creative development of a cultural center open to the city and aimed at an in-

ternational audience, the other aimed at the creation of a center of social integration facing the district. One of the factors that makes this project interesting is that the combination of the two models came from below, has experienced moments of confrontation and conflict, and later became a joint project and complex, that is an important center for the city of Dublin.

In 1993, the former station became legally independent from the Arts Council, while maintaining its core function of providing workspaces for artists, is completely handled by NCCCAP (The North Centre City Community Action Project). The project was supported by public funding and support through the activities in the center.

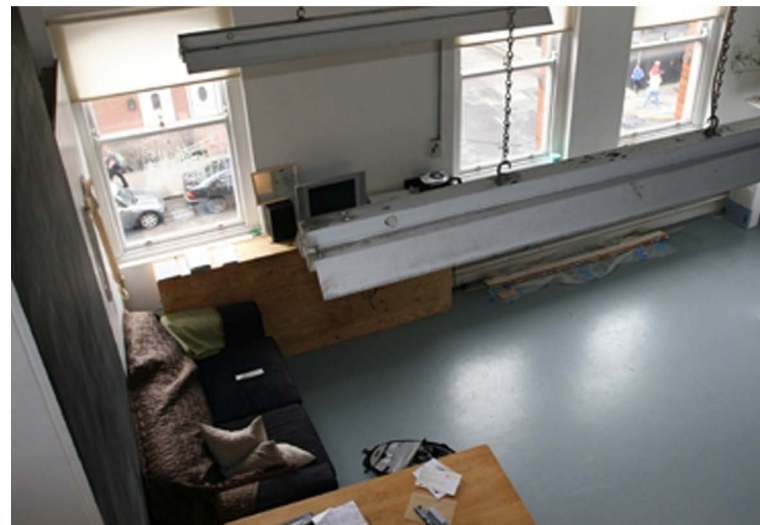
Resource Centre

The Fire Station Resource Centre gives artists living and working here access to creative software, the internet, digital equipment, our meeting room with projector, books and magazines. It is the heart of the Fire Station; a shared area where artists can meet away from their studios or the workshop.

- To stimulate creation by offering grants and facilitating the resources required by creators.
- To afford special attention to disseminating the work of creators based in the city of Madrid.
- To serve as a meeting point for professionals from the world of culture, for creators and for the public in general.
- To foster the production of new work by local artists, as well as artists from other parts of Spain and abroad.
- To insert artistic creation in its temporal context and relate it to other aspects of daily life.
- To promote reflection on the processes of cultural construction.
- To kindle interest in culture on the part of the population in general and generate new publics for art.
- To host Madrid's main cultural events and top international events.



Artists' residence



Artists' residence

Project: **L'ateneu Popular**

Location: **Barcelona, Spain**

Previous function: **The former asphalt factory**

Space and its history

The former asphalt factory, built on an area of the Municipality of Barcelona, is located in the Nou Barris district north-east of the city center. The factory with a total area of 1500 square meters.

At the end of the 70s the former factory was converted to self and spontaneously into a cultural center by the inhabitants of the "barrio" Nou. At the end of the 70s, the Public Administration in Barcelona decided to regularize the situation and gave the space (for a transitional period) as free rent to 18 groups that are active within the hotel and in 1979 they founded the association Ateneu POPULAR.

Social functions and activities

The Ateneu POPULAR is a cultural center, that support social changes and is mainly devoted to developing and supporting community projects in Nou Barris, to welcome and support the creativity of individuals and groups, ensuring spaces and facilities equipped for different areas: circus arts, theater / dance, music, workshops, children and youth, social initiatives, intercultural initiatives.

With a view to expanding the cultural offer of the city, the Ateneu POPULAR offers space and opportunities for the production and the use of culture. Inside there are recreational spaces open to the public (a bar-restaurant of 120 square meters), a space for theater and cinema (280 square meters), offices for associations, the circus school for children and adults, the spaces for athletic training and educational workshops, an exhibition gallery, video production studios. The animation circus and street theater, in particular, represent a tool for the association of social and cultural integration and

a way to bring young people all'ATENEU.

Creative content and organizational forms

From the organizational point of view the project promotes practical dell'ATENEU subsidiaries and cooperatives, decisions concerning the activities are taken by all interested parties through a process of sharing choices and participation in management. The Junta of Bido de Nou Baris is responsible for coordinating the management, consists of 5 volunteers who meet weekly.

The financing consists of a set of grants dell'ATENEU dell'Ajuntament (Council district), contributions by institutions of different purpose and level: Municipal Administration diBarcelona; Associació de Circo de Catalunya; Coordinadora Cultural de Nou Barris; Coordinadora of AAVV de Nou Barris. Another source of funding is made up of revenue related to the activities and membership of the members. The area is publicly owned and has been granted to free rent for the first year of operation, the association has been activated so that the contract was extended until today.

Project: **Centar za kulturnu dekontaminaciju**

Location: **Belgrade, Serbia**

Previous function: **private museum of European art**

Space and its history

CZKD is housed in the Veljković Pavilion and its garage outbuilding. The first private museum of European art in the Balkans, the Veljković Pavilion was converted to a sealed warehouse during WWII. The warehouse and garage were left to ruin until 1995 when the CZKD began rebuilding the space, stone by stone, into a sanctuary for civil society and a symbol of cultural liberation.

The Centre for Cultural Decontamination is based on a concept of culture aimed at promoting the concepts of tolerance and respect for diversity, in a land torn apart by civil war. Through the cultural and social commitment, the CZKd work against nationalism, xenophobia, intolerance, hatred and fear of difference.

Social functions and activities

With committed and creative core staff, CZKD is flexible and draws on a network of skills. CZKD's community of collaborating artists/experts, activists, project associates, designers and technicians create CZKD's own events and facilitate programming for others.

As a result, CZKD has a diverse portfolio of activities:

- Creates original cultural events, including knowledge and art production;
- Develops new digital platforms for progressive information policies;
- Promotes and restores the concept of public space, public good and public interest;
- Organizes public programs in response to breaking events;
- Designs events addressing human rights, social, cultural, economic and political issues;
- Forges cross-border links within Southeast Europe and with the rest of



Main space



Main space

Europe;

- Fosters collaborative, cross-sector and interdisciplinary ventures;
- Promotes public-private-civil cooperation, especially in the realms of culture, gender and human rights;
- Produces cultural and art programs in minority languages;
- Strengthens civil society networking and co-operation;
- Hosts meetings and workshops of NGOs, international organizations, local governments and others.

CZKD programs

They are developed in close cooperation with media representatives. High visibility and broad exposure are hallmarks of CZKD endeavors.

Since the birth of the center, has organized over 2000 events: shows, exhibitions, protests, public debates, conferences and various series of vaccinations. Activities and programs have gone hand in hand with the restoration of the structure, which today includes the exhibition hall, a conference center, a dance studio, an outdoor courtyard, spaces for workshops and events (220sqm), one office and garage converted into coffee.

Creative content and organizational forms

From the conceptual point of view the CZKd is both a producer of culture that a place of consumption and of intellectual learning. In particular, it aims to provide an opportunity for the development of cultural potential in the local context and bring them into contact with international networks.

The CZKd is managed by a small core staff and is based on the collaboration of artists and experts, engineers and technicians working to create events and facilitate programming for others. CZKd also helps others, including embassies and organizations to develop and implement their ideas program.

Building: **Westergasfabriek**

Location: **Amsterdam, Netherlands**

Previous function: **Former gasworks**

Architect(s) of the former building: **Isaac Gosschalk**

Architect(s) of the renovated building: **Mecanoo and Gustafson**

Space and its history

The Westergasfabriek was built in 1883 by the British Imperial Continental Gas Association as establishment for gas providing public lighting in the city. In 1960, after the discovery of natural gas in Slochteren in the north of the country, gas production was closed and most of the buildings have been demolished. By the time the factory shut down, the site was heavily polluted, making it difficult to find a new purpose for the area. In the meantime the GEB, the municipal energy company, used it for storage and as a workshop. From 1992, the buildings were used temporarily for creative and cultural activities. Adventurous entrepreneurs and artists flocked to the site.

Now, the Westergasfabriek is providing a new surge of energy and light. The redeveloped factory site and the beautifully laid out park are an asset for the local area. Creative entrepreneurs work in the renovated historic buildings and many high-profile events and festivals are held here. The Westergasfabriek is regarded as a model for redevelopment, far beyond the Netherlands' borders.

Social functions and activities

The industrial monuments and the surrounding park, in the form of a multi-functional space, are freely accessible; house galleries, shops, restaurants, cinema, space for creativity and cultural enterprises. The location of the temporary and permanent spaces favored cultural industries; between temporary locations there are festivals, exhibitions, performances, fashion shows, business events, video recordings, and other non-public. Le venues available for hire on a temporary basis are : The Gashouder (Ex Gasometer), the



Westergasfabriek



Westergasfabriek

Transformatorhuis (transformer room), the Zuiveringshal (room cleaning), the Machinegebouw (building machines) and the small Oostelijk Meterhuis (Meter House). All buildings contain basic facilities, Internet service, sanitation and sub-rooms. Public facilities such as cinema (3 rooms of display) and music clubs are also available for private events. Westergasfabriek offer also advice for the recovery of the industrial heritage.

Creative content and organizational forms

The reason for the interest of this project lies in its content: mix of entertainment activities and cultural activities; mix of cultural use and use of the park, cultural attractions not necessarily oriented by the mass market, opportunities for different locations of the organizations concerned; daily and night activities, in order to ensure a constant presence in the area, flexible use of buildings by the local population. MAB focuses on building management, through the creation of De West Corporation. The management is still coordinated by the city that keeps a check on the spaces in terms of:

- 1) definition of the selling prices and the rules of leasing temporary or permanent;
- 2) preservation of the cultural mission;
- 3) the holder of the land and therefore responsible for revision of the plan;
- 4) responsible for the green areas;
- 5) restrictions on a buildings that is declared a national monument.

Project: **Point Ephemère**

Location: **Paris, France**

Previous function: **Former harbor warehouse**

Space and its history

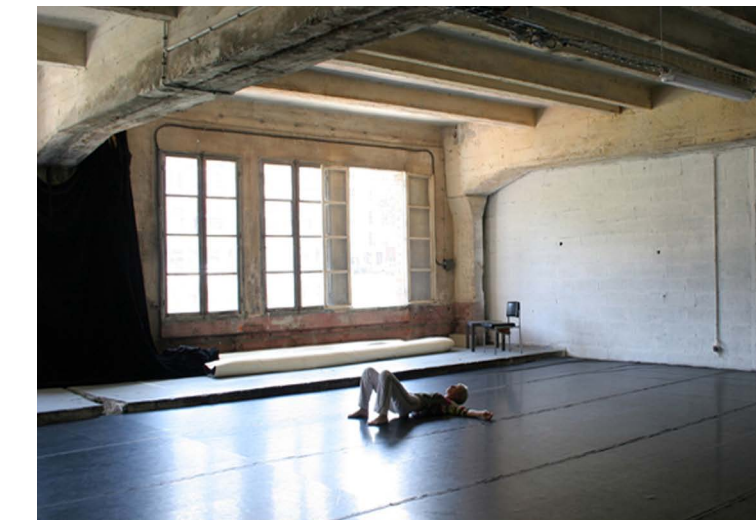
Former harbor warehouse, located on the Quai de Valmy in the heart of Paris, and occupies 1400m² of the former building known as Point P. Built in 1922, with a brick facade and decorative concrete, is one of the first art-deco architecture dedicated to trade. The warehouse, discontinued in the '80s, was an active part of the industrial life of the Canal Saint Martin. After his disposal the owner, Mr. Suchet has recovered part of the building by placing inside a playground and a ball room in response to the needs of his employees and the inhabitants

Social functions and activities

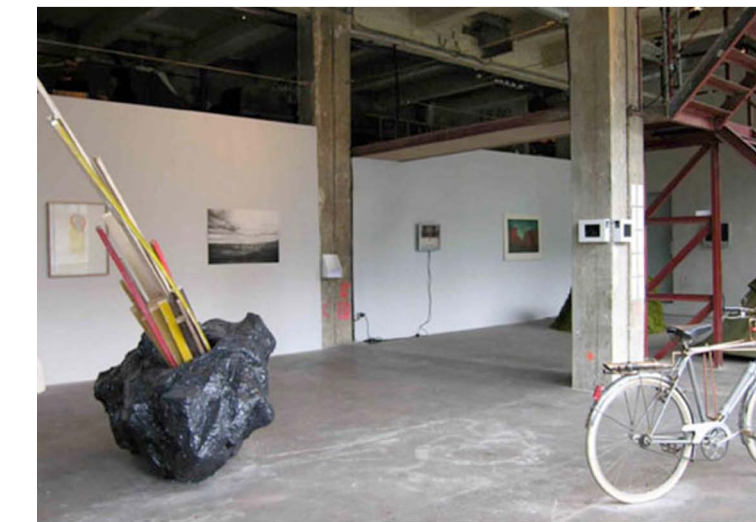
The aim of the project is to create an arts center in Paris as a process of re-use of the former temporary warehouse waiting for its future development. Point Ephemere activities are mainly directed to the promotion of art and culture. Inside the structure are present spaces for artistic creation (4 studios for the visual arts, 5 studios for recording music, 1 studio for dance) spaces for residence, where artists can work and live from 3 to 6 months, intended mainly to emerging artists, spaces for public relations like bar, restaurant and roof terrace (900 sqm). In addition, the property offers different spaces for public events, such as the lobby for the concerts (340 square meters), the exhibition space (120 square meters), the dancing hall (135 sqm), spaces for workshops and meetings.

Creative content and organizational forms

Point Ephemère is lead by a team of about thirty people (coordination team, technical team, catering team). The bar-restaurant is managed by the association. The 4 artist studios and the dance studio are reserved for residency.



Dancing studio



Artist studio

Artists are chosen by committees composed of professionals from each disciplines, for a maximum period of 6 months. The music rehearsal studios and the dance studio (for lessons) are offered for rental. The programming and actions of Point Éphémère are discussed during regular meetings with a follow up and evaluation committee, composed of members of the 10th and 19th arrondissement councils, animation center directors, association presidents, and elected members of the Paris City Council and the City Hall of the 10th arrondissement. This committee (~25 members) has an advisory power which enables them to verify the relevancy of Point Éphémère's actions, allowing for well thought-out work.



Exhibition space



Street art of Point Éphémère

Project: **Cinema Nova**
Location: **Brussels, Belgium**
Previous function: **Formal cabaret theatre**
Architect(s) of the renovated building: **Group of volunteers**

Space and its history

Built at the end of the 19th century, the space originally served as a stylish cabaret theatre with 390 tiered seats, stage, large curtains and an orchestra pit added afterwards. The theatre was closed in May 1987 had to close its doors, and after has been used for about a decade as a furniture warehouse. In January 1997 theatre was re-instated and equipped in only a few weeks by a group of volunteers into Cinema Nova. The theatre's programming is dedicated to independently produced films and videos. The Nova Cinema is therefore not a commercial screen, rather a non-profit organization managed by a collective of individuals who work on a volunteer basis. In existence for over a decade now, Nova has become an important reference point for alternative, unconventional or simply different approaches to the audiovisual arts, in Belgium and abroad.

Social functions and activities

The task of Cinema Nova is to promote experimentation craft, conservation, and dissemination of independent cinema. Promote films produced by the laboratories of the filmmakers themselves; make them independently from the market, in order to contribute in alternative and non-conventional ways. Today Nova is considered a landmark in independent cinema across the country.

The intimate yet spacious theatre is home to a wide screen (about 4.5 x 8.5m), a balcony and a convertible orchestra pit. It contains over 200 seats and is equipped to project 35mm, 16mm, Super8 and video, all with a new DolbySR resonance installation. The foyer-café located downstairs underneath the cinema is an ideal space for meetings, discussions and al-

ternative exhibits, installations and all-night parties. A new space has been added downstairs that can easily be modified and adapted to suit the needs of the diverse, interdisciplinary projects hosted by Nova.

It is possible to take advantage of such services such as the rental of cameras, editing rooms, spaces for developing and printing films at affordable prices. Association organizes courses for learning of cinematographic techniques and is also used to disseminate the work production, organizing exhibitions and publishing articles in magazines.

Creative content and organizational forms

Nova offers monthly programming and events with films and program elements selected to complement chosen (and always changing) themes. Nova also organizes events that bring new, contemporary productions to the screen and offer a general platform for discussion.

Above all, Nova is a social venue, a space that opens its doors to all disciplines. A variety of different creative forms of expression — visual art, photography, music, performance, etc. — is regularly featured in the spaces and bar located beneath the cinema. The bar-café welcomes diverse crowds and brings them together for meetings, debates, exhibits, installations, performances, workshops as well as events like the Microboutiek, DJs, concerts and parties.

Building: **De Strip**
Location: **Vlaardingen, Netherlands**
Previous function: **Commercial spaces**
Architect(s) of the renovated building: **Jeanne van Heeswijk with François Xavier Guillon and Koos de Witt**

Space and its history

It is a typical residential neighborhood built in 1950 on the outskirts of Vlaardingen.

The area has been the subject of a development plan, commercial spaces located along the main road had become the heart of the neighborhood, but have been dormant for several years. Van Heeswijk proposed to intervene in the shops and to convert their area, 3500 square meters, a cultural center for the neighborhood. The idea was welcomed by the promoters and soon the space was renovated and opened (23 May 2002) as a cultural center of the district (DE STRIP).

Social functions and activities

The center will focus on artistic production, provides space for exhibitions, events and performances of various kinds and functions as a meeting place for the inhabitants.

To enrich the activity of the program many important cultural centers of Rotterdam were involved in order to use unusual spaces and animate a suburb. One of these is the Boijmans Van Beuningen Museum, which owns a large collection of contemporary and modern art and organizes various cultural activities. The other is the Showroom MAMA [Showroom for Media and Moving Art], an interdisciplinary platform that organizes events and promotes cultural and educational development projects for new types of work, with the third sector and the public, through the visual arts and culture. The projects of the MAMA and Boijmans Van Beuningen Museum in Rotterdam and have attracted visitors from other cities.



Co-working area



Artist studio

Project: **Farnham Maltings**
Location: **Glasgow, Scotland**
Previous function: **Beer factory**

Space and its history

Former brewery Farnham Maltings consists of a group of buildings located in the heart of the historic town of Farnham, about an hour from London, on the banks of the River Wey. The factory remained active until 1956, when the development of new and cheaper systems has made it uneconomical the use of the brewery. From the sale of the factory, stood empty for 12 years, there were several recovery plans, including the proposal to convert the building into 25 apartments and demolish the rest. Among these proposals was the idea of transforming the building into a center for art and for the community.

Social functions and activities

Farnham Maltings is born as an incubator for the cultural community of Farnham, a center for culture and the creative enterprise, where the local community can create and learn. The idea behind the project is to offer the city an open space outside traditional channels of museification of culture and art. The project involved at every stage residents, artists and industry professionals, without having the ambition to build an arts center of international level, but simply a place that would provide tools and opportunities for artists of all ages and that would promote art and culture throughout the region.

Creative content and organizational forms

The Farnham held, directly, promotion of events and debates, exhibitions and monthly program performance artists (local and otherwise) and contains spaces with capacity to accommodate from 15 to 500 people can be hired for training workshops, events, festivals and exhibitions. The spaces

are rented according to their size, the type of use and the residence time of the works. Currently the building houses: various artists' studios, exhibition galleries 3 (Whole Gallery, Upper Gallery, Lower Gallery); 2 eateries (the Riverside Café and Cellar Bar), a Dance Studio, the Barley Room, a nursery; a darkroom; different spaces for workshops.

Project name: **Lo Chapito**

Location: **Lisboa, Portugal**

Previous function: **reformatory, Property of the Ministry of Justice**

Space and its history

A former reformatory, Property of the Ministry of Justice, located on the hill of the Castle of São George, near the Alfama district. The former reformatory is a building dating back to 800, recovered in the first years of '900 to accommodate the juvenile prison in Lisbon. The former reformatory, owned by the Ministry of Justice, spread over 4 different levels: a main building on the street three levels housed the offices, rooms and facilities, a large central terrace, a lower level than the road, worked as a recreation yard, third space below the level of the terrace housed the cells and the water well. In 1987 ex-reformatory was provided by the "Ministerio da Justiça" for the activity that Teresa Ricou, or rather, the character she created, the clown Tetè, by the end of the '70s continues: a training project circus and street theater for young offenders. The first project was born in Bairro Alto, with the formation of the "Circus Mariano Franco", a tribute to the dancer "sapateado" (tap) and fellow "Tetè" while as a separate formal education, Chapito rose in 1981, with the formation of the "Cultural and Recreational Colectividade de Santa Caterina". The activities carried out in Bairro Alto, at the "Dia de idosos", focused training and social action, and soon, the project was extended to other parts of the city to the suburbs of Lisbon. The cooperation with "Instituto de Reinserção Social" of the "ministry", which started in the late 80's and consolidated with the creation of the school of Chapito, is still in progress.

Social functions and activities

The project is part of the artistic movements of the '70s. The circus arts, entertainment and popular performative intervention socio-cultural activities, were some of the actions developed during the '70s by Teresa Ricou with

the objective of working the social integration of young people. Particularly through the teaching of the circus and street theater, the Chapito working on the integration of young people coming out of the reformers and disadvantaged young people with difficulties in social inclusion. The project is part of an idea unit but can be broken down into four areas: social action, training, culture, production. Within the social action are carried out three projects: Animation and Action. Since 1987, the Chapito collaborates with "the Institute of Social Reinserção" of "Ministerio da Justiça" by agreement. The project "animação em Acção" aims to offer to children and young people under guardianship, the opportunity to participate in various fun activities and artistic expression, contributing to their training, personal development and social integration. Support for young people in difficulty / Residence Open. The bond created between these young people and Chapito resulted in another project: Apoio to jovem em dificuldade / Residencia Aberta. The project works with young people who completed 18 years must leave the educational centers providing vocational guidance, educational psychology, teaching and training. The aim of the project is to facilitate the social integration of these children by offering personalized support and temporary housing. Reception Center child Joao dos Santos. The center is a space created to get children and consists of a workshop, a room for the game and a small garden with a small wooden house mounted on a tree. The specific activities are: Atelier de Circus and Atelier de Capoeira. Training in the area of the Chapito offers: Escola de Artes Profissional and Oficinas do Espectáculo (EPAOE). Founded in 1991, the Escola de Artes Profissional and Oficinas do Espectáculo corresponds to an artistic project of vocational training, offering a professional certificate level 3, according to the regulation of 'European Union. Courses serali. evening courses provide training geared to amateurs, professionals or hobbyists of artistic expression. The courses are as follows: capoeira, juggling, Tap, stage makeup, dramatic expression, technical circus, theatrical interpretation, workshops childhood. Workshops.

Creative content and organizational forms

Chapito regularly organizes workshops on various arts, focusing on the circus and circus themes. All sectors of the Chapito contribute to the Culture, production and promotion of events. It integrates into this area Companhia do Chapito, created in 1996 as a project that articulates the various performing arts defined Scream Theatre, Library and Centre de Documentação Luisa Jorge Neto, a singular element that contains an archive and a bibliography rare on the world entertainment in general and in particular of the circus. It is a space open to the public, addicted to reading, but also in the debates, the screenings of documentaries and films. The field of production has a team of professional writers and encompasses two major areas: "Chapito Produções", "Audiovisuais and Multimédia." These two sectors produce specific events, performances and other activities that integrate different artistic languages and circus arts. The space is designed to accommodate different activities and is divided into three distinct parts. The main body onto the street, here are the offices and vocational school, on the lower floor there is a terrace where you placed a second building with two restaurants (one on the first floor and one on the second) from which you can see the city Lisbon. On the terrace you develop a structure / tent where the lessons are held in physical preparation of the Escola de Artes Profissional and Oficinas. From the terrace you can access to the basement where the library is located Luisa Jorge Neto. The library contains an archive and a bibliography on the circus arts and entertainment world. In addition to books, the space of the library, you can use the computer and in the afternoon and evening to participate in discussions and meetings of various kinds. Next to the tent is the "Centro de acolhimento and animação from Childhood-Joao dos Santos," for children from 8 months to 12 years. Creative content and organizational forms The original thrust of this project is primarily in the ability of a public institution such as the Ministry of Justice had nell'inglobare the activities of Chapito within their social reintegration policies and education, and secondly in the strong social charge that the draft Teresa Ricou offers

more than 30 years: the circus arts and street theater as a vehicle to bring young lives and to work with them in a constructive way, the identification of pathways to social and professional. Over time the Chapito has been transformed from a non-profit cultural association in non-governmental organization, working with the public administration and private organizations both nationally and internationally. The owner of the space is the Ministry of Justice who transferred on loan to use the structure to Chapito. The lives of a social space and as a public service by the State receives grants for projects in the area of education, culture, the arts and social integration. The school is funded EPAOE the European Social Fund. In addition, the association of revenue go to support economic areas: revenue comes from shows, some specific events, from concerts, from the area of production, from evening classes from renting and restaurants. There are activities that support the Sponsors (Super Bock_Birra local Portugal Digital; Program operacional sociedade from Informação; Feder, Project educação PRODEP III).



Art Center Networking

Introduction

In nowadays there is a huge emphasis on the global networking among distinct people and different cultures, meanwhile museum manage to stay considerate to remain distinct and able to communicate their own identity and culture. According to museologist Giovanni Pinna this is the prime solution to cultural uniformity and even destruction of cultural diversity in the museum's sector:

"...while internal mediation is indispensable for the communicative and productive capacity of a museum, mediation with other cultures – other museums, universities, academies – has a negative effect on this function. It is very simple: if each museum creates its own culture and has its own view of the world, its own historical or cultural truth, museums will be unlikely to share the truths which emerge in other places of cultural production. This lack of shared ideas should be encouraged as it means keeping the cultural individuality of museums alive and, with it, their capacity to communicate."

Clarification of term 'networking'

The term "network" Webster's dictionary defines as: "the exchange of information or services among individuals, groups, or institutions; specifically: the cultivation of productive relationships for employment or business". This broad interpretation implies that organizations of various forms (institutions, gateways, projects, professional bodies, etc.) can be labeled as networks, given that they collaborate with each other in order to pursue shared interests. The network is seen as an example of how development can have a positive impact on the mobilization of social capital, empowerment of the rural poor, enhancement of local government, the creation of durable partnerships between the state and civil society, and the creation of local defenses against the homogenizing forces of cultural globalization.

Interlinking between museums/Art Centers

For the "Art Factory" networking with other artistic organizations means promoting the collective interest of the art center and provides services that contribute to the development of the sector in terms of professionalism and quality. Furthermore, ensuring a strong network between museum professionals, the association offers a forum for the rapid exchange of knowledge and development of new insights; inspires creativity and learning by providing wider access to objects of cultural heritage. The association aims to improve the image of museums and encourage greater and more diverse public interest in museums, it strengthens existing museum networks, builds new ones, and provides a vehicle for the compilation and exchange of information about cultural heritage and supports teaching the skills needed to preserve and interpret cultural heritage.

Networking within the country

There are many different artistic organizations in Latvia, some of them are official and supported by government or private sponsors, meanwhile others are organized by young and enthusiastic artist themselves.

The aim of the networking with other Latvian cultural organizations is to promote the development of critical thinking and encourage society to get involved in art and contemporary culture processes. Within the framework of the networking program organizes lectures, artist portfolio presentations, discussions, thematic workshops, conferences and other discursive events. Collaboration with other cultural institutions in the country gives an opportunity of the information and archives exchange as well as common research that often leads to the publishing books about latest findings. To fulfill these tasks, art center need and intra- and inter- disciplinary network between museums, universities, and research centers.

The list of possible cultural organizations with who might "Art Factory" collaborates:

- Centre for Arts Management and Information (MMIC)
- Centre for New Media Culture (RIXC)
- Culture Capital Foundation of Latvia
- E-MOTIONAL Bodies and Cities call for proposals
- House of Language Writers and Translators
- Latvian Centre for Contemporary Art (LCCA)
- Latvian Concerts (Latvijas Koncerti)
- Latvian Literature Centre (LLC)
- Latvian Music Information Centre (LMIC)
- Latvian State Culture Capital Foundation (SCCF)
- Ministry of Culture of the Republic of Latvia
- National Film Centre of Latvia
- New Theatre Institute of Latvia (NTIL)
- Naive art museum of Latvia
- Noass Video Art Archive

By cooperating with other cultural institutions "Art factory" will provide new opportunities to society and thus contributes to the growth of collective intelligence.

International networking

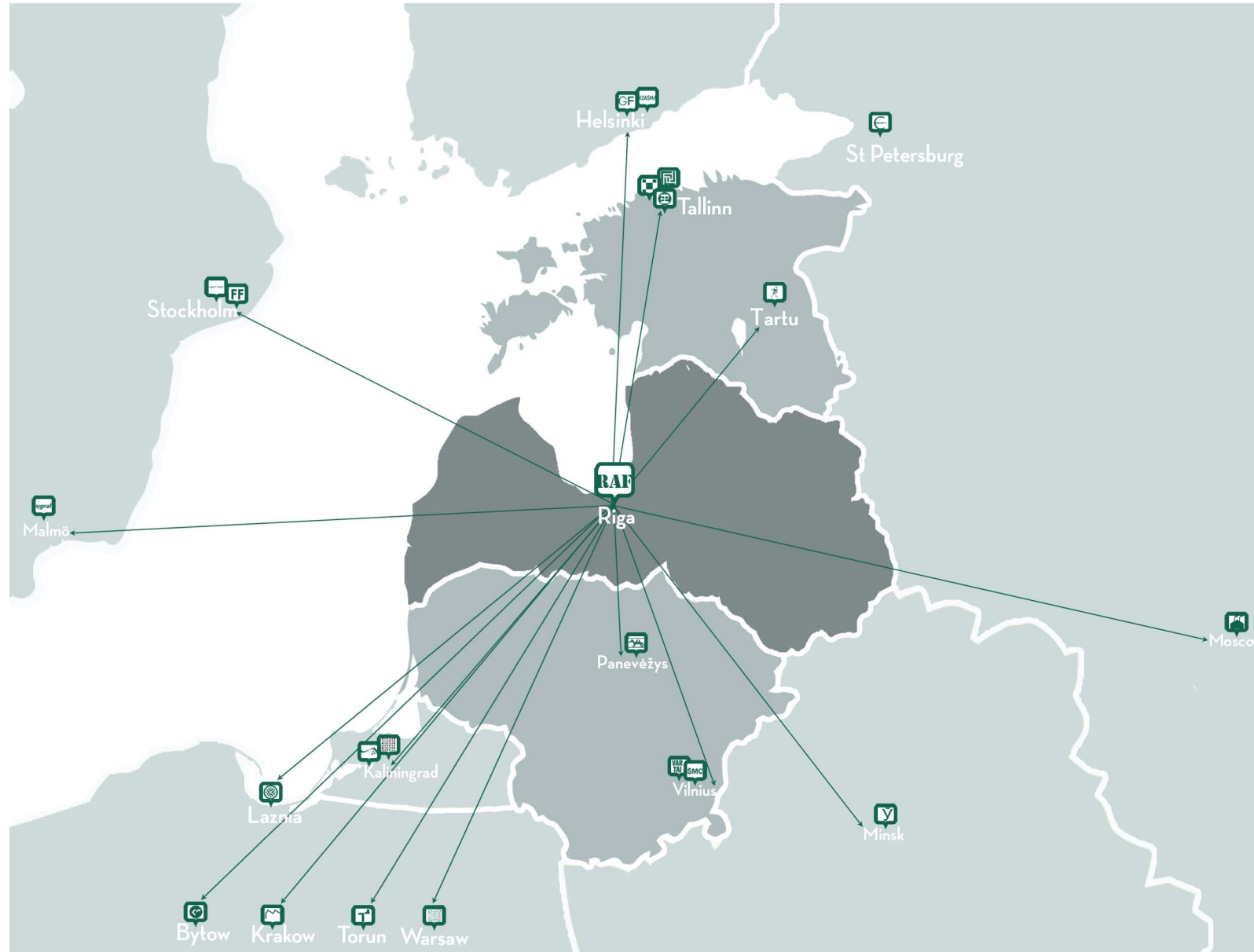
Museums have a long tradition of sharing the cultural heritage with other museums and institutions. An opportunity of borrowing from other museums is crucial for large and small museums. Lending works of art to other museums, both in the same country, and abroad, is considered one of the most important tasks. There are many different reasons for showing objects elsewhere for a longer period of time. For example, doing so helps to place objects in a meaningful historical context; it facilitates permanent display in museum or other places like public building; it makes it possible to tell stories

from a different perspective to a different audience; and it encourages cooperation among various museums.

One of the main interests with other cultural institutions abroad is exchange of cultural knowledge and experience among different countries and cultures, thus creating new impulses for creation of emotionally, philosophically, aesthetically, socially significant artworks. The international networking gives also a great opportunity for Latvian artists to participate in international exhibitions a get a get an acknowledged not only at home.

The list of possible foreign cultural organizations with who might "Art Factory" collaborates:

- Estonia:**
 - Center for Contemporary Arts, Tallinn
 - Contemporary Art Museum of Estonia, Tallinn
 - Culture Factory Polymer, Tallinn
 - Tartu Art museums
- Lithuania:**
 - Contemporary Art Center in Vilnius
 - Art Gallery "Vartai", Vilnius
 - Panevėžys Civic Art Gallery
- Poland:**
 - Center for Contemporary Art, Warsaw
 - Laznia Centre for Contemporary Art
 - Center of Contemporary Art in Torun
 - Centre for Contemporary Arts Kronika, Bytom
 - Museum of Contemporary Art in Krakow
- Russia:**
 - The National Center for Contemporary Art in Kalingrad
 - Contemporary and Modern Art in Kaliningrad
 - Winzavod, Center for Contemporary Art in Moscow
 - Erarta Museum of Contemporary Art in St. Petersburg



Finland:

- Museum of Contemporary Art Kiasma, Helsinki
- Contemporary Art Galerie Forsblom, Helsinki

Sweden:

- Signal – Center for Contemporary Art, Malmö
- Färgfabriken - Laboratory of the Contemporary Art in Stockholm
- Museum of Modern Art, Stockholm

Belorussia:

- Contemporary Art Gallery in Minsk

Estonia:

- ✠ Center for Contemporary Arts, Tallinn
- 🏛️ Contemporary Art Museum of Estonia, Tallinn
- 🏭 Culture Factory Polymer, Tallinn
- 🏛️ Tartu Art museums

Lithuania:

- SMC Contemporary Art Center in Vilnius
- VAR TAI Art Gallery "Vartai", Vilnius
- 🏛️ Panevėžys Civic Art Gallery,

Poland:

- 🏛️ Center for Contemporary Art, Warsaw
- 🌀 Laznia Centre for Contemporary Art
- 🏛️ Center of Contemporary Art in Torun
- 🏭 Centre for Contemporary Arts Kronika, Bytom
- 🏛️ Museum of Contemporary Art in Krakow

Russia:

- 🏛️ The National Center for Contemporary Art in Kaliningrad
- 🏛️ Contemporary and Modern Art in Kaliningrad
- 🏭 Winzavod, Center for Contemporary Art in Moscow
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Finland:

- KIASMA Museum of Contemporary Art Kiasma, Helsinki
- GF Contemporary Art Galerie Forsblom, Helsinki

Sweden:

- signal Signal – Center for Contemporary Art, Malmö
- FF Färgfabriken - Laboratory of the Contemporary Art in Stockholm
- Museum of Modern Art, Stockholm

Belorussia:

- Ÿ Contemporary Art Gallery in Minsk



From Yeast Factory to Riga's Art Factory

Short historical summary of yeast factory

Yeast factory in Riga was the oldest yeast producer in Baltics and one of the oldest in Europe. Its beginning refers to 1847, when Albert Wolf Schmidt founded "Wolf Schmidt Spirits and Yeast Factory". The factory produced also liquor, spirits, balsam, liqueur, cognac, and rum besides yeast and malt extract.

The construction of the ensemble begun in 1875 and many outstanding and famous architects like R. Winkler, K. Felsko, and V. Bockslaff have built it in succession.

Until the 2nd World War, the company had received 4 Grand Prix and 17 Golden Medals in international exhibitions for its production. The company with name Riga's Yeast and Liqueurs Factory didn't lay off even throughout the war. After war, it was renamed in Riga's Yeast Factory ("Rigas Raugs"). Since 1950, the factory converted its operations only to yeast production. In summer 2008 the production was stopped and the factory its doors, but part of the factory was used for the offices. The building stays empty only for 4 years, but it is already ready to be reincarnated.

It is located:

On the protected historic district of State significance in town planning Nr. 7442 "Riga city's historical centre"

On the buffer zone of the protected Riga historic centre which included in UNESCO world's cultural heritage register;

The wooden house on Rūpniecības street 32 is a local architectural monument Nr. 8185;

The Formal Yeast Factory in the context of Riga

The Baltic States are littered with almost-finished and abandoned buildings and projects cut short by deteriorating economical situation. High schools,

factories, apartment complexes: some of the buildings will stay abandoned for years, stripped of their valuables and left bare to the elements. In some case scenarios, they at least become playgrounds for explorers and artists. But occasionally, a lucky building will be reborn as a center for culture. In Latvia there are several examples of this: Karosta, an abandoned military prison which now serves as a museum, attraction, and hotel includes a movie hall and artist training ground, The Dream Factory (Sapņu Fabrika), which is well known as an alternative performance, party space and accommodates various creative groups. Proposed in this thesis, a new "Art Factory", in the building of the former yeast factory, will host new museum of art in over 100 years, that is placing an artistic process at the centre of its activities. "Art Factory" will contribute to urban development, by reclaiming an industrial heritage site, activating as a space for community life.

Riga, the capital city of Latvia, was founded by German traders, mercenaries and religious crusaders commanded by Bishop Albert von Buxhoeveden of Bremen in the second half of the 12th century. Riga soon became a centre for trade between Europe and the Baltic nations and Russia.

The league gradually lost its influence in the 16th century, around the same time Riga, Livonia and Prussia converted to Protestantism. The city became a target of foreign military, political and religious aspirations, it came first under the rule of the Polish-Lithuanian Union, then Sweden and later Russia in a period of 150 years. In the 19th century the Russian reforms dispossessed the peasants of their land, thus the numbers of urban population increased, and Riga became a large industrial centre and one of the largest cities in the Russian Empire. Latvia preserved its national identity against forced Russification, but the uprising in 1905 was suppressed by the Tsar.

Russian influence weakened after the Grand Revolution, and Latvia retained independence after the First World War in a war against German and Russian forces. The devastated country had a brief period of democracy and economic recovery, but a coup in 1934 established a nationalist



Karosta Prison Hotel



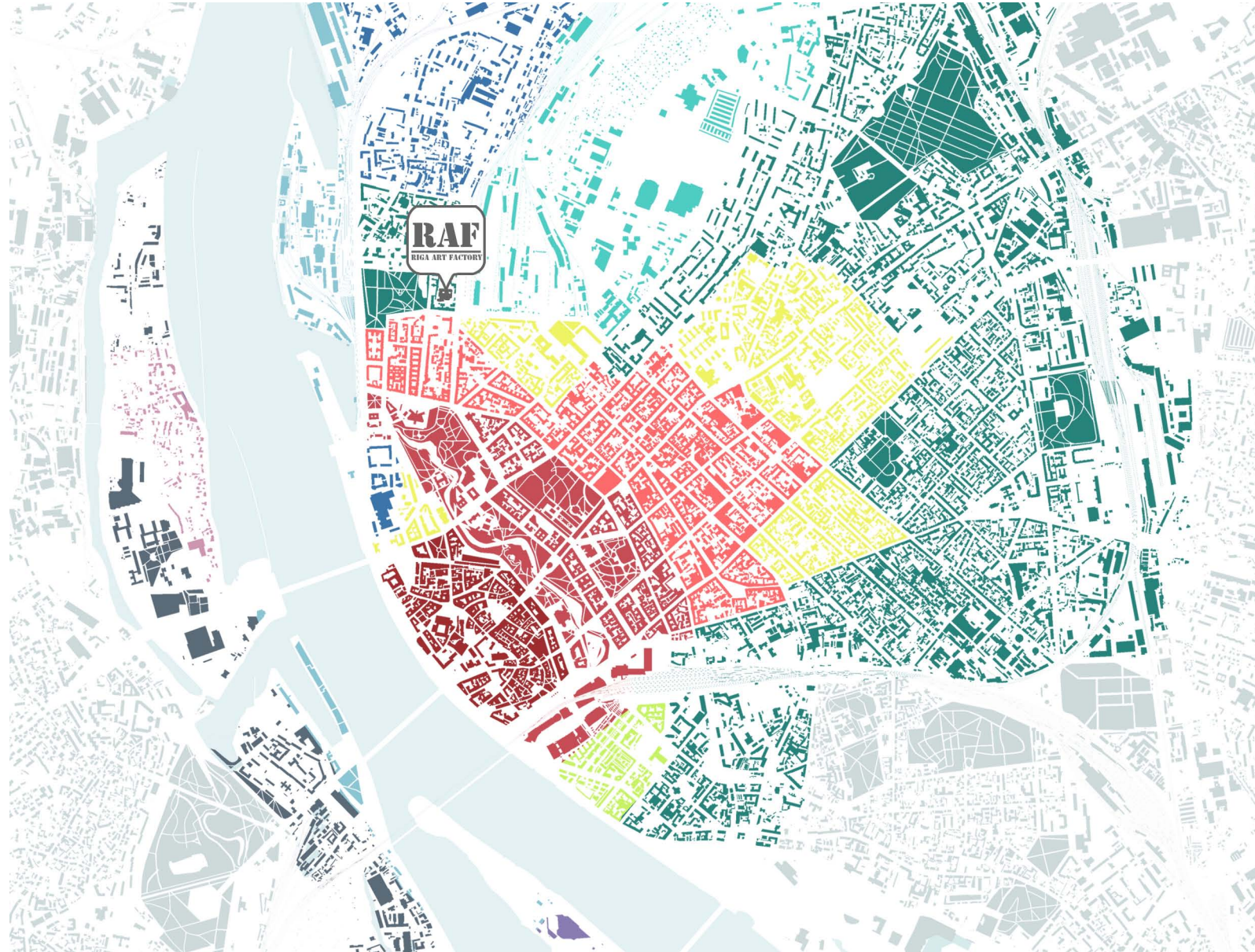
The Dream Factory

dictatorship. The new regime tried to keep its neutrality and independency in the early years of the Second World War, but its fate was decided by the Molotov-Ribbentrop pact. Soviet troops re-occupied Latvia, and remained there until 1994.

Latvia became independent from the collapsing USSR in 1991. The democratic government returned to the old currency, denationalized the state property, liberated the market and successfully reoriented the country to the Western states. Latvia became a member of UNESCO in 1991, and joined the European Cultural Convention of the Council of Europe in 1992; became a signatory to the Berne Convention in 1995. The Memorandum of Co-operation between Latvia and UNESCO was signed in 1998.

Latvia submitted its application on accession to the European Union in 1995. This marked the beginning of considerable work to implement the necessary procedures and laws as part of the accession process. 2004 Latvia became a member state of the EU. Riga celebrated its 800th birthday in 2001 and will have a status as the European Capital of Culture 2014.

The planned "Art Factory" premise is a former spirit and yeast factory in the capital city of Latvia, Riga. This 19th century yellow brick architecture ensemble is situated on two historical land sites: on former production territory on Pulkveža Brieža street 27a and the former owner's dwelling house territory on Rūpniecības street 32.



Location

Town planning situation

The territory lies among Pulkveža Brieža and Rūpniecības streets. The objects are currently on 2 land plots whose borders align with the streets but in the north and south are quite uneven and often match with the facades of the buildings.

On the south of the land plot lies a block with characteristically perimetral building. On the north lies a badly arranged building with different functions and unclear composition principles of town planning.

On the west the territory aligns with park (Viesturdārzs). On that land plot lies a two-storey mansion (architect J. Felsko) with a garden so here the continuity of perimetral composition seems to be impossible

On the east – next to Pulkveža Brieža Street – are currently buildings with no significance that do not create an appealing facade of the complex therefore this area should be transformed.

Regarding the plan of conservation and development of Historic Centre of Riga this area lies just behind the border of Historic Centre of Riga – in the conservation zone of Historic Centre.

The territory borders streets with traffic of significant importance – Pulkveža Brieža Street (Ganību dambis), Hanzas Street (prospective „Hanza crossing” near the Daugava), as well as Rūpniecības Street.

A significant activity of developers can be expected in close proximity:

Westwards – further development of Andrejsala – Hanzas Street territories;
South/Eastwards – further development of Skanstes – Hanzas Street territories.

In the future the possible development of railroad dead-end station in the area of Sporta Street can also significantly influence the formation of this area.

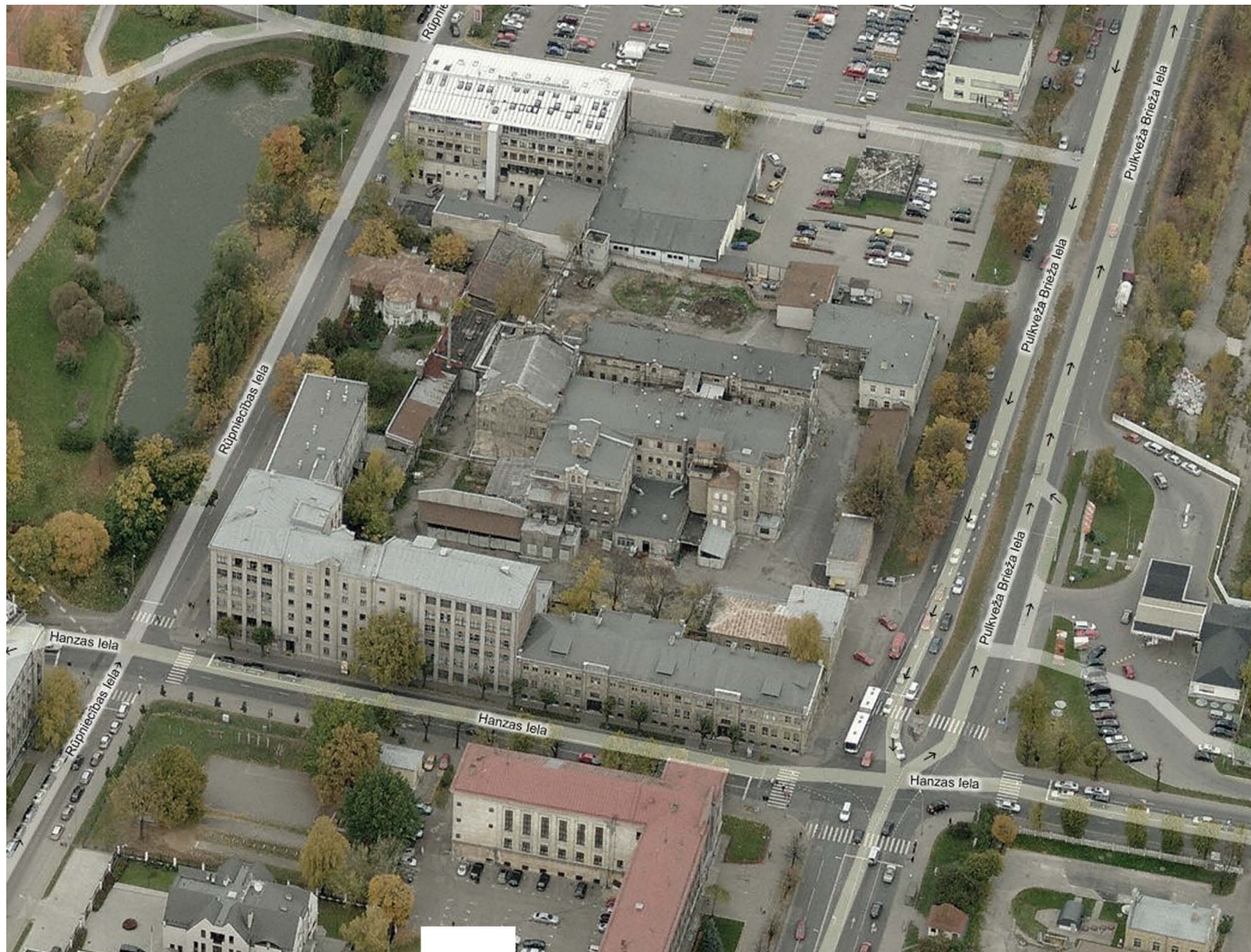
Site

The property of the former yeast factory is located within easy walking dis-

Legend:

- Old Riga
- Boulevard
- Riga's Art Nouveau metropole
- Outskirts of the city center and the Citadel eastern part
- Central Market
- Periphery of the city center
- Kipsala's historic part
- Petersala, Andrejsala western part of the Citadel
- Petersala, Andrejsala eastern part of the Citadel
- City grazing
- Daugavas city contour

The scheme shows how according to the demands of cultural heritage preservation, the territory of the Historic Center of Riga and its buffer zone is differentiated



tance of the Old Town, main landmarks and Passenger port. In borders the prestigious art nouveau and embassy district and overlooks the park with a pond.

The territory is surrounded by districts which are planned to be developed in close future such as Andrejsala (re-generation project – museum, entertainment and cultural function), Hanzas Business Centre (business and financial district), Viesturdarza Green Quarter (multifunctional city block). Just across the river Daugava a high – rise developing Ķīpsala district is situated. The site is also characterized by an excellent public transport connection (tram, trolley-bus, bus).

The main building Brief building process

The first buildings of the factory were designed by architect G.R. Winker in 1874 and 1875.

K.J. Felsko (1844-1918) started to work in 1881. He was the author of the many annexes to the factory buildings during the next 15 years. Two dwelling houses were also built in the territory according his design (1887, 1888).

In 1986 design of the factory extensions was elaborated for the first time by the well known architect V.L.N. Bockslaff (1875-1945). He worked on the designs of annexes and new factory buidings almost every till 1912. In 1905 central blocks of the factory were made two floors higher.

In 1910 a new building on the corner of the Hanzas and Pulkveža Brieža Streets was built according K.J. Felsko design again.

In 1912 a name of another architect – E.V.E. Friesendorff (1881-1945) – appeared in the documentation of the factory.

From 1928 designs were signed by an architect Rozenberg. A new garage was built in 1936 according his design.

The enterprise continued its work during all the years of the Second World War as “Riga Yeast Liquer Factory”. In 1950 the factory started to produce dry yeast and only this stuff was on production since 1953. The factory



Yeast Factory building in 1903



Lofo of Wolfscmidt Spir-



Logo of Rigas Yeast Factory



Northern facade



Northern facade



Nort-West facade



Eastern facade



Western facade



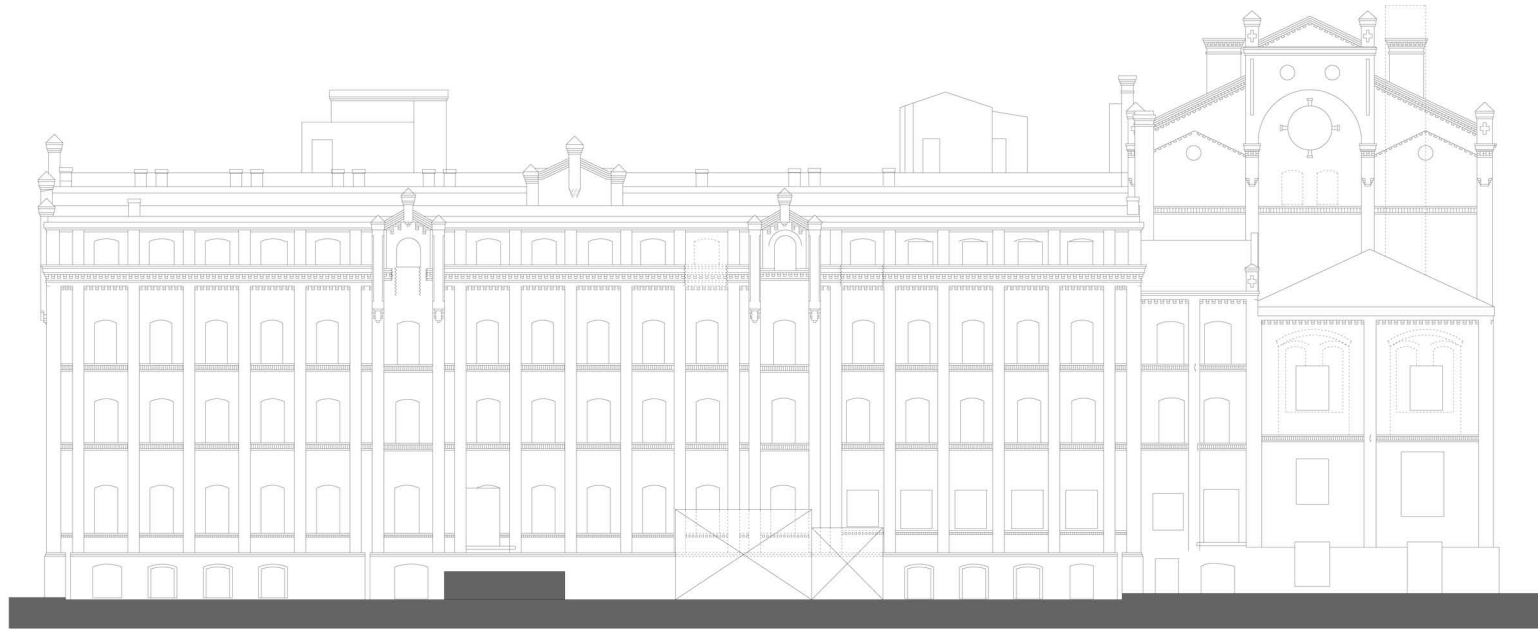
Northern facade

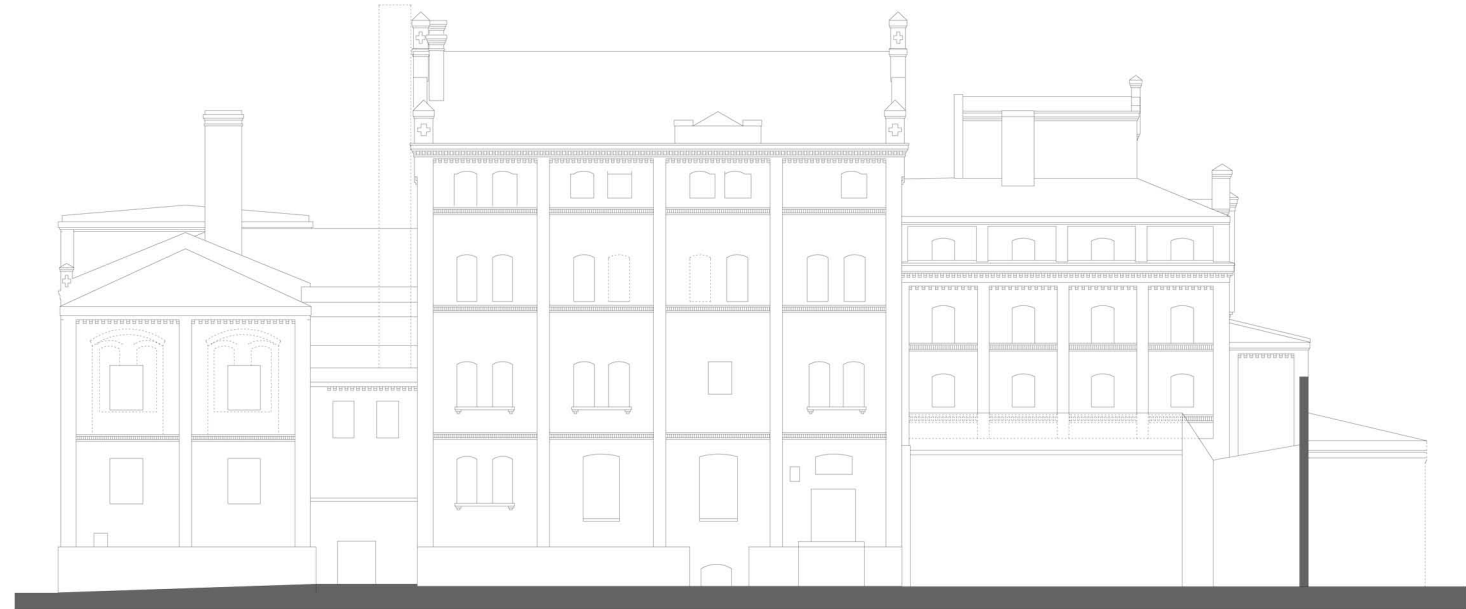


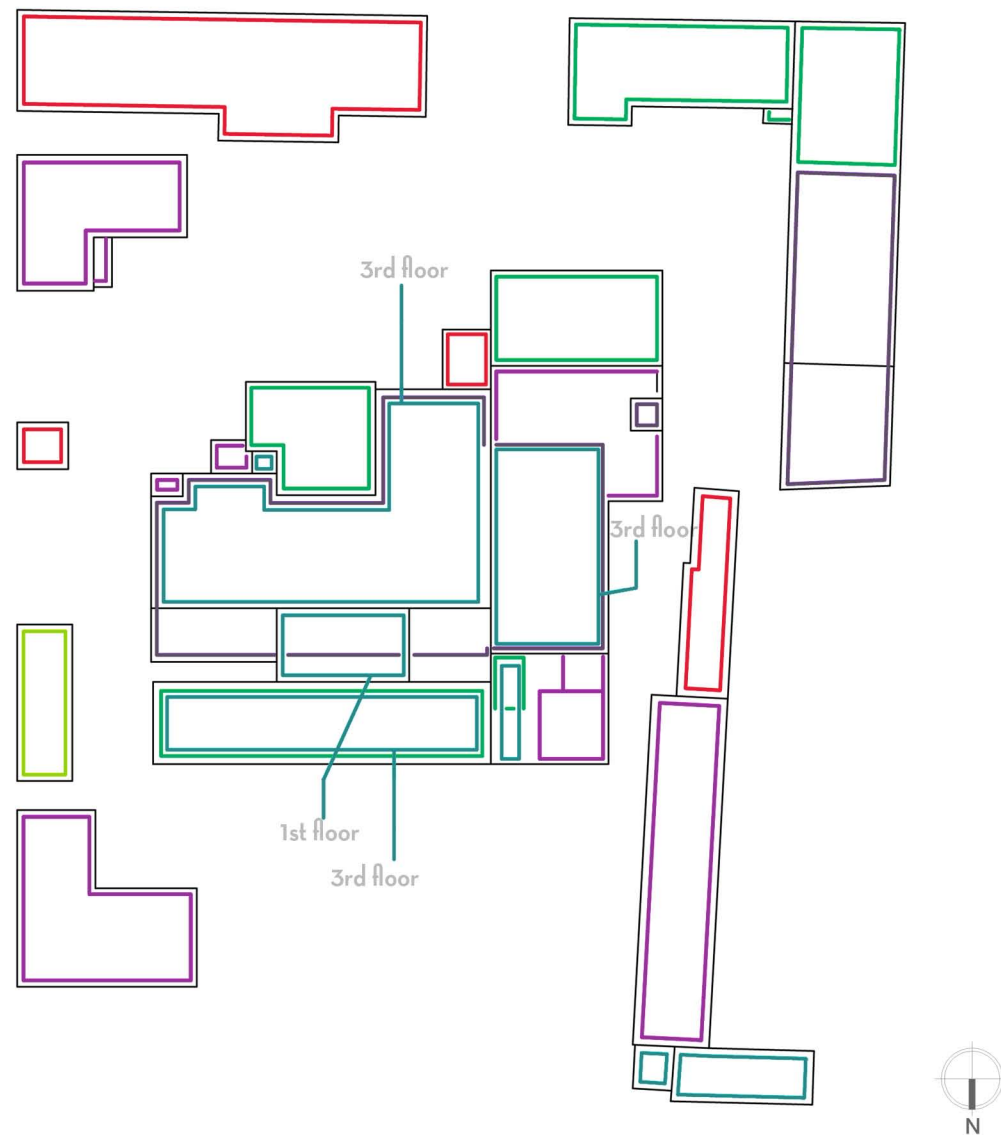
Inside area



Southern facade







- 1870. years
- 1880. years
- 1890. years
- 1900.-1909. years
- 1910. years
- 1930. years

was a member of the bread producers' association "Druva" for 25 years. For one and a half year (1987-1989) it was a member of "Latvijas balzams". In 1990 the State co-operative Company "Rigas Raugs" ("The Yeast of Riga") was established. Since 1995 the Company "Rigas Raugs" worked as a privately owned enterprise. The most important stockholders are a Swedish company "Ja:stbolaget" and a Finish one - "Polttimo Yhtiöt Oy".

The "Wolfschmidt's Factory of Vodka and Yeast" was historically located on a more extensive territory than borders of the present architectural inventory. Therefore though all territory transformations are mentioned, illustrations show mainly the building included in nowadays borders.

The main style of the factory building was worked out by architect G.R.Winkler in 1874 and 1875. All other architects respected his chosen "Brick Eclecticism" style, which was the most widespread was in the architecture of factories in the end of the 19th century.

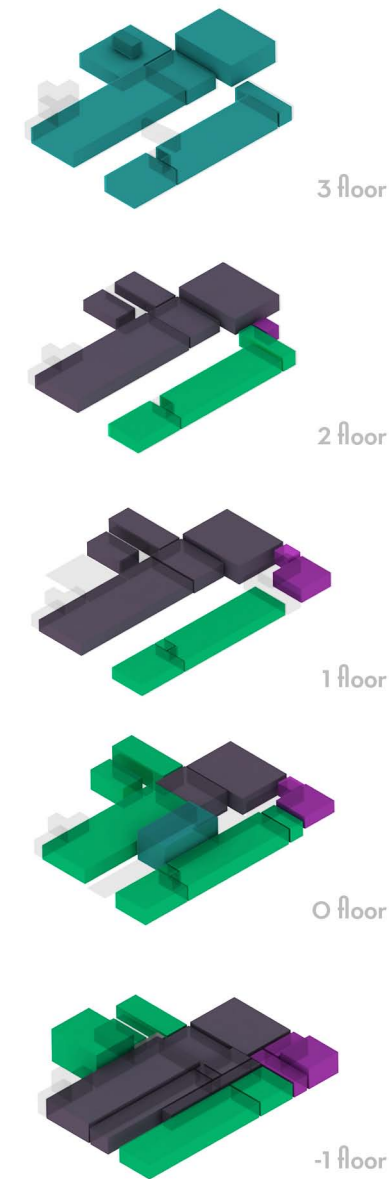
The so called "brick style" is one of the formal varieties of Eclecticism, in which the material was used not only for practical, but also for aesthetic purposes. Facades are decorated by lesens, diagonally laid bricks in cornices etc. The corners of pediments are emphasized by small turrets. There is decorative masonry finish of bases of chimneys too.

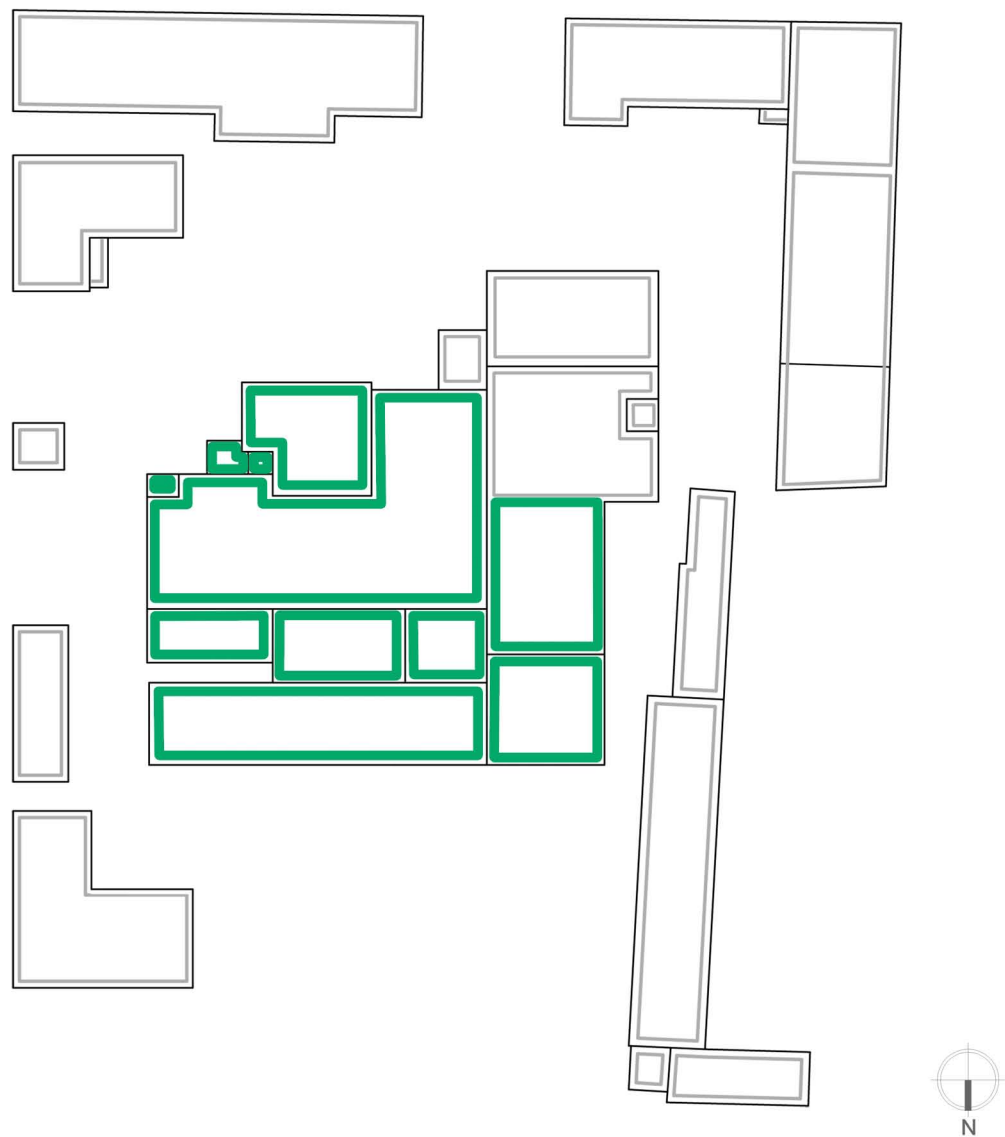
The garage, which was built in 1936 by architect Rosenberg, shows typical Modern Movement (Functionalism) style.

Architectural and artistic inventory

Initially the three-storey building was built in 1875 according G.R.Winkler's design. Realisation was a bit different from the idea. The building has not survived in its original volume. Its modern appearance was formed by adding different kinds of annexes necessary for production and exploitation processes. As a result an irregular and complicated existing building volume appeared.

Ill - considered annex architecture makes visual impression chaotic and degrades initial building and historic environment in general.





- Existing building
- Dismantle building

The building is mostly laid in yellow, burned clay bricks in lime - cement mortar. According to "Brick architecture" principles, façades were not plastered, only painted. Seam material - lime mortar. The original layout of façades is laconic. Decorative masonry work cornices and pediments are main accent elements. Nowadays bricks have chipped out from larger surface areas, their upper part is eroded, seaming material has fallen out. Paint is practically unrecognizable. Out of order façade image is stressed by a large number of bricked up window aisles, broken out openings for ventilation or other reasons.

The building layout has been permanently changed while adjusting it to next function. Modern layout is a completed version of the second half of the 20th century plan. Historic technological production equipment has not survived.

There is practically no historic carpenters' work in the building. 1875 functional windows have survived only at the eastern part of the initially built block. Other windows are from the 2nd half of the 20th century. Only two original door folds have survived, though not in their initial places.

As the building was constructed for production purposes, no illusory decorative finish was used in interiors. No traces of such finishes could be fixed in staircases, or in other premises not connected with production. Room finish is very simple and functional – monochrome coloring. In bigger halls interior idea is based upon architectural means of expression - load carrying element and ceiling construction tectonics. Historic columns with different capitals and plastic decoration (Room 222) from different building periods have survived in the building. Interiors of these premises are perceptible as valuable and appropriate for the historic function of the building.

Building regulations

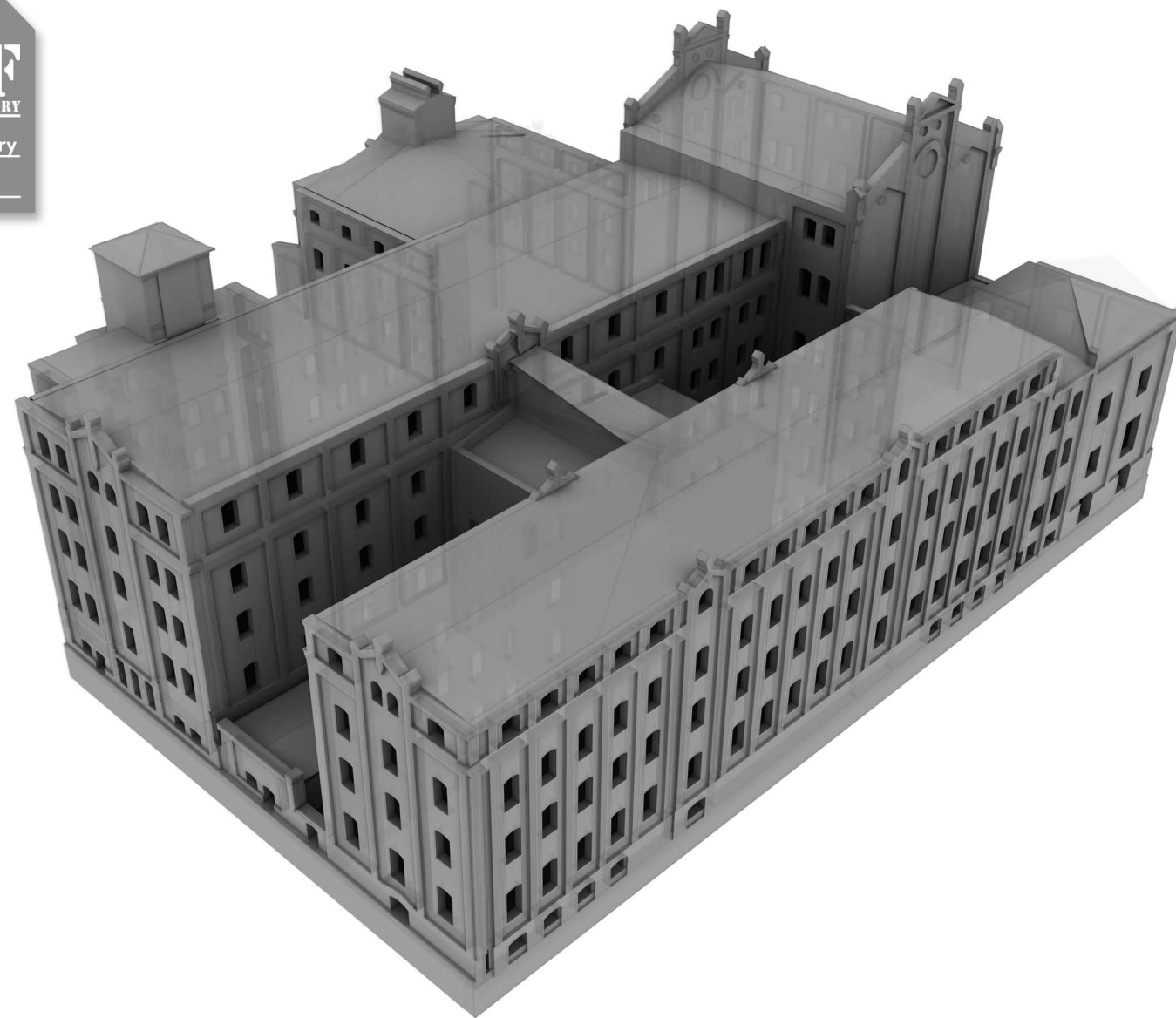
The complex of buildings lies in the buffer zone of Historic Centre of Riga where special building regulations exist (Nr. 39). Mainly industrial buildings dominate the territory which is considered as industrial heritage both in the



Dismalted South-West area



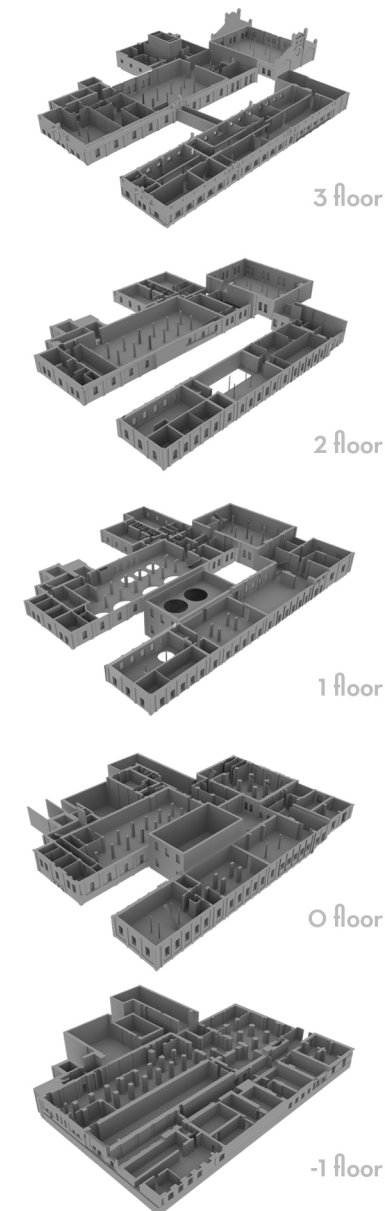
Dismalted Southern area

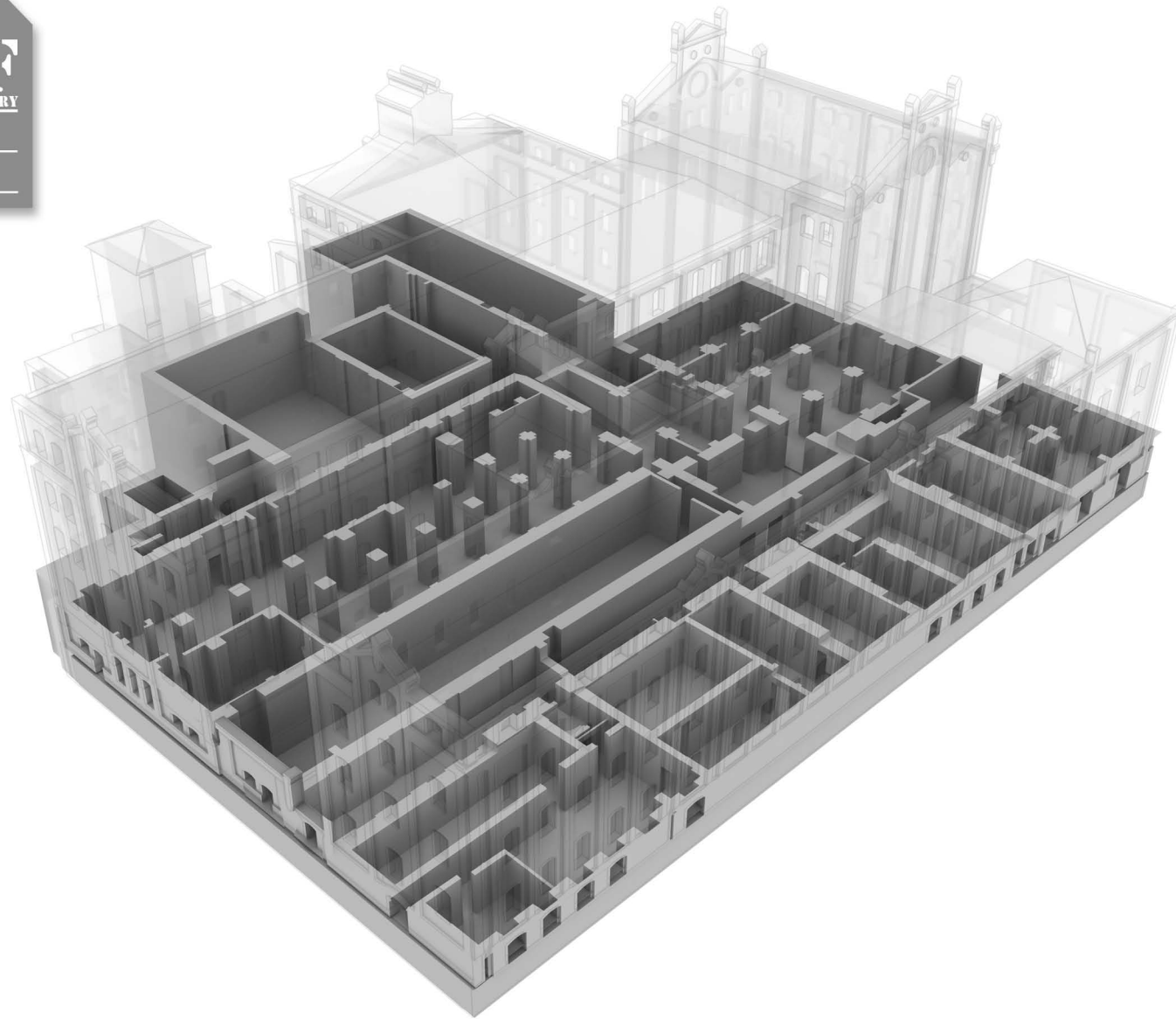


historical and architectural aspect of Riga development. Entrepreneur Alberts Volšmits has had an important role in the history of Riga development – both by developing important brands and by the fact that he asked such renowned architects of those times to develop the factory buildings as G.R. Vinklers, K.J. Felsko, V.L.N. Bokslafs. Such circumstances should definitely be taken into account into further development scenario of the complex of building.

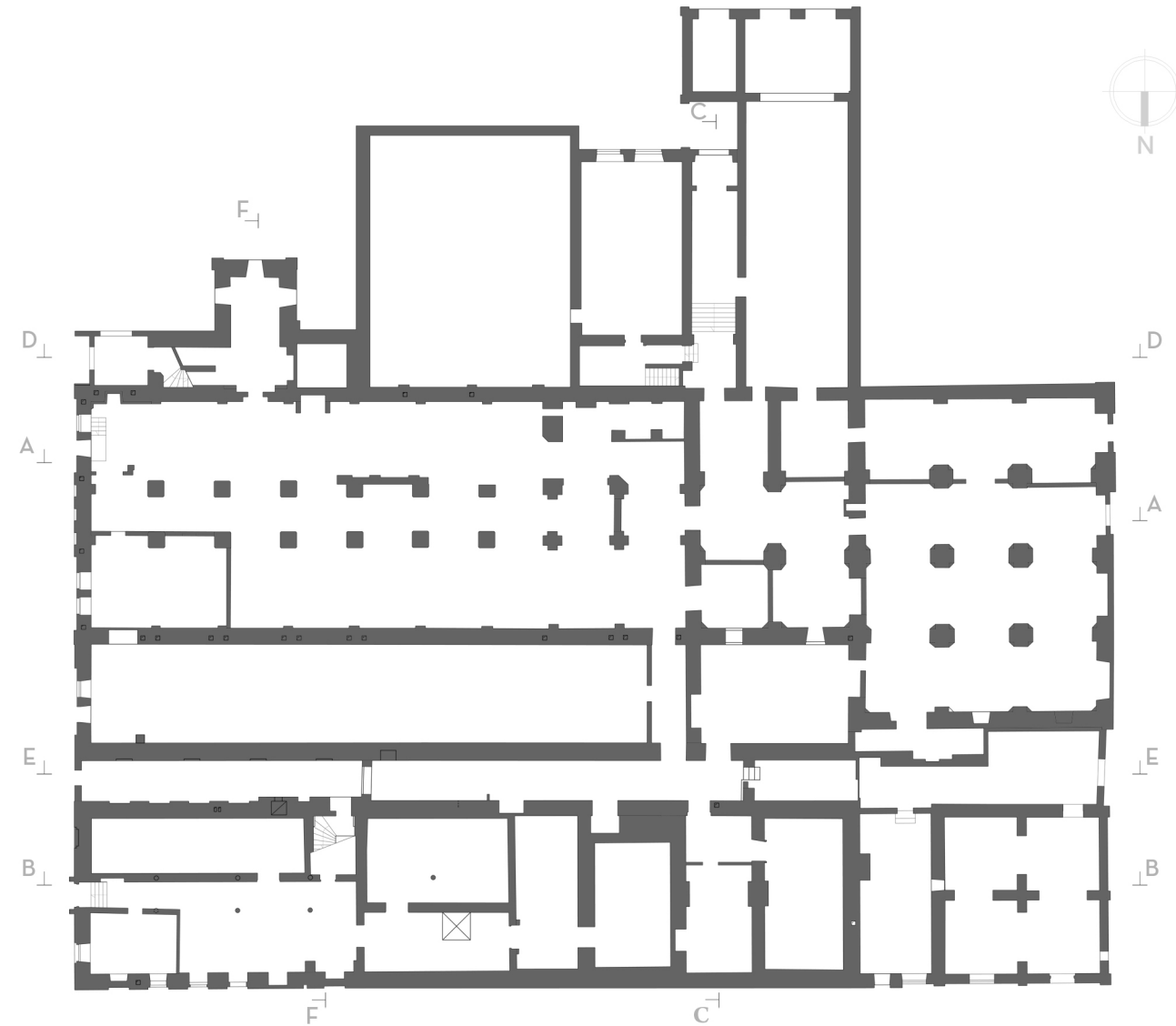
The possible impact of future development projects of Riga development plan and neighboring areas should be taken into account when thinking of the development possibilities of this object. Such important elements for town planning should also be taken into account as:

- Direct proximity of Historic Centre of Riga;
- Development scenario of the territories of Skanstes, Hanzas and Sporta streets;
- Development scenario of Andrejsala;
- Development scenario of Hanza Street bridge (or tunnel);
- Nearby Viesturdārzs (Viestura Garden);
- Development scenario of Pulkveža Brieža Street.

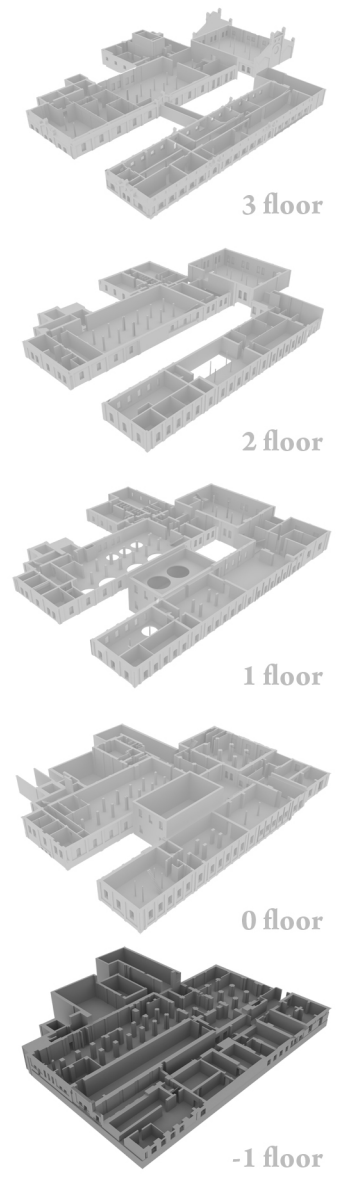




104



105



Underground floor space



Underground floor space



Underground floor space



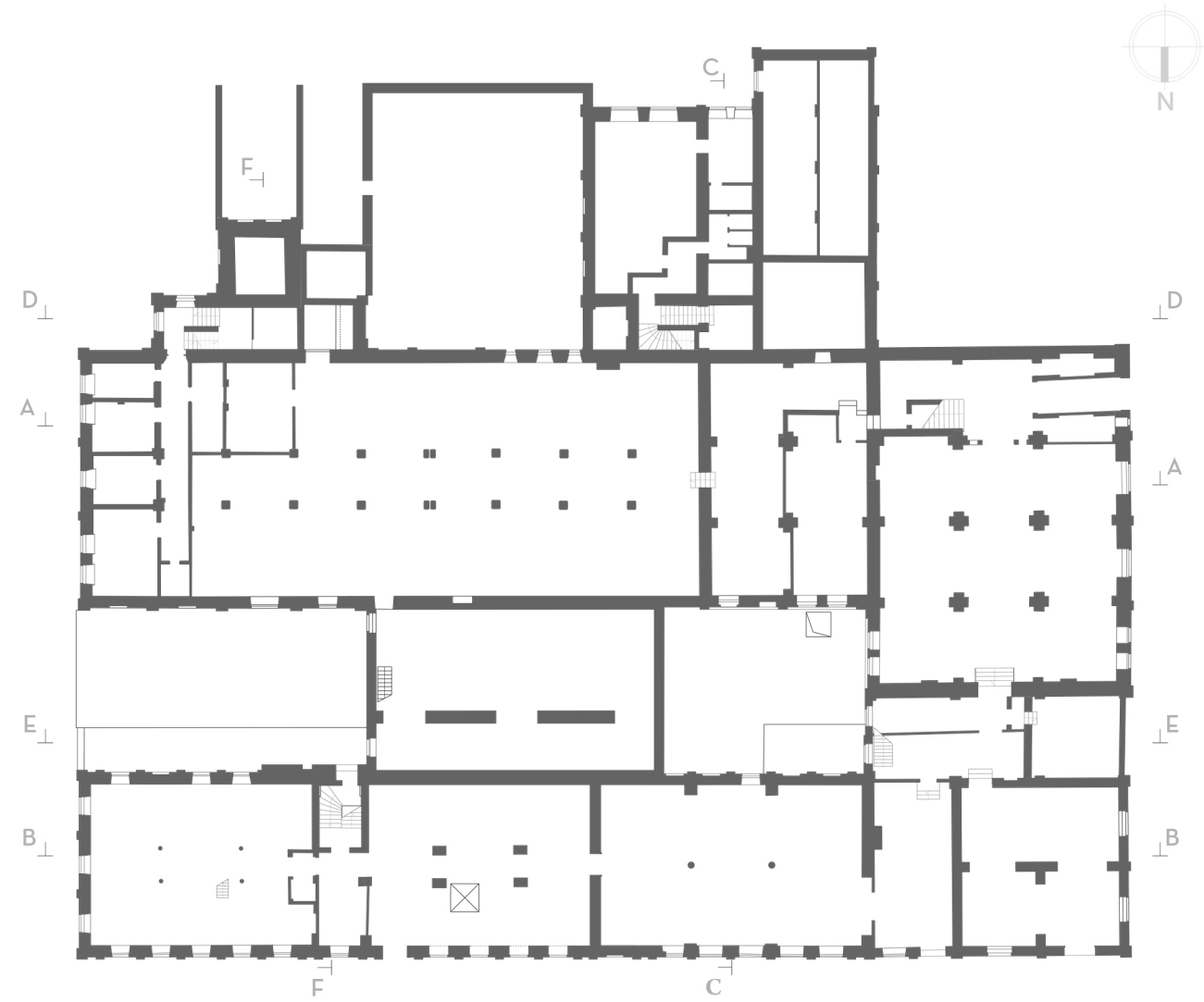
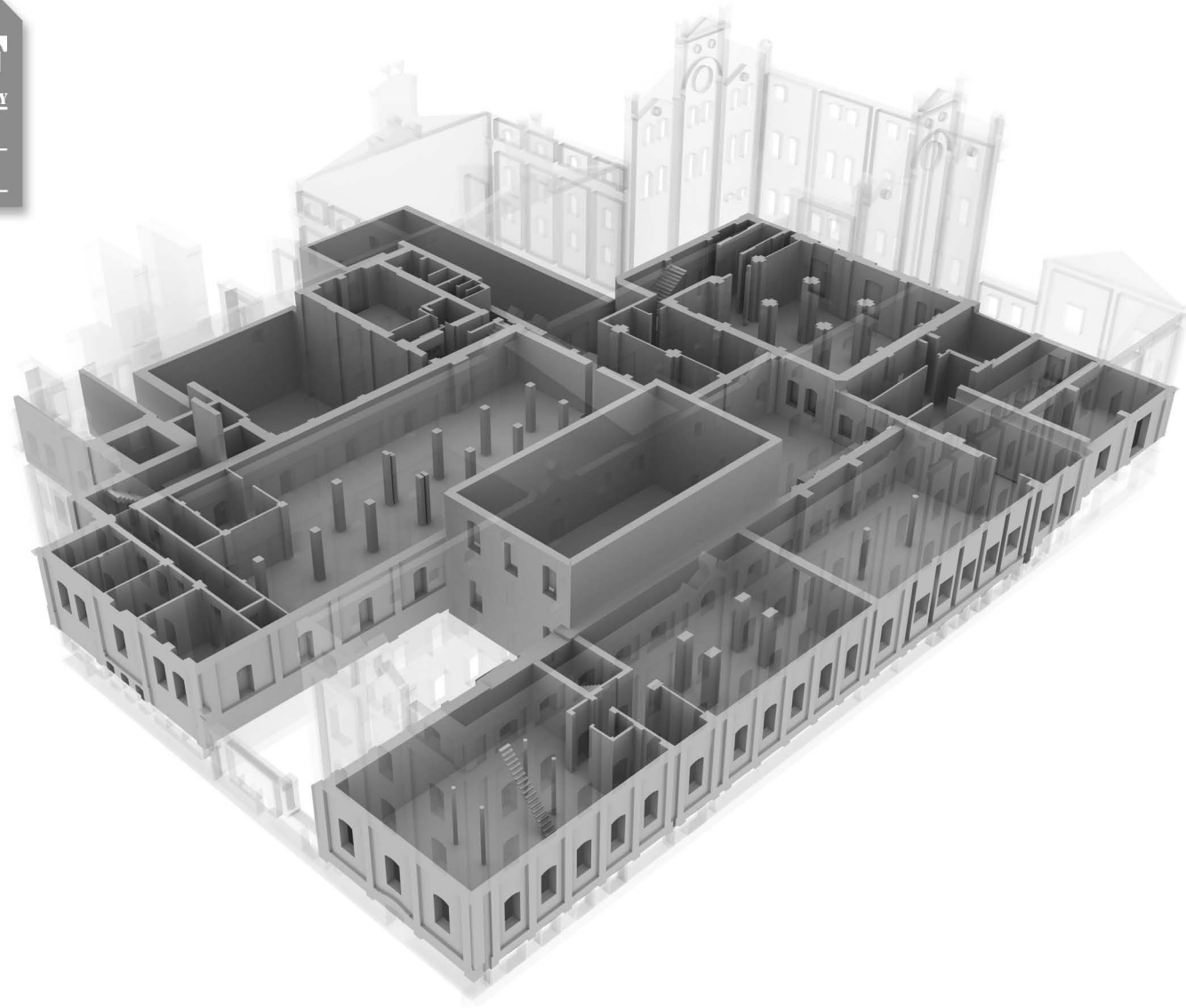
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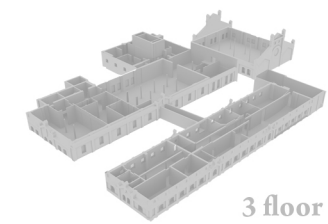


Underground floor space

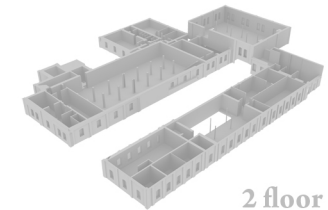


Underground floor space

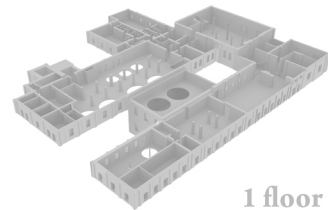




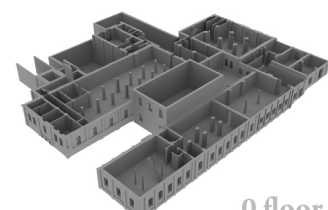
3 floor



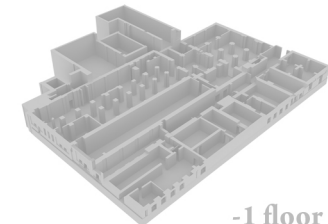
2 floor



1 floor



0 floor



-1 floor



Ground floor space



Ground floor space



Ground floor space



Ground floor space

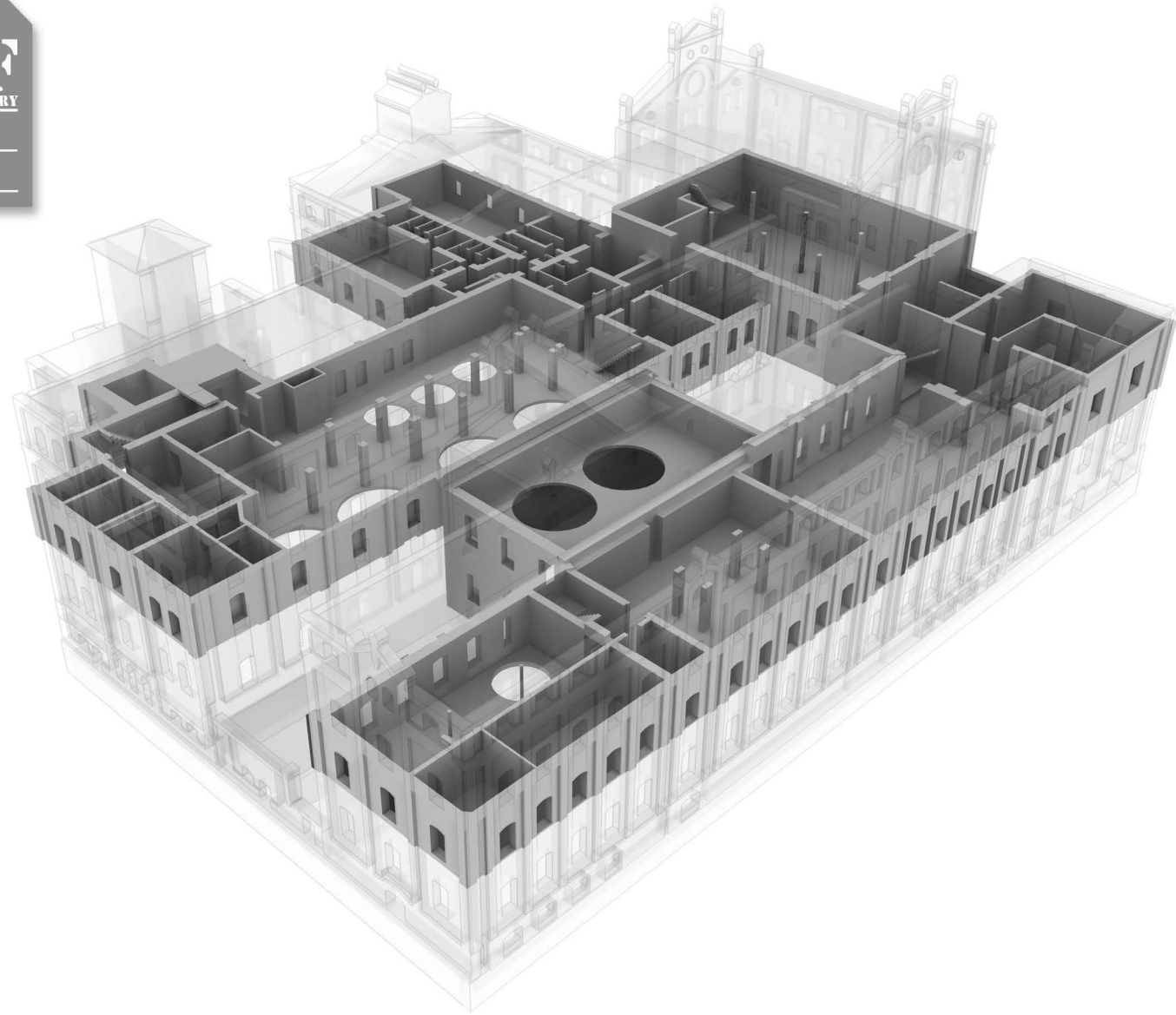


Ground floor space

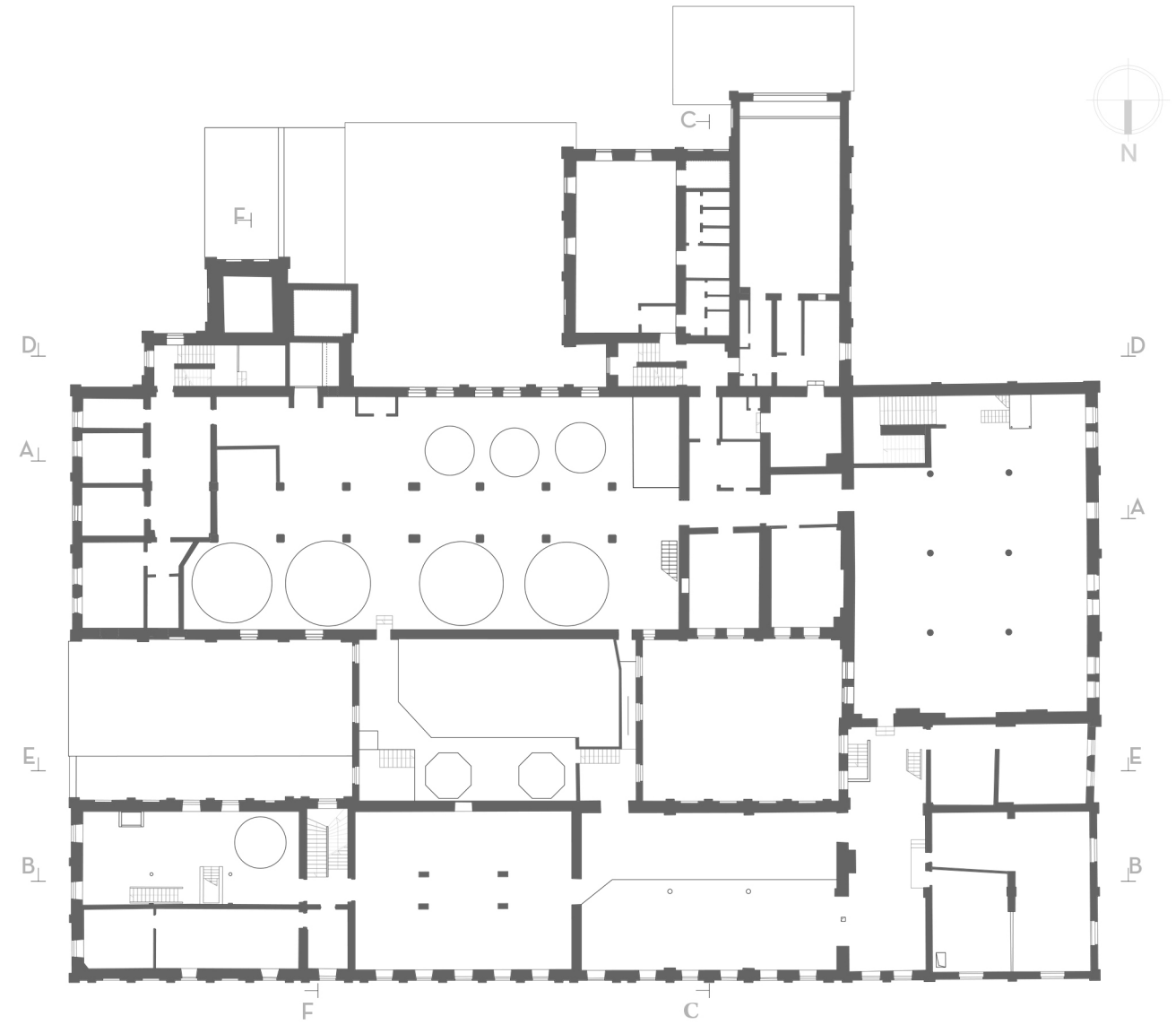


Ground floor space

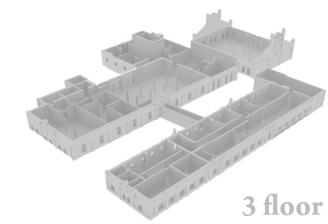
RAF
RIGA ART FACTORY
HOSTS:
1st floor
TYPE:
Nowdays



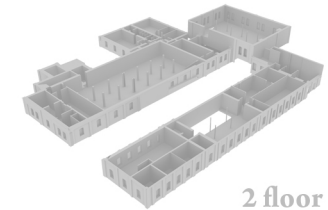
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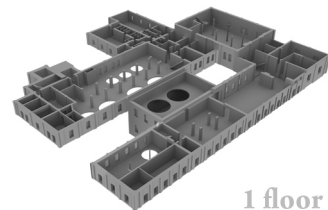
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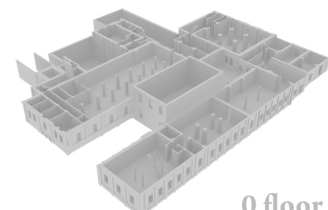
3 floor



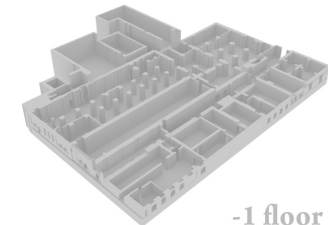
2 floor



1 floor



0 floor



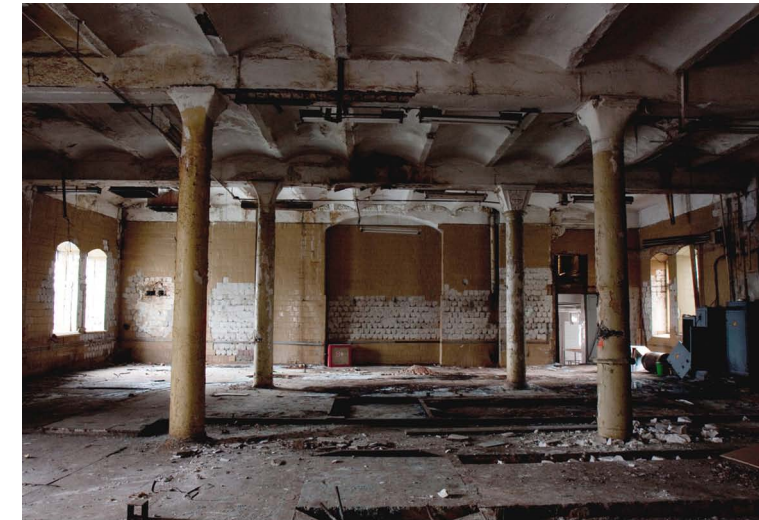
-1 floor



1st floor space



1st floor space



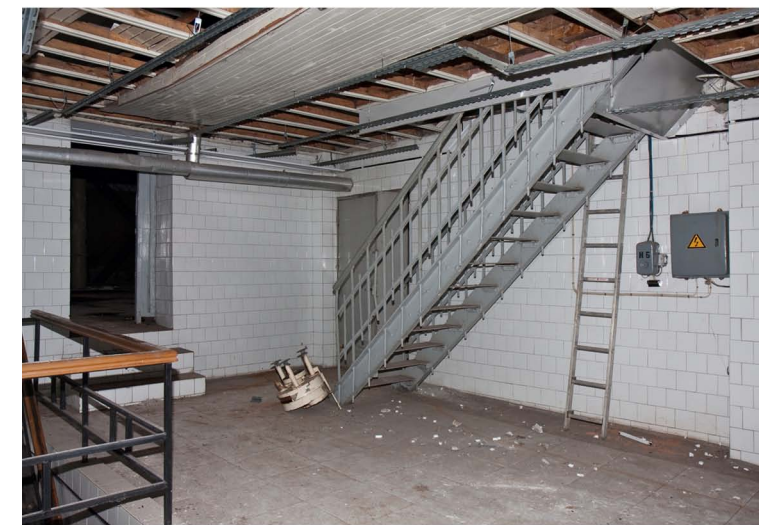
1st floor space



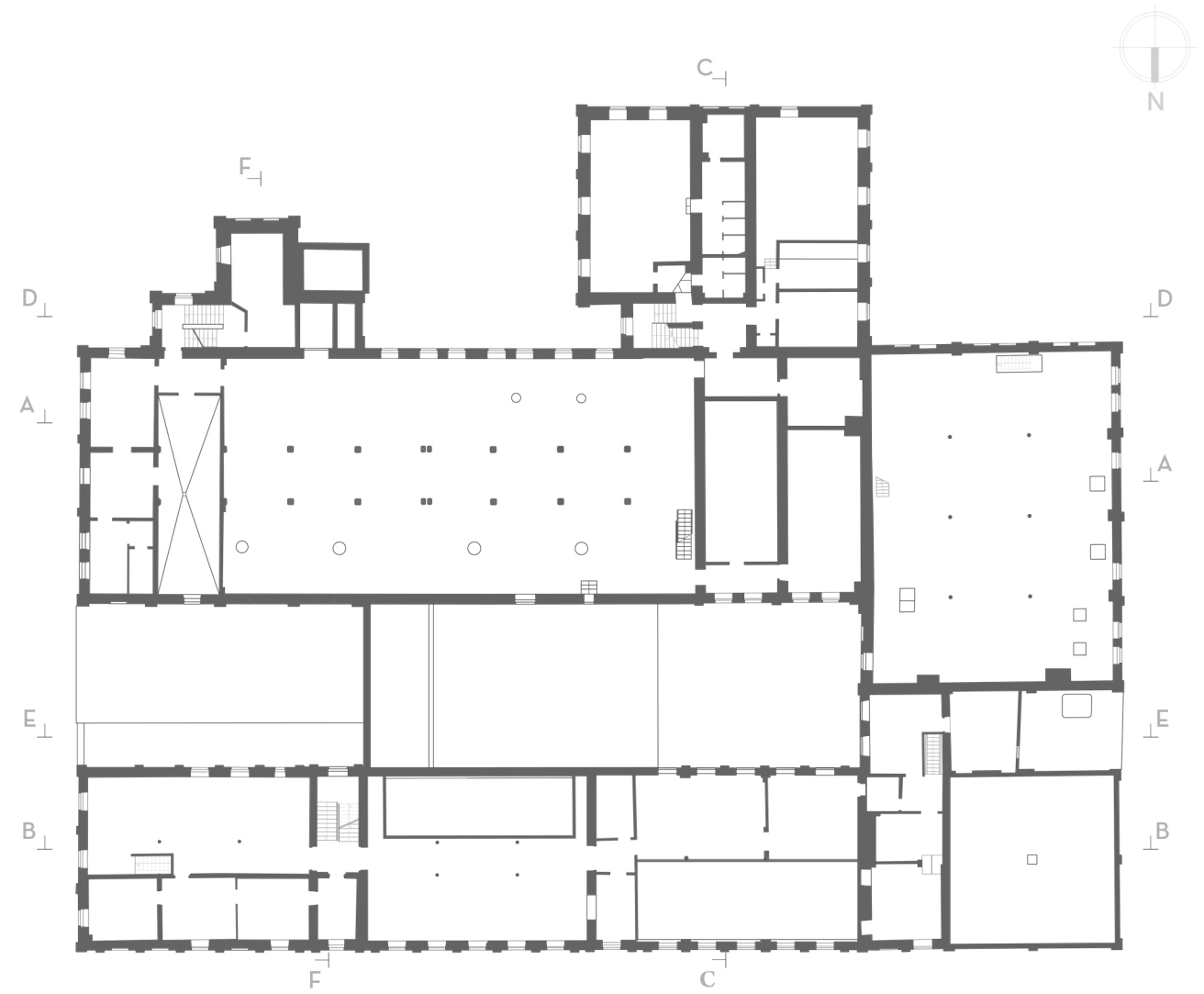
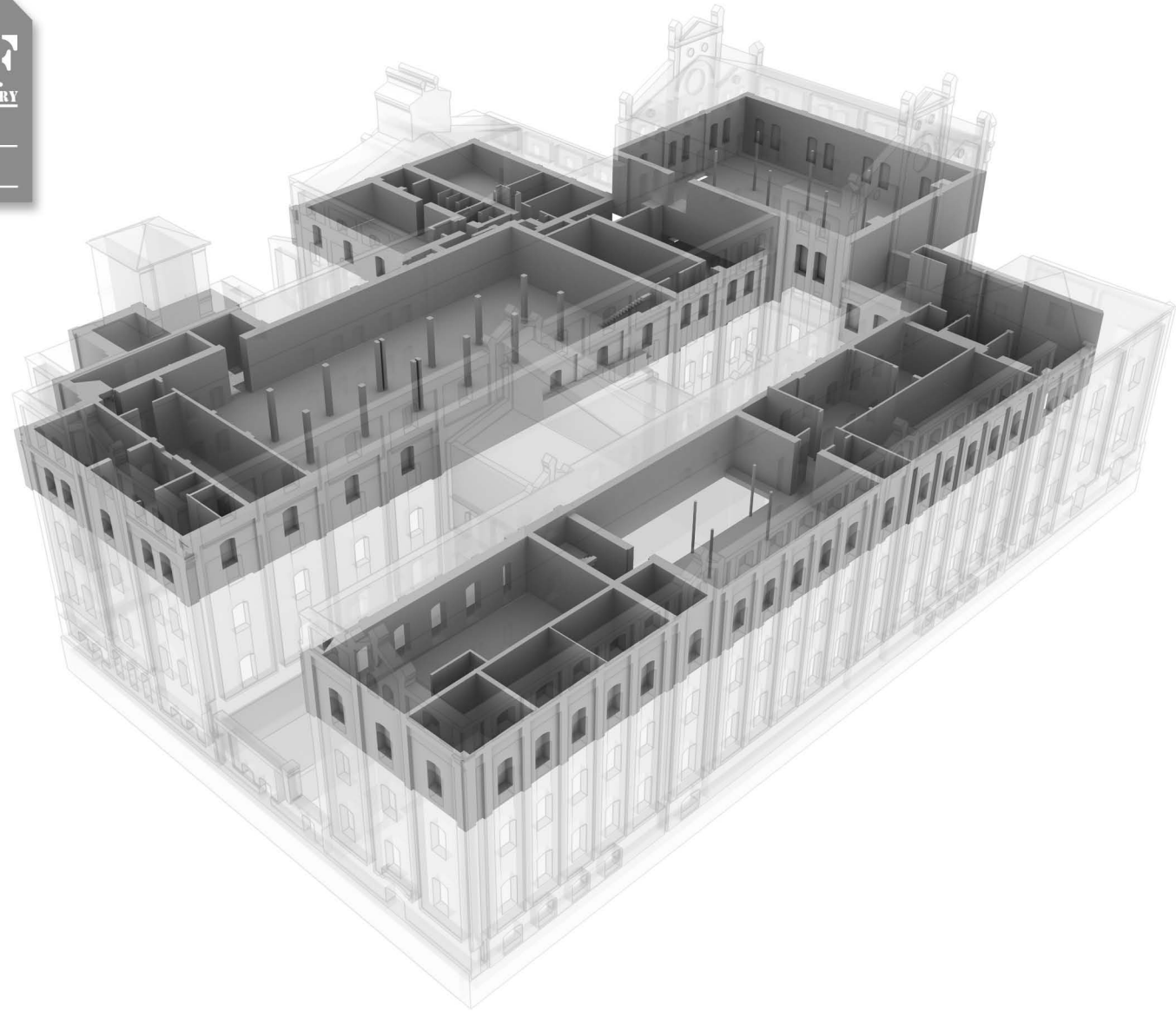
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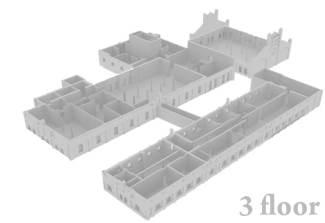


1st floor space

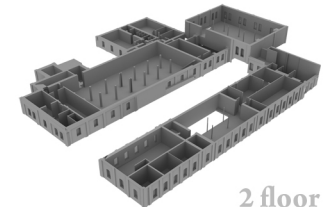


1st floor space

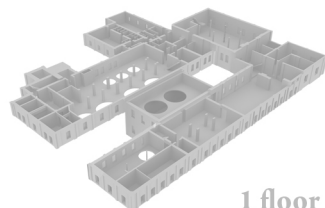




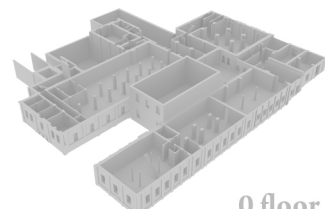
3 floor



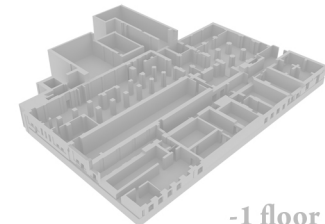
2 floor



1 floor



0 floor



-1 floor



2nd floor space



2nd floor space



2nd floor space



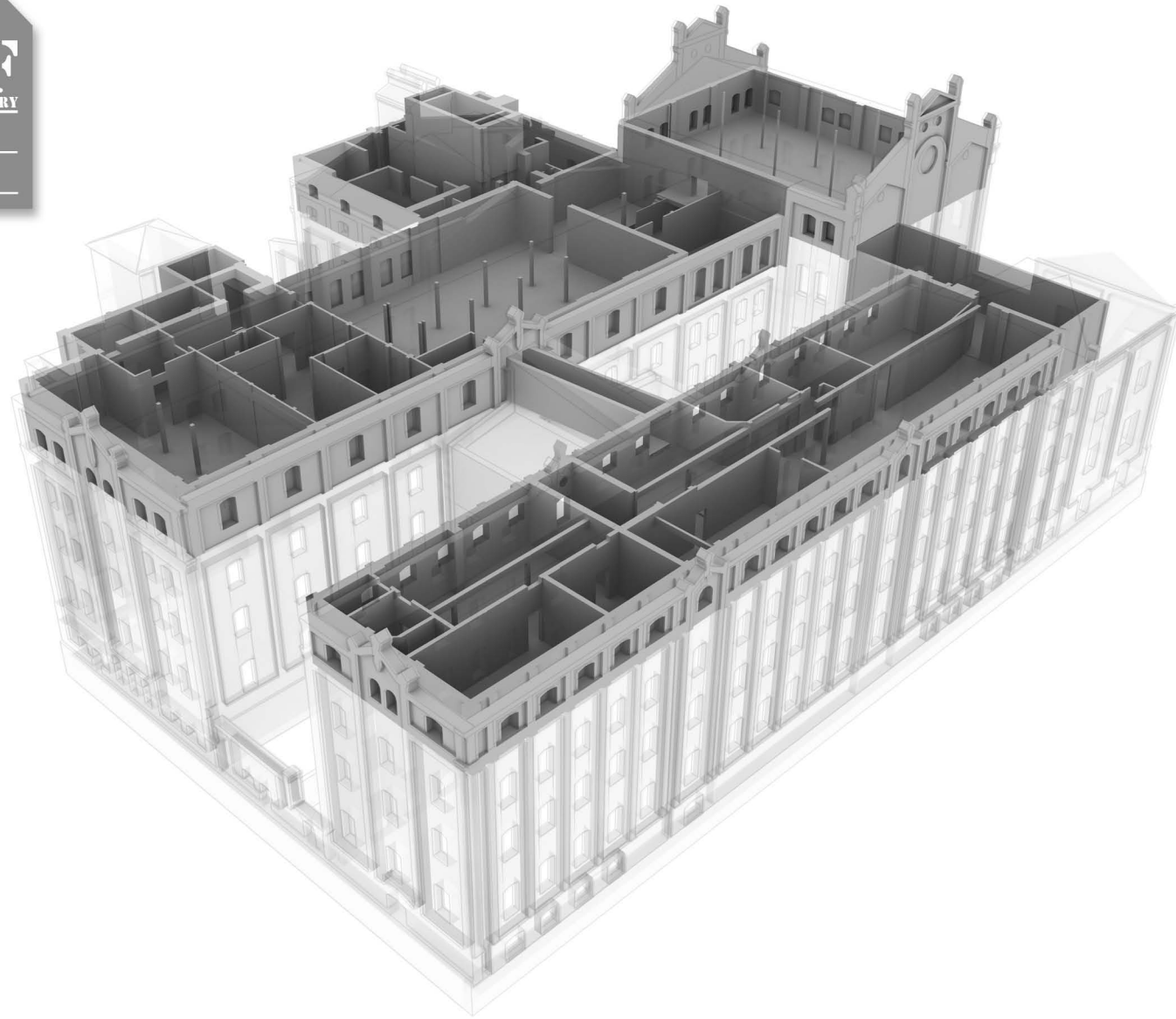
2nd floor space



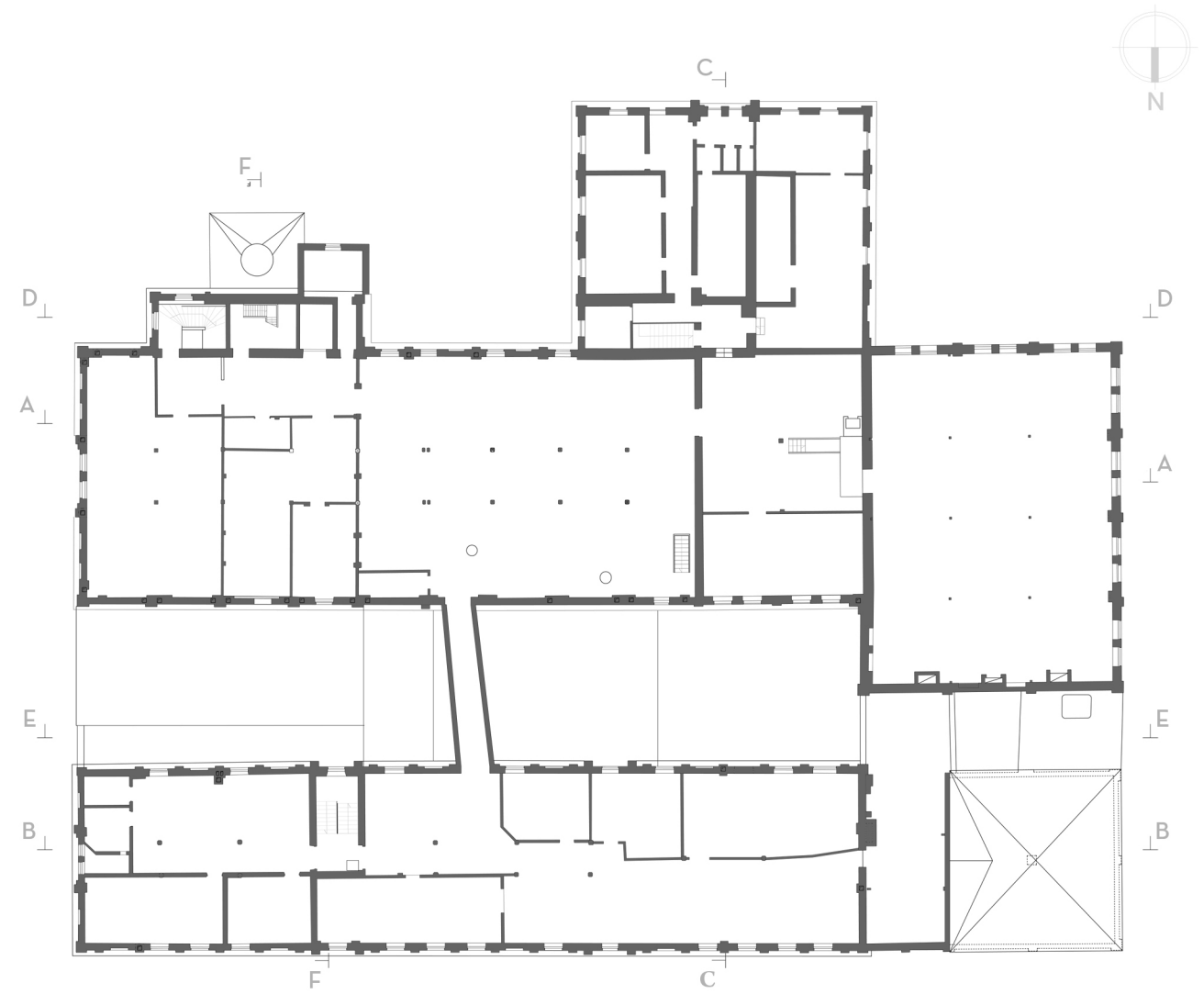
2nd floor space



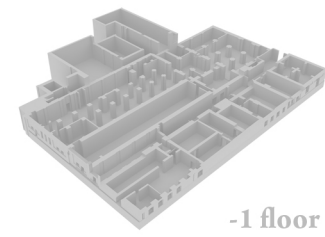
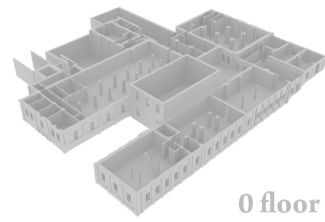
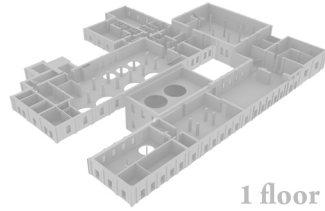
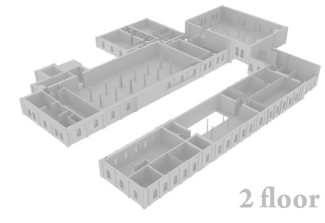
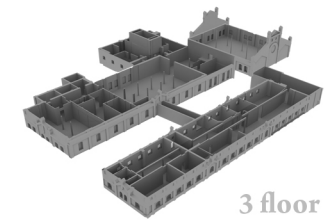
2nd floor space

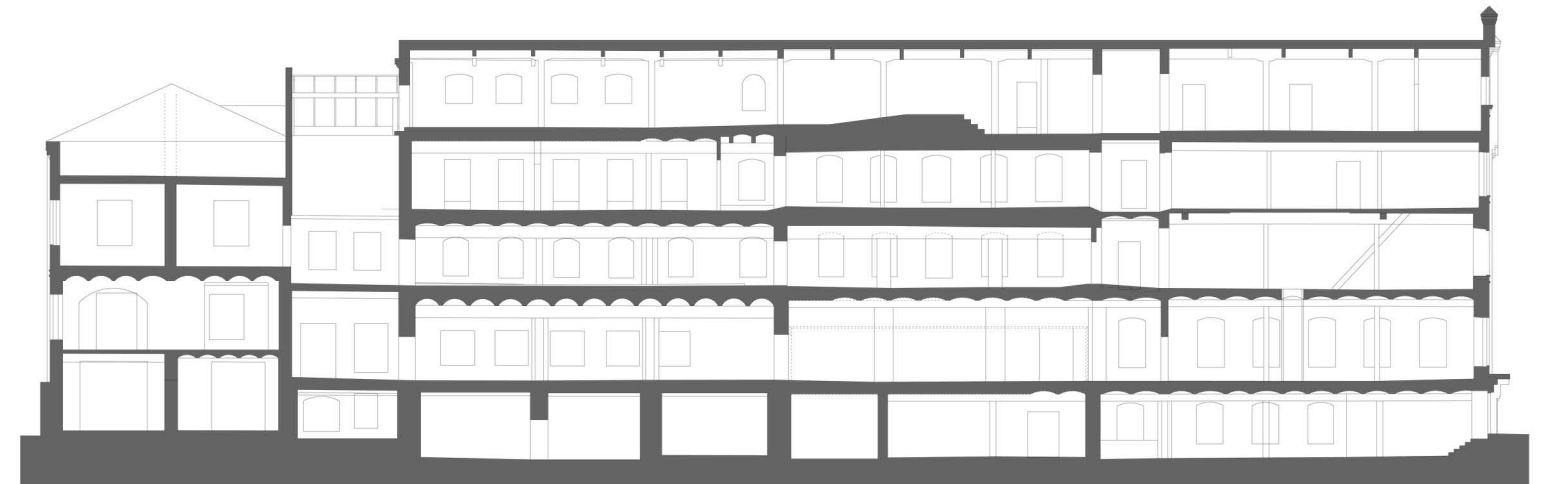
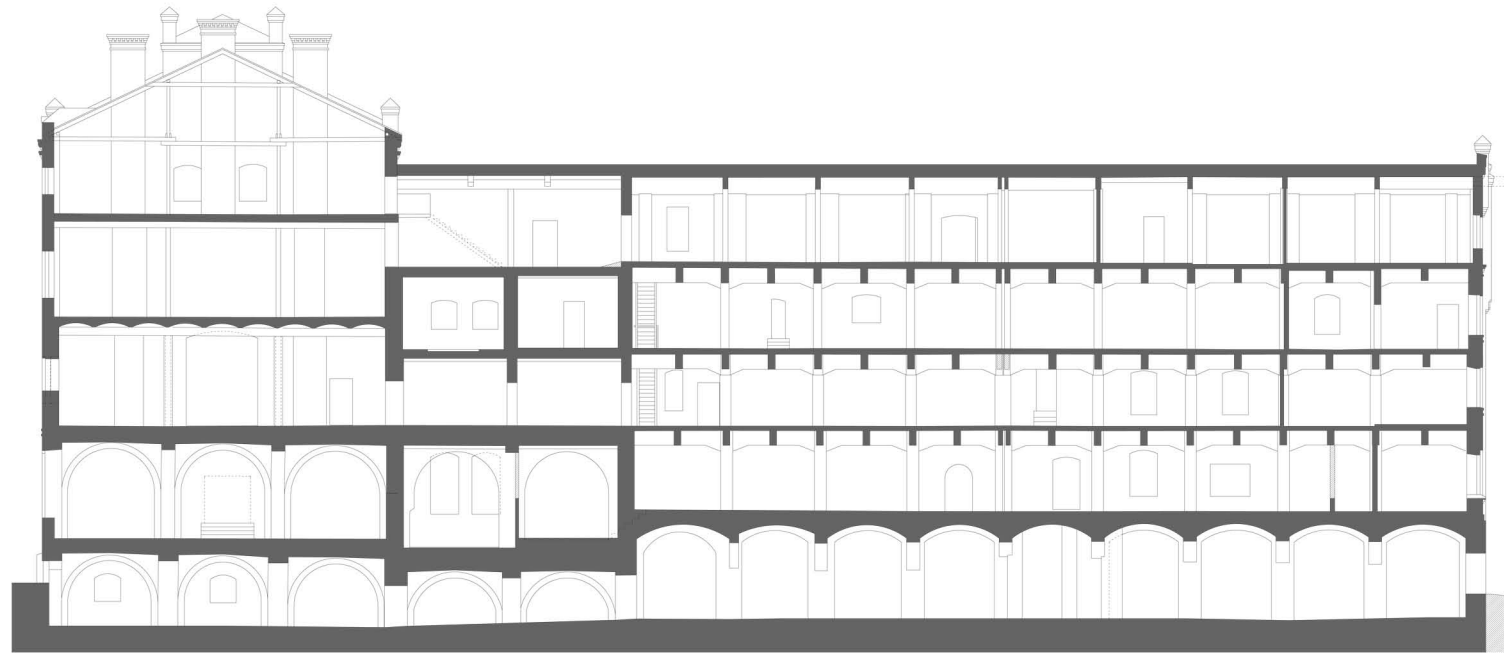


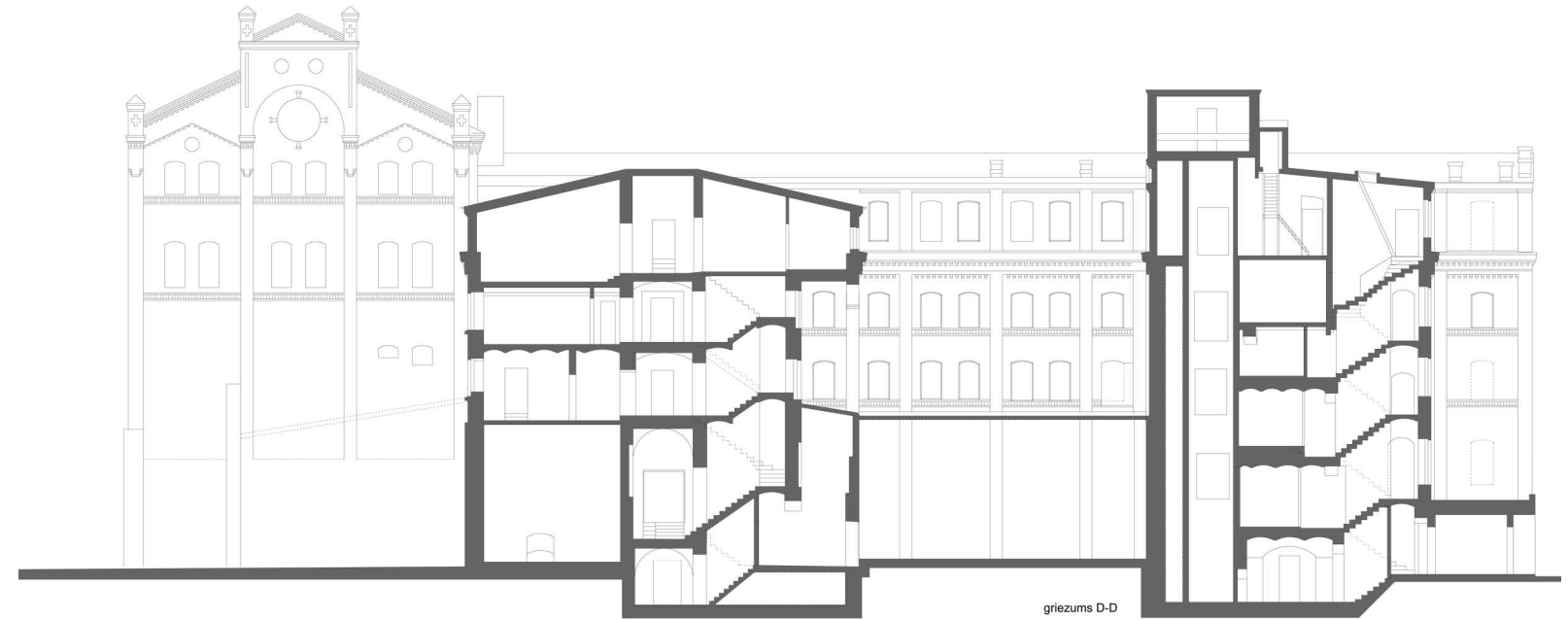
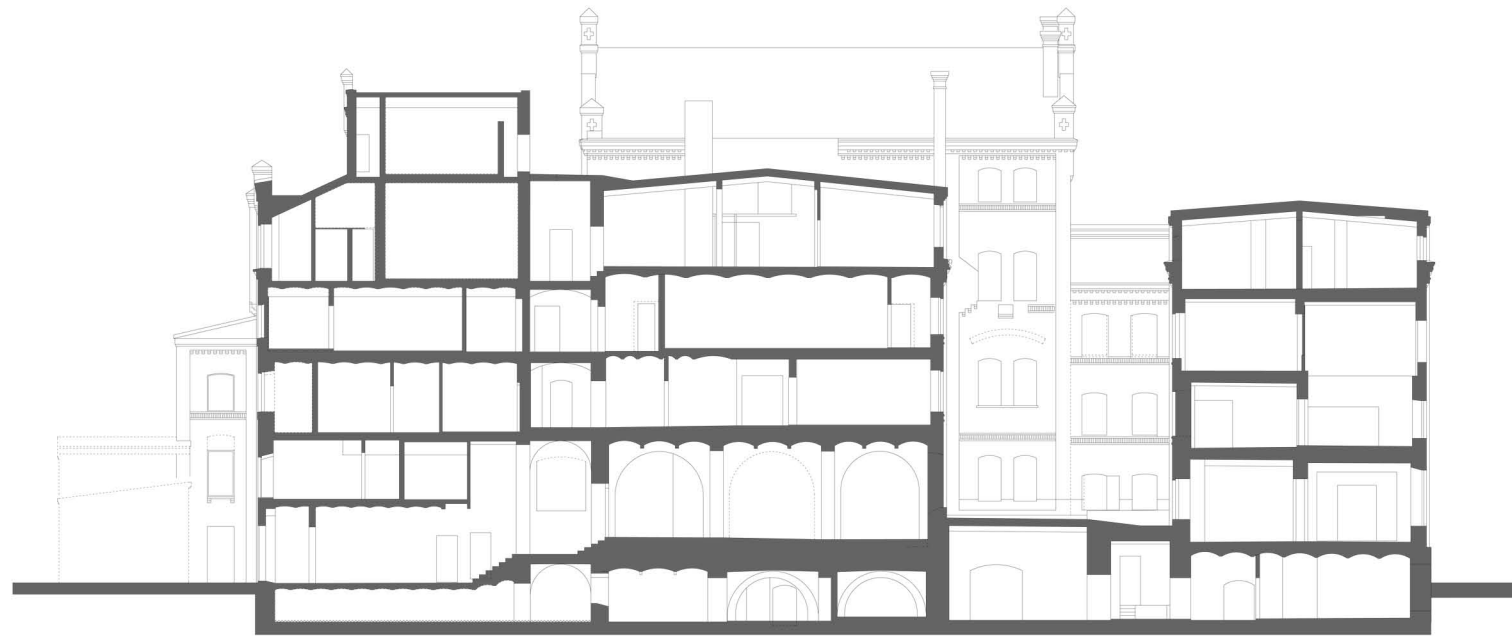
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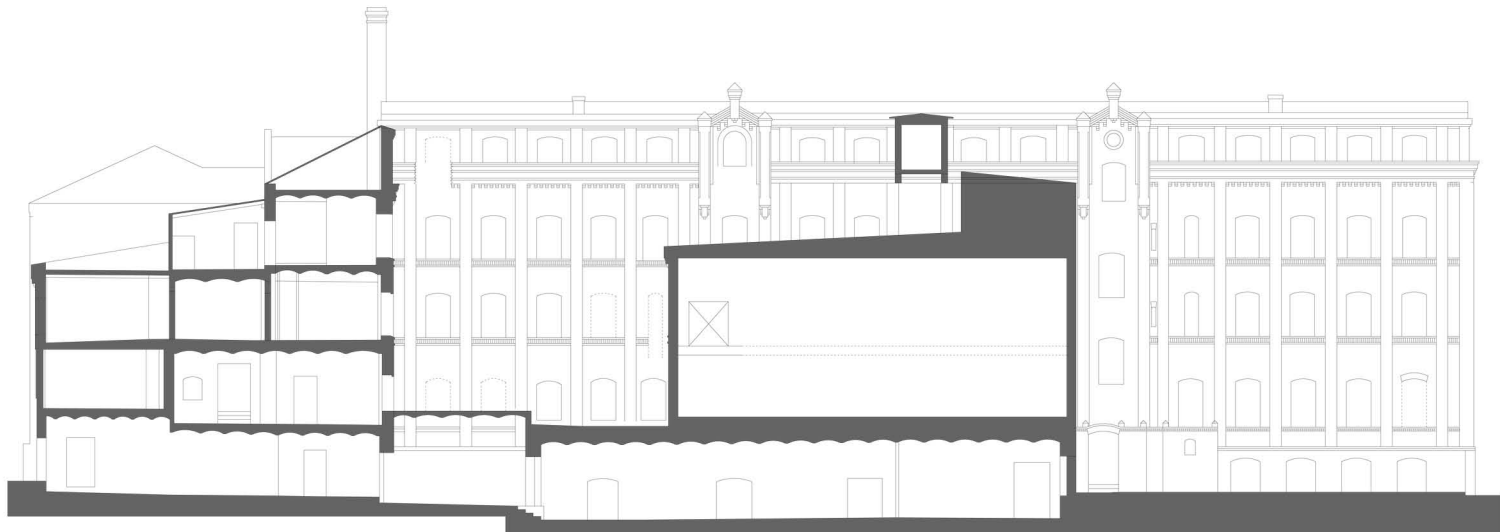


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Change of levels on the 1st floor



Change of levels on the 3rd floor



Change of levels on the 2nd floor



Change of levels on the 3rd floor



Concept of Riga's Art Factory

Concept

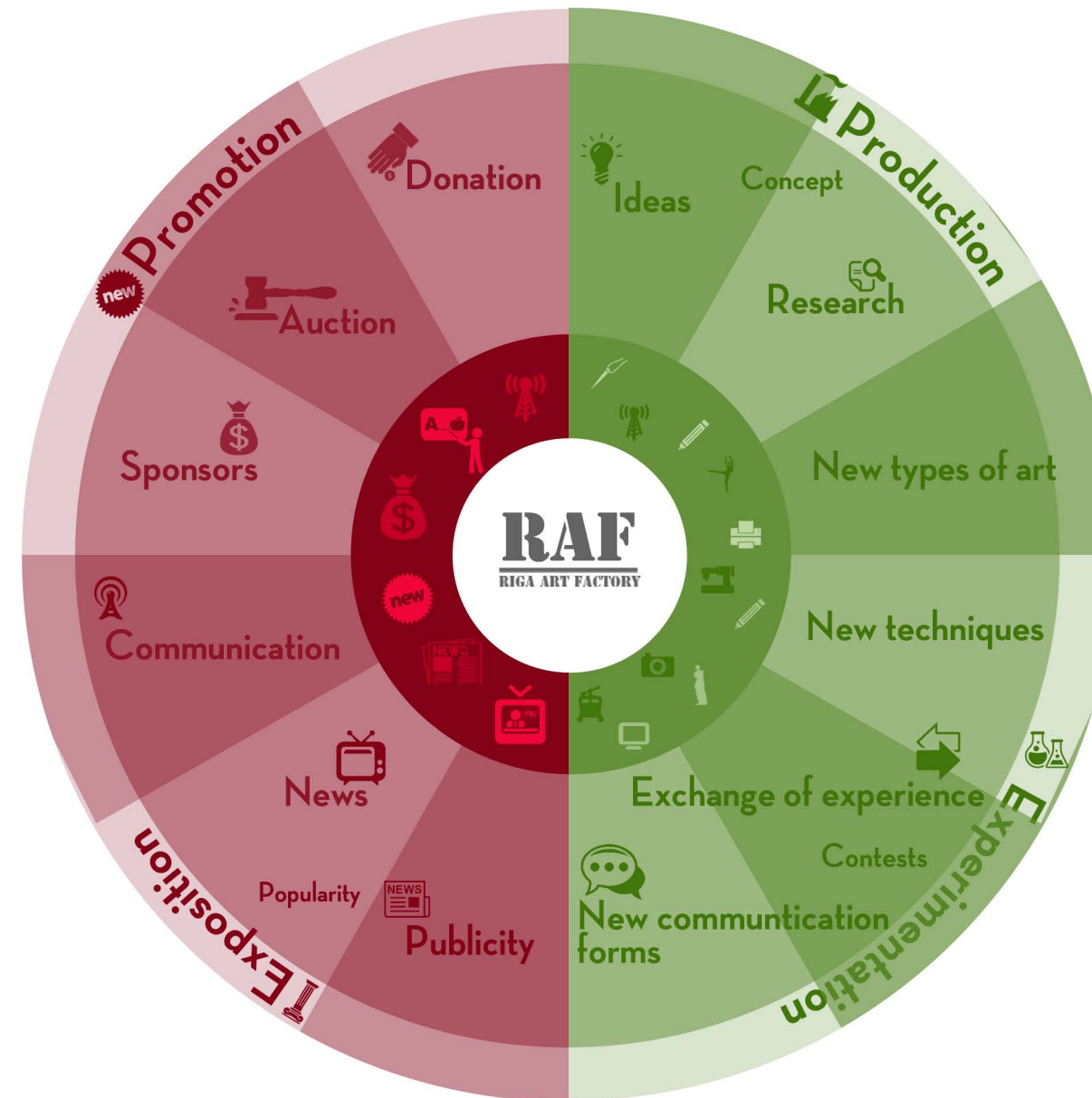
Riga Art Factory gathers together under one roof lot of different artists who create their art in the different spheres. Each sphere of the art creation has its own workshop dedicated to the specific type of art having all the necessary equipment and materials to create pieces of art. Yet a lot often income facilities from different areas of art are in one specific place, making it also a meeting point for the artists. They share their techniques, skills and knowledge provoking experimentation, research and explore different types of art. It also can lead to collaboration between different artists doing a group research, working on the new pieces of art leading it to the invention of new types of art. Friendly challenges between artists also stimulate the research and experimentation.

It is also very important for the artists to exhibit their work, to get critique form the experts and their colleagues. That would help artists to understand where they need to improve their skills and create even more self-expressed art. That also challenges other artists to improve their techniques and skills. RAF provides plenty of space for the art exhibition that is accessible to anyone who is interested in art. Artists can organize the space by themselves which could possible lead to the new exposition ways. Here visitors can not only see the art that artists created but also the process of making it. That could also stimulate visitors to take classes and learn how to express themselves in the art field.

The fact that artists have possibility to exhibit their work can lead to the publicity involving radio, TV, magazines, blogs or any kind of communicational there is. The fact that artists can interact with the visitors can provoke new ways of communication as well. This gives an opportunity for artists to promote their art within the country and outside of it and possibly find sponsor for their art. The international popularity gives an opportunity to participate

in the different projects and well known exhibitions all around the world. That could also lead to the international popularity making possible artists from different countries to exchange with experience and lead to the cooperation between artists.

All the spaces in the Riga Art Factory has to be well connected making sure that artist who created their art within the certain area has all the necessary laboratories around him, saving time and strength for the process of an art creation. Spaces need to be flexible since it is never known what kind of art will be created tomorrow. Some of workshops are multitasking so spaces will often mix and it has to be open visually to the public, yet not allowing visitors in the working areas. Visitors need to have their limited and clear route in order not to disturb the art creation process.





Architectural creative program of RAF

'Riga's Art Factory' Architectural Design Program:

1. Public Spaces

1.1. Museum main entrance hall/foyer

The entrance hall serves as an orientation point and meeting place. The space shall give a good overall impression and image of the Museum.

1.1.1. Ticket counter/Cash Booths

The ticket counter (about 2 persons) shall be located next to the entry

1.1.2. The Information counter

The information service provides information on:

- The collections of museum
- Temporary collections
- Archives of the Museum
- Cultural activities in Riga and elsewhere in Latvia
- Library working hours

It can also function as the information service for the entire RAF giving information on:

- Workshops availability and working hours
- Seminars, conferences in course
- Residence and studios availability

1.1.3. Cloak-room

The cloak-room will be guarded and provides storage space for bulky bags and other private belongings in addition to coats, hats, etc.

1.1.4. Museum shop

The museum shop will sell books, journals, stationary, design products etc.

The shop will be furnished with shelves, drawers and sales counters.

1.2. Informational centre/Computer centre

The Informational Centre provides a virtual tour of the Museum, an area for virtual presentation of website products and interactive art activities of

the Museum, a possibility for paid services for alternative use of the Internet complementing the expositions to be seen in the Museum, and the possibility to use the Centre for educational programs. It also contain electronic resources like online library and access to archive where artists can do they research.

1.2.1. Coffee place

The cafeteria will serve coffee, drinks, snacks and light meals. Orders will be made at the service and cash counter.

In addition to the sales counter placed in the cafeteria space an enclose kitchen area will be provided.

- Cold storage

1.3. Library

Books, periodicals, newspapers, manuscripts, films, maps, prints, documents, microform, CDs, cassettes, videotapes, DVDs, Blu-ray Discs, e-books, audiobooks, databases, and other formats. Library can be used by the RAF artists and visitors as well.

1.3.1. Hyper library

Books and magazines, as well as electronic based material such as downloadable audio books, electronic journals, e-books, etc. Hyper library is accessible for both visitors and artists.

2. Exhibition areas

2.1. General requirements

Each major workshop has to have its own exhibition space. The design should aim at distinct visual neutrality, or the minimization of elements (flashing, doors and frames ac – and electrical equipment, etc.) that would distract exhibitions and the concentration of attention on the displayed works. Electric illumination has to be as unconstructive and flexible as possible considering the required general illumination as well as illumination of wall and floor pieces. As contemporary art is often displayed on the floor, special attention has to be paid to the quality, character and colour of floor

materials. Floors have to be provided with sufficient number of floor sockets filled to the floor material structural floor loads.

2.2. Sculpture exhibition.

2.3. Painting and Drawing gallery.

2.4. Digital gallery. E mix of Digital art exposition.

2.5. Freshly made gallery. Here will be exhibited different types of art and organization of event also will happen here.

2.6. Multifunctional space. Large size sculptures and Paintings will be exhibited here as well as art performances.

2.7. Outdoor exhibition space

2.7.1. Fully-open outdoor area

2.7.2. Partly-open outdoor area

2.7.3. Inner garden exhibition area

3. Storage facilities

3.1. Main storage spaces

The main storage facilities for the R collections shall be divided in units of varying sizes for different types of art works. All storage spaces are provided with stable microclimate (temperature and humidity). The subdivision of the total area and the relevant climatic conditions will be specifies later.

All storage premises are guarded and provided by an automatic fire alarm and distinguishing system (to be specifies later).

3.2. Registration room

All pieces of art in or out of the Museum will be processed (documenting, registration, assigning storage numbers and location, signing).

3.3. Guarantee/acclimatization room

The space will be used for the interim storage phase of transportation when the truck is left for a slow process of acclimatization.

3.4. Conservation/Restoration workshops

Venue for the conservation and restoration of works of art.

3.5. Loading area

Fully enclosed loading area for two trucks, one a full-size art transportation truck, the second a standard goods transportation van.

The cars should be located on a lower floor level in order to enable transportation by forklift directly from the truck (pneumatically adjustable height difference).

4. Administration and studios

4.1. Working premises for the Museum staff

4.2. Meeting room

Staff and curator meeting room.

4.3. Personnel social facilities

4.3.1. Dressing rooms and toilets for personnel.

4.3.2. Dressing rooms and toilets for temporary outside experts.

4.4. Storage facilities

4.4.1. Archive for office documents

4.4.2. Storage for paper ware and office materials

4.4.3. Storage for furniture and equipment

4.5. Central cleaning facilities

5. Project Workshops

5.1. Sculpture workshop

5.1.1. Wood

5.1.2. Metal

5.1.3. Stone workshop

5.1.4. Welding facilities

5.1.5. Ceramics

5.1.6. Waxing area

5.1.7. Spraying area

5.1.8. Painting workshop

5.1.9. Drawing workshop

5.2. Digital workshop

- 5.2.1. Photo Laboratory
 - 5.2.1.1. Storage
 - 5.2.1.2. Lightening room
 - 5.2.1.3. Black&White darkroom
 - 5.2.1.4. Color darkroom

- 5.3. Laboratories textile workshop
 - 5.3.1. Tailoring studio

5.4. Co-working space

5.5. Rental studios

5.6. Guest studios

Studios are continuously available for guest artists from the Latvia and abroad.

5.7. Residence artists

Live and work elsewhere 'for art's sake'.

5.8. Guest residence

Gives an opportunity to invite artists, academicians, curators, and all manner of creative people for a time and space away from their usual environment and obligations.

5.9. Radio and recording studios

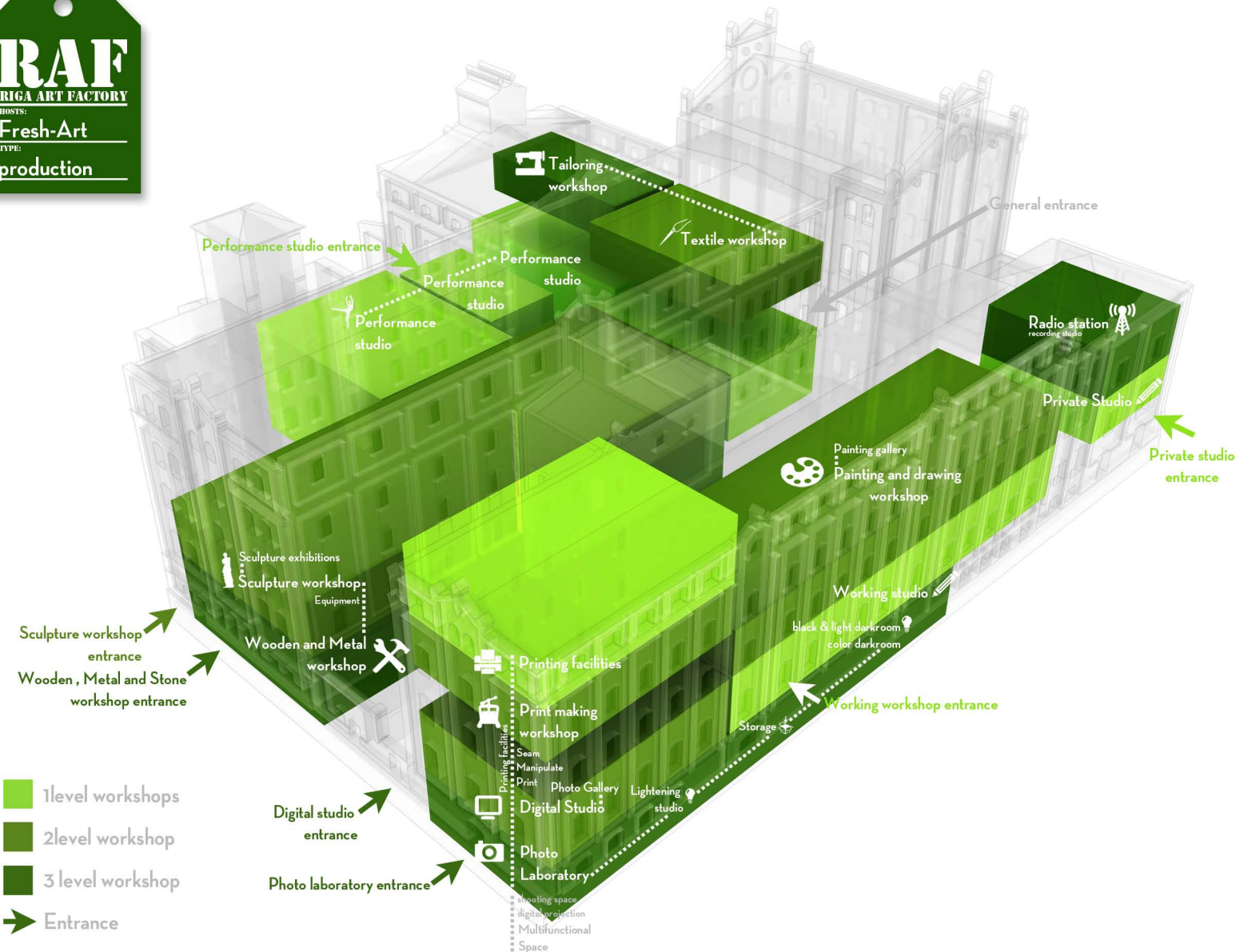
5.10. Classrooms

Classrooms for art study equipment with necessary furniture and equipment to study basic skills in painting, graphics and sculpture. The instruction will be provided in collaboration with the Ministry of Education and Science of the Republic of Latvia deemed for use by the art schools and secondary schools of general educational.

5.11. Multipurpose space

- 5.11.1. Theatre stage
- 5.11.2. Film screening room
- 5.11.3. Small scale show stage
- 5.11.4. Rehearsal studios
- 5.11.5. Photo shooting stage

- 5.11.6. Video recording place
- 5.11.7. Conference /cinema hall
- 5.12. Creative writing
 - 5.12.1. Writing centre
 - 5.12.2. Reading centre



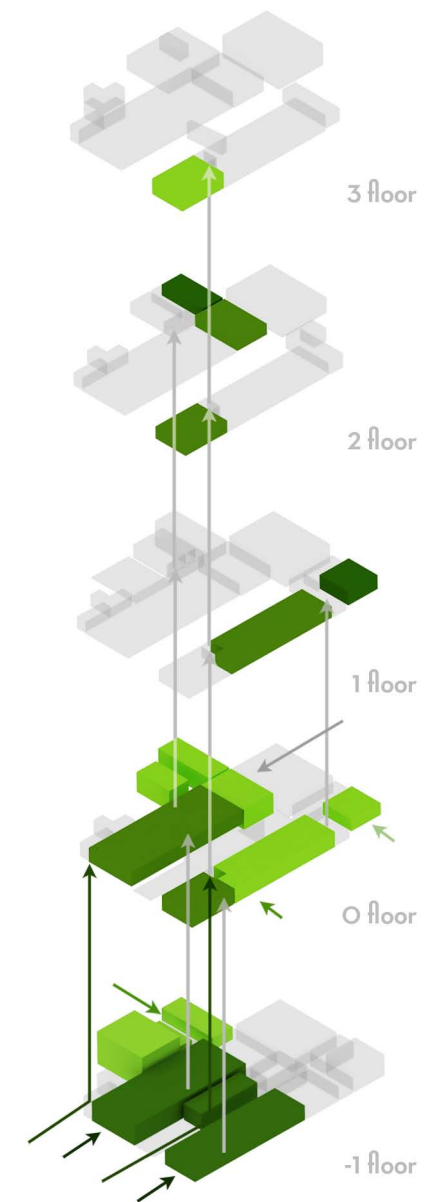
Fresh-Art production

Riga's Art Factory workshops are divided into a number of categories with a logical structure. This division is necessary in order to avoid accidents caused by the artists who do not have necessary skills in order to use certain electric equipment, as well as control the artist traffic within RAF premises. Workshops are divided into three categories and they are equipped with a card reading system, making possible only artists with permission to enter: 1st level doesn't request any special skills and can be accessible by every single member of RAF community, those workshops are called 'Open to All' as there are no danger equipment within them. 2nd one is for the members who passed a certain exam and have enough knowledge and understating how to use electrical equipment provided in the workshops. 1st level members can only access those workshops with RAF workers. 3rd level workshops are for professional artists who passed all the necessary exams and have not only access to all the workshops, but also a privilege to rent equipment. 1st level members are not allowed in those workshops.

1st Level workshops: Co-working studio, Printing facilities, Performance studio, Classroom, and Private studio.

Co-working studio is a 190,3m² space on the ground floor with a separate entrance is a collaborative work space. Flexible layout with working tables of a different height allows configuration the space adoring to the artists needs. Unlimited broadband internet and computer facilities with the access to the RAF library and archive are for theoretical research. Washing facilities, air conditioner and heating system provides a cosy environment to work in.

Printing Facilities is located on the last floor; it is easily accessible for the 'digital tower' users (Print making studio, Digital studio, Photography laboratory). There will be two RAF technicians that are providing guidance to the artists and help them use machines. Printers supports any size of a print. Performance studio is a 747,59m² and is spread on the underground and ground floors. It has a separate entrance equipped with a card reading system. There are two performance spaces, both of them has a double height



ceiling, fluorescent work lights, mirror walls and a bare attached to the walls. Spaces have a good air conditioning and acoustics.

Private studio may be rented out for short and long stays. It is a 90,8m² space located on the ground floor and has a separate entrance from the garden that is only used by renters. It has working desks, power sockets, sink, and Internet connection.

Classroom occupies 109 square metres area on the 1st floor. Theoretical teaching and learning activities can take place here. Layout design is flexible with a large writing surface and studying desks.

2nd level workshops: Sculpture workshop, Digital studio, Painting and drawing workshop, Textile workshop, and Print making studio.

Digital studio is a 130 square metre area on the ground floor that provides both a technology-equipped space and technological/rhetorical support to artists. It has a calibrated environment for the production of pigment-based archival inkjet prints. The facility is maintained by a RAF attendant, who assists program participants within the studio setting. Artists with project proposals that require access to the digital studio for the purpose video and film editing, picture manipulation, music editing, and graphic design.

Textile workshop on the 2nd floor takes 134 square metres area dedicated to the new work in fabric and experimental materials and techniques.

Print making studio is on the same floor as textile workshops and occupies almost 135 square metres. Traditional materials and techniques remain central to studio practice, yet it also provide equipment and facilities to supports experimental printmaking practices and ideas. Equipment allow for both large and small format intaglio etching, screen printing, relief printing and letterpress.

Painting and drawing workshop lies on the 1st floor with 292 square metres area. Artists develop here individual and collaborative drawing and painting projects, using studio resources and expert technical and academic support from a tutor. Drawing classes from direct observation of the live model and/or still-life objects are also happening here.

Sculpture workshop is on the ground floor and occupies 515 square metres surface. Here design layout is very flexible making sure that any kind of a size sculpture can be build within the space. This space is mainly dedicated to the hand making processes since Wood, Metal and Stone workshop. Classes are taken place here that help to develop artists technical sculptural skills and the development of a rational system of approaching both the material and form.

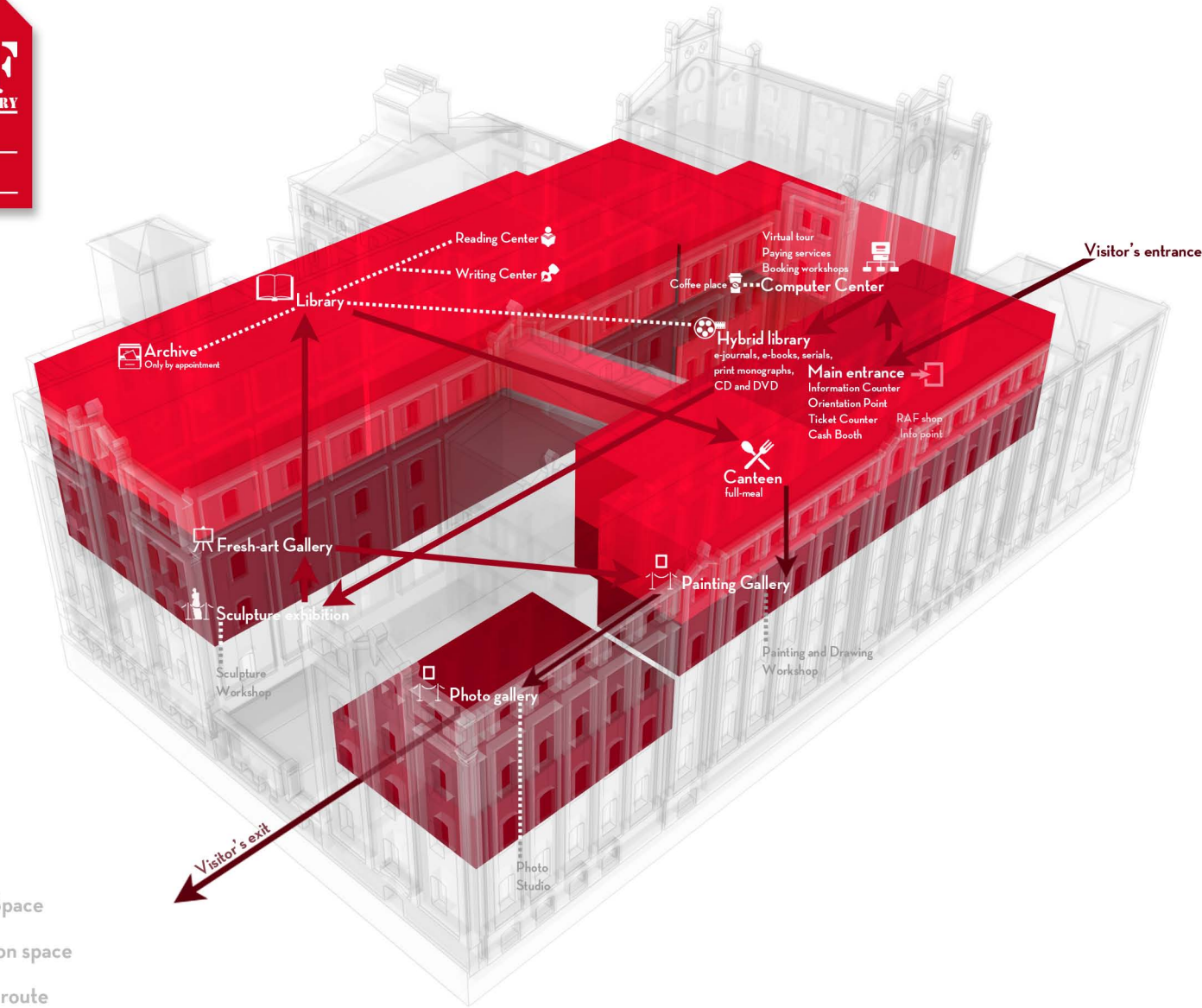
3rd level workshop: Wood, Metal and Stone workshop, Photo laboratory, Radio, Tailoring studio.

Wooden, Metal and Stone workshop lies underground taking a 609 square metres area has a separate access, good ventilation and air conditioning system. In order to support the production of a wide variety of artistic practices and processes RAF has wood, metal and stone workshops fitted out with an excellent general component of machinery and tools. In addition to these machines RAF also provides a range of electrical and hand tools as well as access to Personal Protective Equipment users (ie. Gloves, helmets, goggles etc.) Access to all equipment is included when booking an open-access session for which we charge a session fee. However some equipment may incur a supplementary consumables charge (eg. cast iron welding rods). Photo laboratory is also located on the underground level occupying 342 square metres. It has a separate entrance as has an easy access to the digital studio. Photo laboratory offers the extra attention and personalized services needed by busy photographers who shoot colour or black & white, film or digital photos. The shooting stage is in the multifunctional space. Digital studio is used for editing & correcting digital files. Printing facilities allows to produce great prints, large and small.

Tailoring studio is on the 2nd floor next to the textile workshop. Here are all the necessary equipment and facilities to manipulate the fabrics.

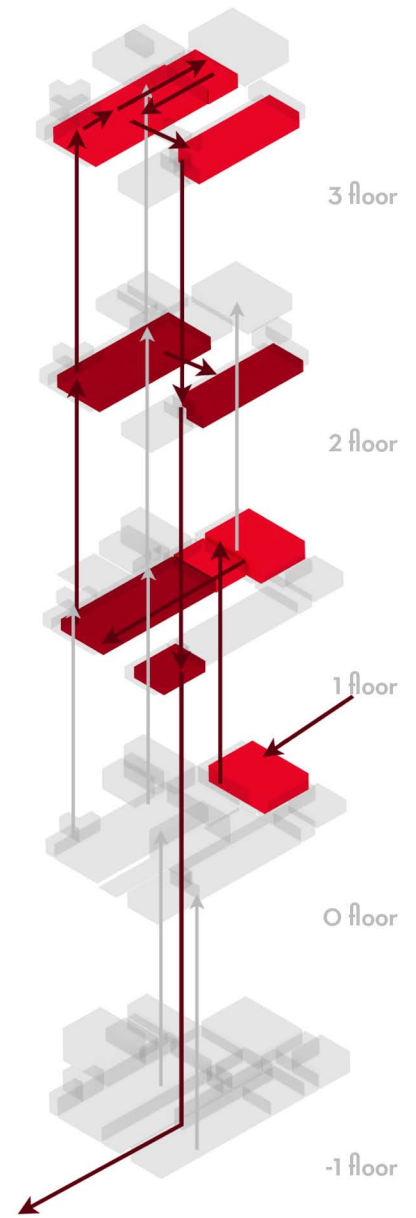
Radio is above the private studio taking 96 square metres area. This small area has a good acoustics and transmits the radio waves around Riga where every single inhabitant can listen to the art news, Riga events and any other

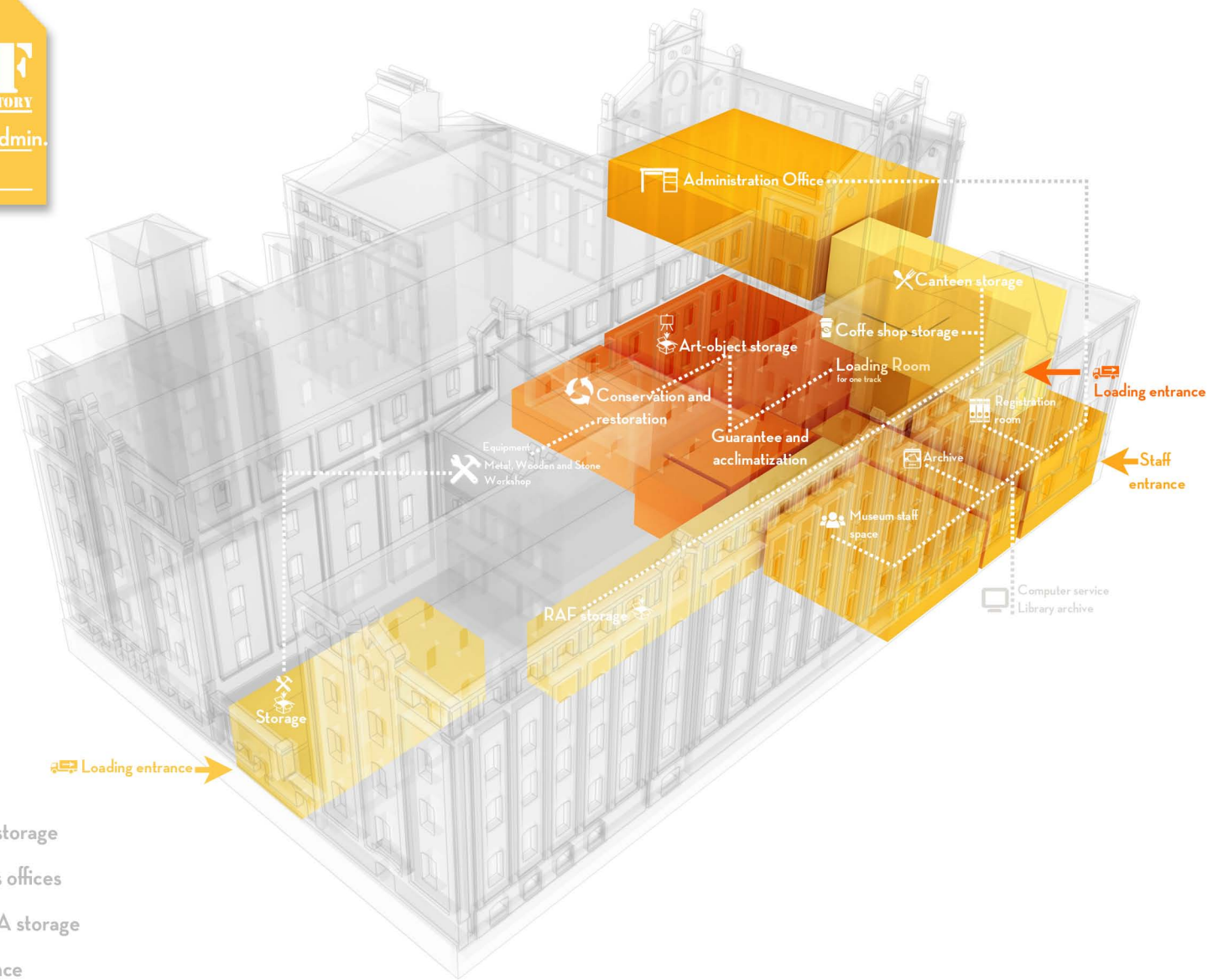
cultural news. Here is also equipment for the audio recording and it's manipulation process.



Public route

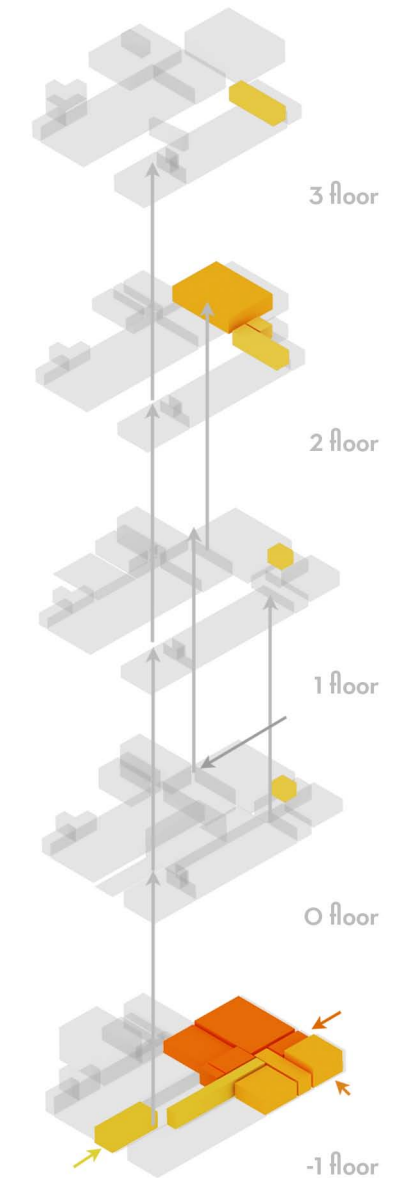
The main task was to create a route that that would lead from one public space to another without turning to back and repeating the same route. Main entrance is from the west side. Here is an Information counter, orientation point, ticket counter and a cash booth. Next to it is a wardrobe where visitors can leave their upper clothes and a small RAF shop with souvenirs. From here visitors take stair and enter the computer centre which has a coffee place next to it. Here all the RAF visitors take a virtual tour of the Riga Art Factory, subscribe for the offered classes, paying online, access to the online library and archive. Next to the computer service there is a Hybrid library with all the big arrange of the audio books, electronic journals, e-books, video files. From the next space the chain of the exhibition space starts. First one is a Sculpture exhibition where visitors can see sculptures made by RAF artists and give a closer look on the process on making them. The space has 4 large holes in the floor surrounded the concrete walls and 3 smaller ones covered with walk able glass. Going through the door on the left part visitors can enter the Multifunctional space, where performance can happen, or theatrical spectacle, or see the process of art making piece by many artists from different workshops working together. Above the Sculpture exhibition space there is a Fresh-art Gallery that might exhibition fresh art made within RAF walls, host catwalk, event and anything that artists can show to the visitors. From here it is possible to take stairs and go to the big space that spreads over two wings of the building. Visiting the RAF library where they can read art books, or eating in the full-meal canteen. The other way is to take a newly build bridge that leads to the painting gallery. Here gallery have window wall which opens up in to the painting and drawing gallery where they can see artists in work. From here visitors go to the photo gallery, it is located just above the digital studio, where artists are working on their final image. This is the last gallery that artists can visit. From here they take an exit or can return to any place they liked. Relax zones are spread around the RAF building, they are accessible by the visitor too, here they can hang share a talk with an artist or just hang out with them.

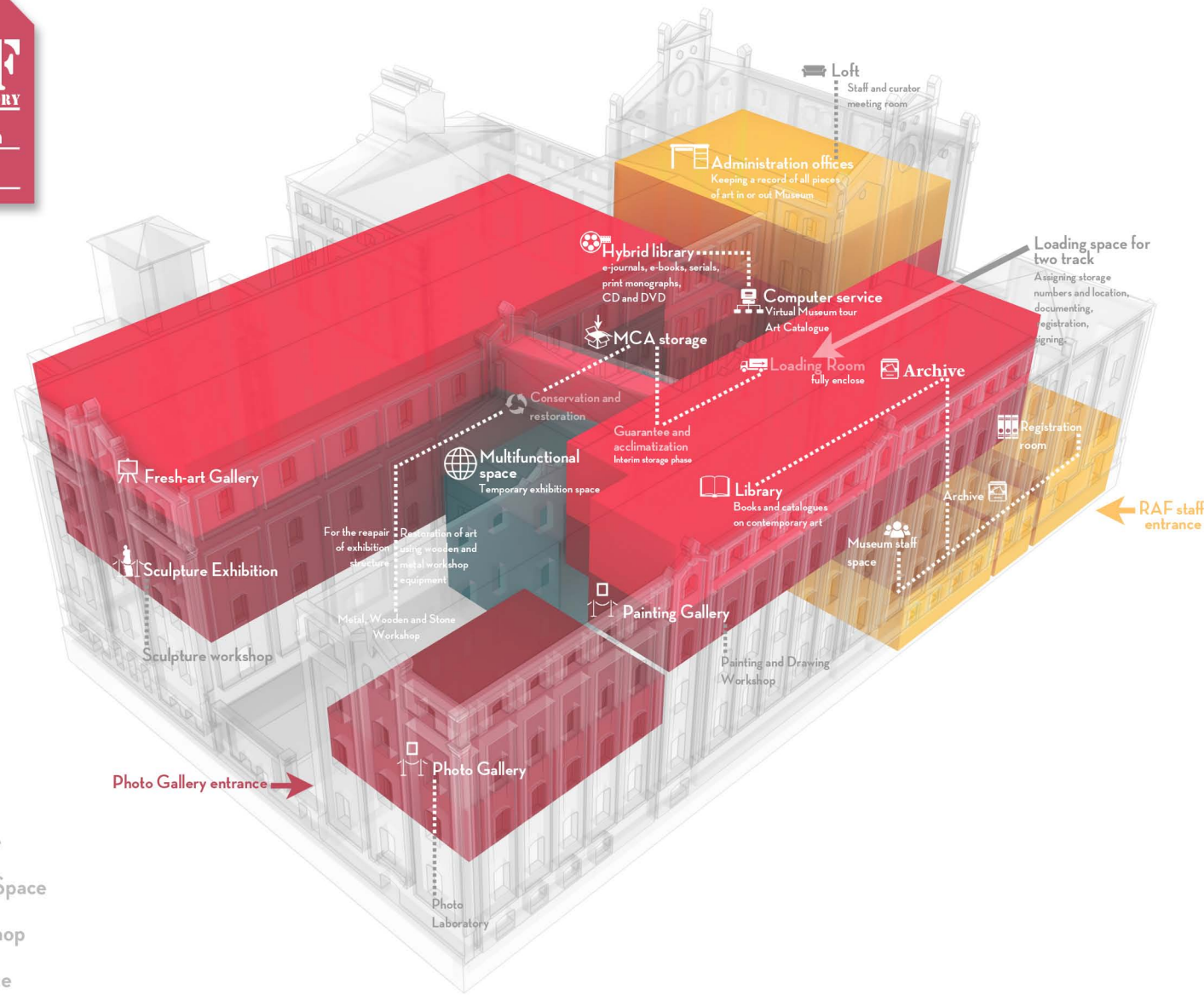




Administration permises

As an every single working system, RAF has to have administration premises, where visitors and artists are not allowed. All the supplies are unloading on the underground level where the tracks can park. Pieces of art are unloaded on the west side, where they are placed in the guarantee and acclimatization room. If the restoration and conservation is needed it is on the left side of it. It has a direct access to the Wood, Metal and Stone workshop as often they help will be needed. On the other side there is an art-storage space for the long term storage. Next to the unloading room there is a registration office that has all the data of the pieces had has arrive in the RAF. The data base is connected to the library and archive. Archive is next to the registration office, it is a small space that collects all the data about pieces have paced through the RAF. Next room has a separate entrance from the street where all the workers are coming from. It has a changing room, shower and a small kitchen. Outside the RAFF stuff room there used o be a corridor, now this space serves as food storage since RAF have a full-meal canteen and a coffee-place. From the east side there is also unloading space where all the materials are unloaded. The unloading storage has a direct access from the Wood, Metal and Stone Workshop as they have the heaviest material to work with. On the ground floor there is a wardrobe form the visitors and guest-artists. On the 1st floor the same space is used for storage food supplies for the coffee-shop. And on the second floor the space is used a food storage for the full-meal canteen. The main administration office is located on the 1st floor. It is just above the computer centre and under the artists' loft. It is a big space where all the people who a responsible for the functioning of the Ri-ga's Art Factory working here. Artists can come here and find out all the necessary information the need, or pay for the facilities if the on-line payment is not valid. Often guest artists will be staying in the loft so they can access administration office just by taking the stairs down.





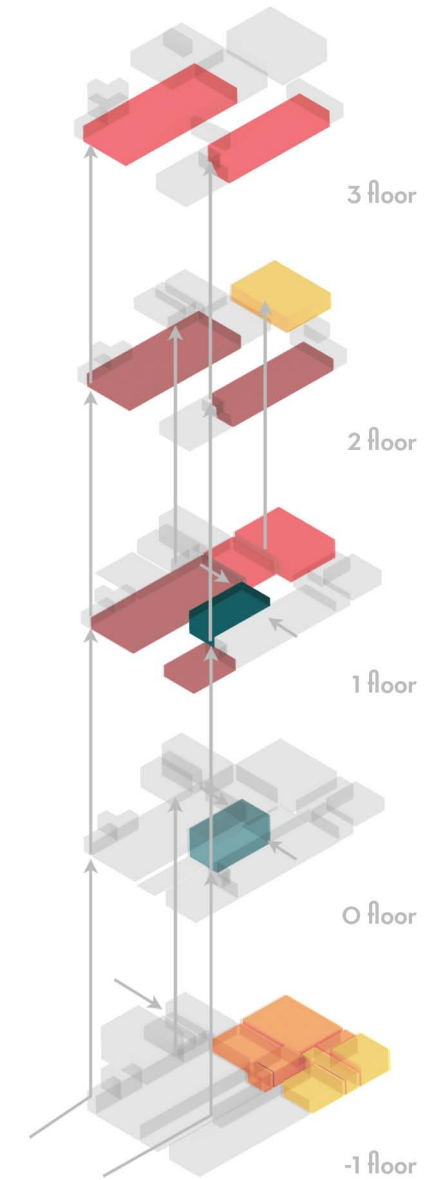
- Storage
- Public Space
- Workshop
- Entrance

Temporary Latvian Contemporary Art Museum

From the Interview with Mrs Astrida Rogule, senior curator of contemporary art collection in Latvian National Museum of Art: "Thus there was no contemporary art museum so far, the reception of modern art was not possible sufficiently, and serious gaps resulted. There was a break between Latvian and European art, misunderstandings of art processes and in interpretation of the past, missing expert know-how, stereotypes in public opinion, artists, who didn't get attention and, last but not least, two generations without enough cognition about contemporary art. That's why a museum is desired, which enables complete accessibility and which removes any barriers for the visitors, in order to point up both the artistic processes and the role of such a museum".

The collection formed for the benefit of society and to inspire, educate, intrigue and inform society now is preserved in the hangar where no visitors are allowed.

The art of Eastern Europe becomes internationally more and more successful; it is surprisingly, that Latvia has still not a museum of contemporary art or even a continuously open public exhibition. Riga's Art Factory is a place that fuels creativity, ignites minds, and provides inspiration. Its primary mission is establishment of a dialog between the art and society. That is why in the beginning of opening its doors to the public, RAF will host a part of Latvian Contemporary Art collection until the Latvian Contemporary Art Museum will be build or the art that is made by the RAF artists will big enough to exhibit it. In this way the collection preserves, interprets and promotes cultural values pertaining to the visual art processes and their context in Latvia and the Baltic region covering the time period from the mid-20th century to the present day will also give an opportunity for the young artists to see, feel, appreciate and understand the diversity and power of contemporary art. RAF will control the collection acquisition, documentation, preservation, research, interpretation and popularisation. The LMCA provides the opportunity to see, feel, appreciate and understand the diversity and power of



contemporary art.

The exhibition spaces are the same that will serve later to exhibiting freshly made art of the RAF artists. The administration offices that are on the underground and on the 2nd floors will register, document, preserve and restore the Collection of the Latvian Contemporary art.

There are three important collections of visual art containing works Latvian artists from the second half of the 20th century. Although all of collections reflect the same period in Latvian art, their essential qualities are different. The character of the collections has been determined by the acquisition principles:

1) The Latvian National Museum of Art (Latvian: Latvijas Nacionālais mākslas muzejs (exhibition hall Arsenāls) has some 18 000 items of visual art the development of professional art in the Baltic area and in Latvia from the middle of the 18th century up until the present time (paintings, graphics and sculpture) It also features Russian art from the 16th to the first half of the 20th century;

2) The Museum of Decorative Art and Design has gathered together professional decorative applied art, which preserves predominantly artworks and „one off” design objects created by Latvian artists from the earliest days to the present;

3) The Latvian Artists' Union flexible exposition ensures the possibility of obtaining detailed information on the art of Latvia between 1945 and 1991 of which the valuable painting collection deserves special mention.

Important collections, archives and data bases of Latvian contemporary art are accessible also in comparatively new nongovernmental organisations e.g.:

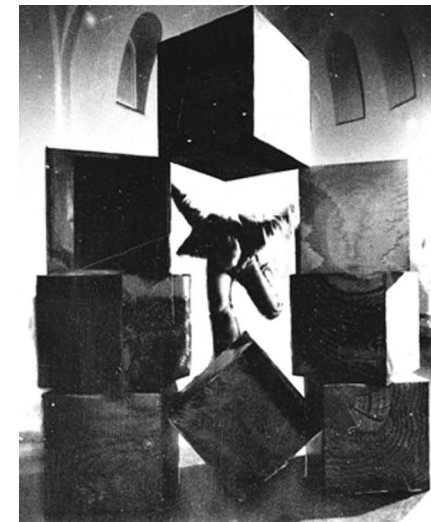
1) Latvian Centre for Contemporary Art is a non-governmental organization with the aim of providing continuity of contemporary art processes and their integration into international circuit – archive, library, collection and vir-

tual museum/ data base <http://www.camp.lv>;

2) Culture and Arts Project NOASS is one of the oldest non-governmental arts and culture organizations in Latvia, it has a collection of Latvian video art from 1997;

3) Centre for new media culture RIXC holds a electronic art and media-collection and archive on developments of new media culture;

4) The collection of Pedvāle Open Air Museum is an ideal place in which creative professionals, – sculptors, painters, printmakers, installation and performance artists – are free to express themselves.



Maris Ārgalis, 'Cubes'. Installation 2006



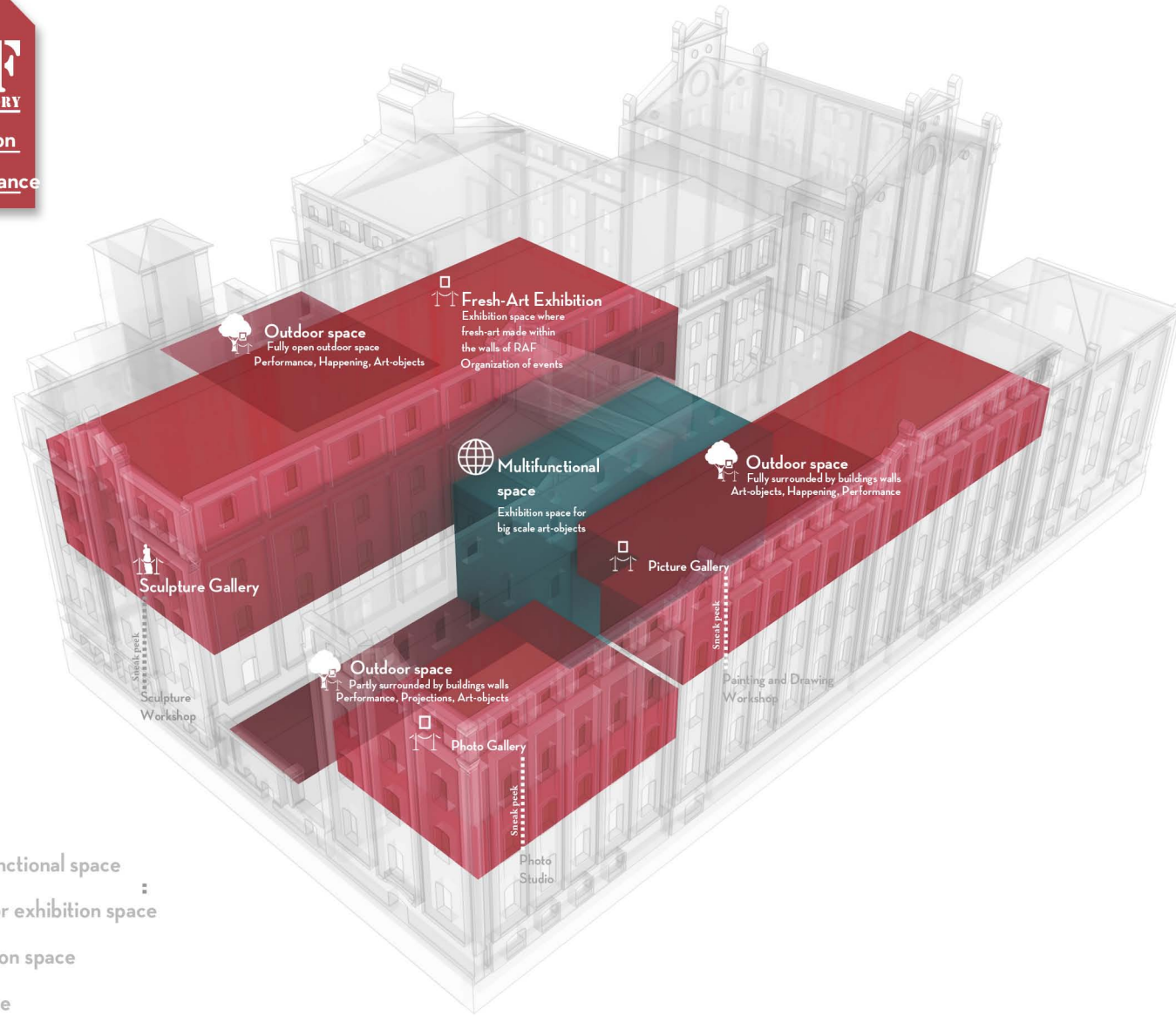
Maris Ārgalis piece of art in the storage



Maija Kurševa, 'Mana piektdiena'. Video installation. 2008



Maija Kurševa's pieces of video installation in the storage



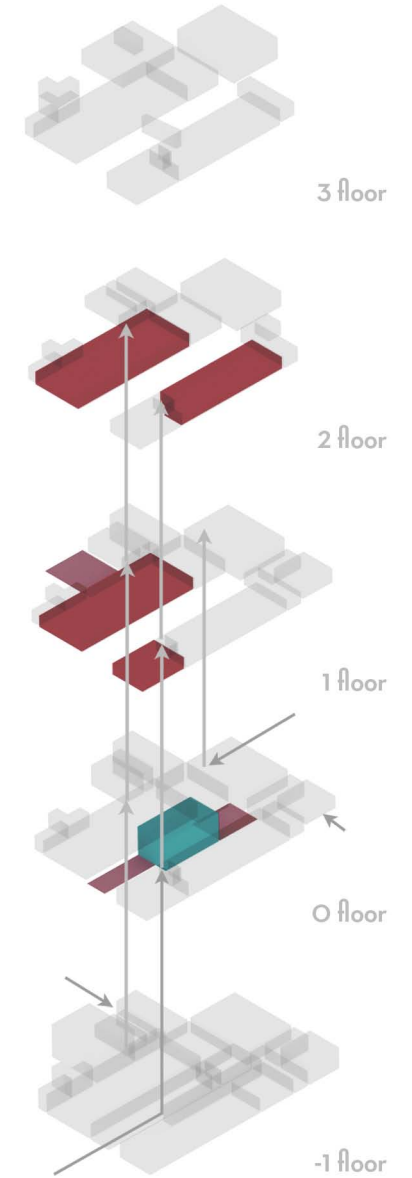
Art exposition and performances

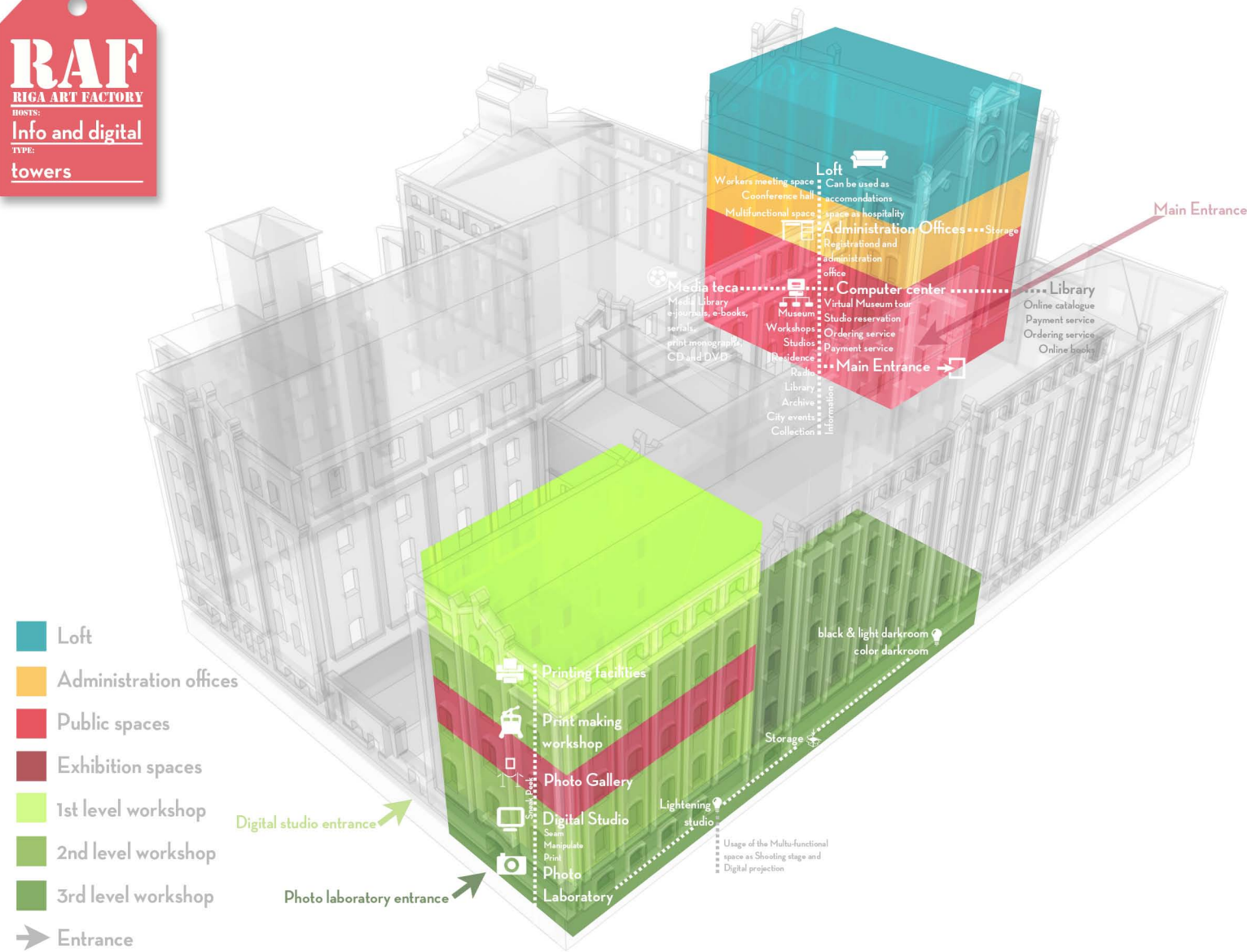
Spaces that are dedicated to the exhibition of the freshly made art occupy approximately 1475 square metres and are spread all over the factory's building. Currently the most brilliant and interesting artworks often overstep the traditional forms of art that is why the place to exhibit them needs to meet all the requirements.

In case of RAF the multifunctional space and the flat roofs, and inner garden are also used as an exhibition space. Multifunctional space is designed to be very flexible, it can host performance artists, large size art pieces, video projections, installation, or anything else that can be produced within RAF walls.

Three outdoor exhibition spaces can be viewed not only from outside, but also from the windows of RAF building. There are three types of outdoor exhibition space. One of them is located on the top of the performance studio roof. This space is fully viewed from outside and from the wall windows facing it. The other one is located in the inner garden that is fully surrounded by the ex-factory walls. It is seen from the main entrance, sculpture and painting workshops, public library, computer centre and multifunctional space. Walking along RAF premises one can see the exposition in the inner garden from the different angles. The third one has an access from the sculpture workshop and is located just across photo gallery. This space can be viewed only by entering RAF premises, since it is partly covered by the factory's walls.

Taking into account multifunctional space and outdoor exposition spaces, area of the exhibition spaces now takes approximately 2400 square metres.



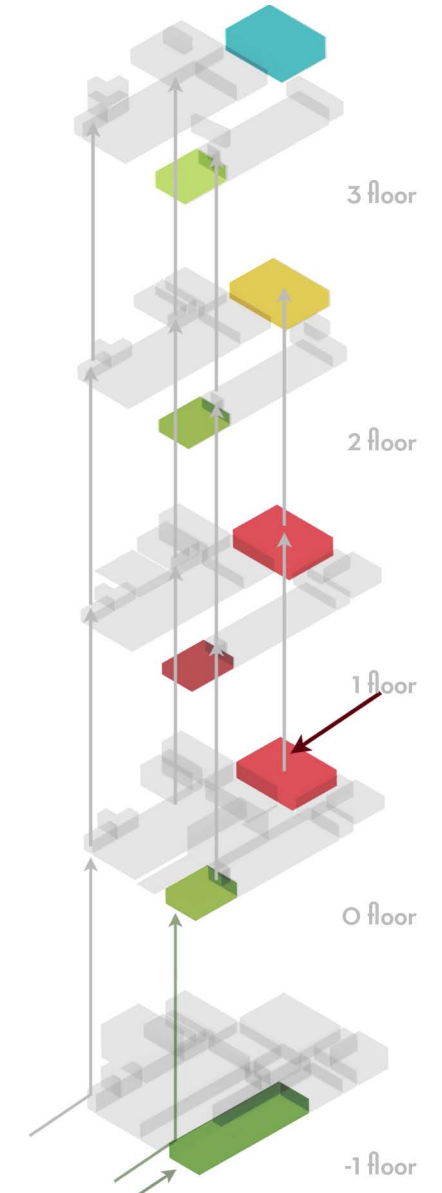


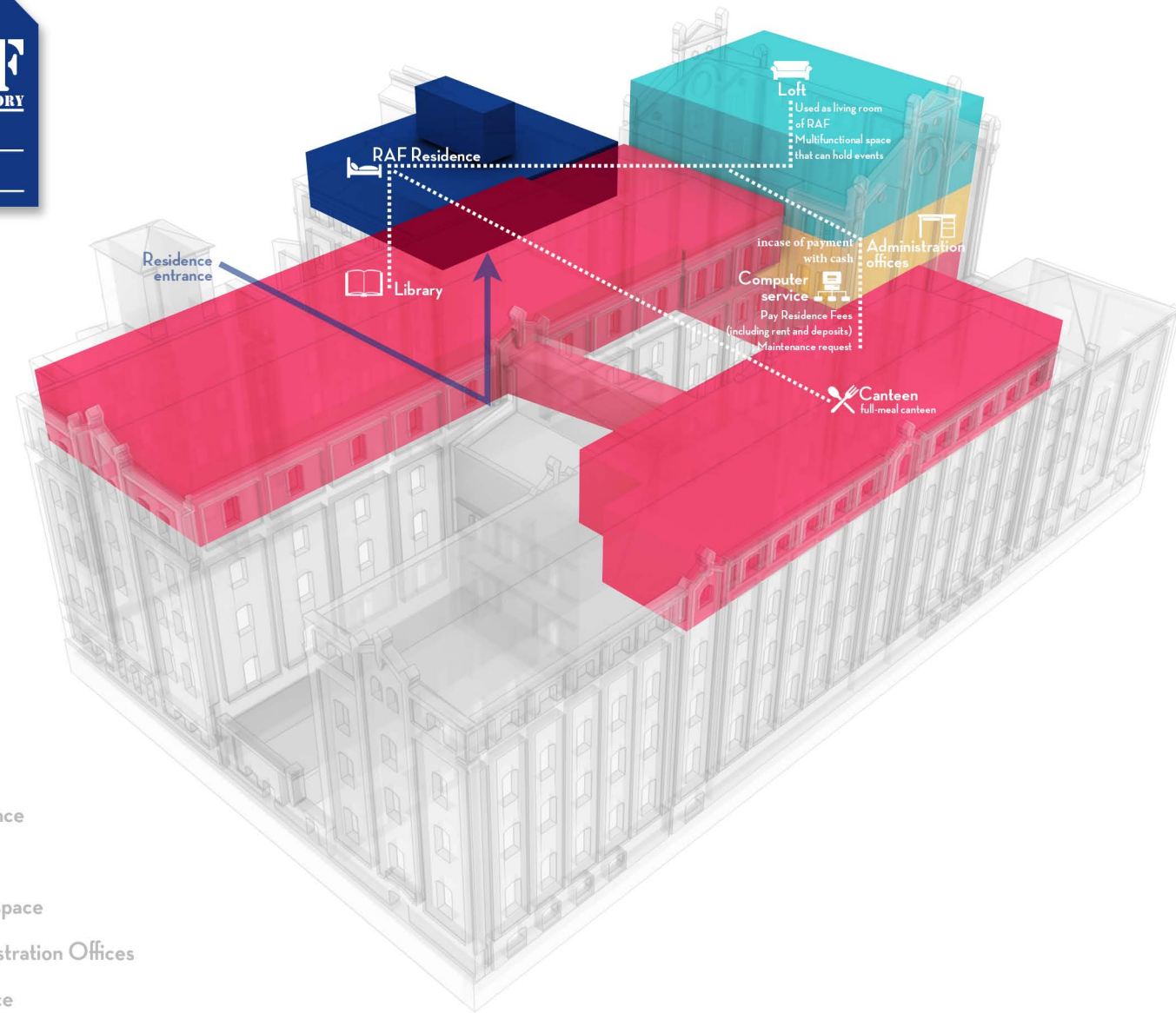
Digital and Information 'towers'

All spaces in the certain field have to be well connected as they are used very often or in order to function well they have to be close to each other.

"Information tower" takes a block of the spaces on the west side of the building and is dedicated to provide any information or assistance which is needed for RAF residents, visitors or artists. The main entrance has an information desk that provides a basic information on RAF. Above the main entrances the same information is provided in the data base of the computer service. It also gives an access to online RAF library and archive and well as Hybrid library collection. Here artists can pay online for the services they use, find out information about exchange programs, exhibition opportunities etc. If more information is needed on any kind of topic the administration office is just above. Administration has an access to all information and data of the RAF. Loft is just above the stairs. Here guest artists, curators and professors sometimes will stay, it is important to help them and provide any kind of information, so they can do it, just by taking stairs.

"Digital tower" is in the opposite side of the factory. This 'tower' is dedicated to the digital art production and it is important to have a quick access to all the spaces dedicated to it. On the underground level there is a photo laboratory that has its own black&light and colour darkrooms. Storage space with all necessary equipment and a small lightening studio as the main shooting stage is in the multifunctional space. Above the Photo Laboratory there is a Digital studio that can be seen by the visitors. Here a post shooting stage is happening, as well as editing video and so on. The next workshop above it is a printmaking studio. Artists after creating their print in the digital studio can produce it here. On the top of the 'tower' is a printing facilities space. Here artists can print any kind of a format, image and print. Artists who have a 3rd level membership can connect to the computers by their phones even from the distance and start printing process before even arriving to the room. These connection allows an art making process become much easier, quicker and better.





- Residence
- Loft
- Public space
- Administration Offices
- Entrance

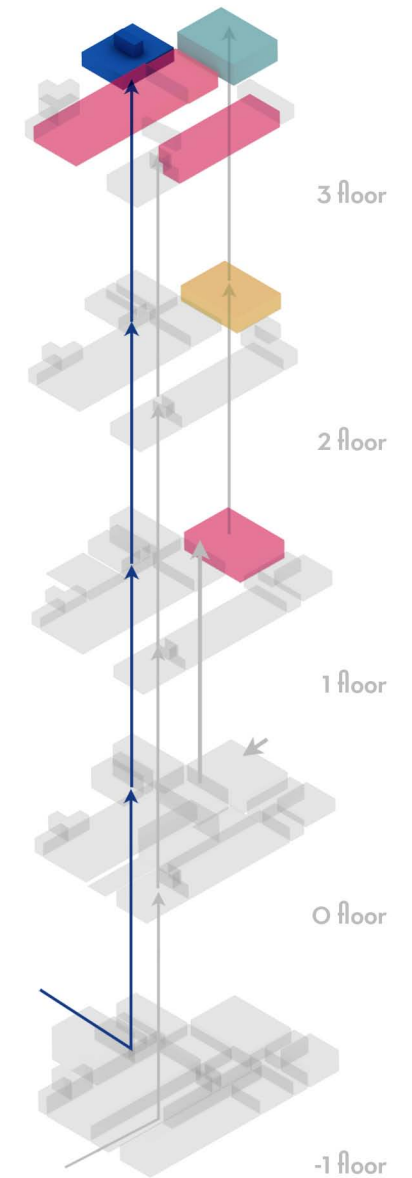
Artists' residence

Riga's Art Factory has an Artists Residence which is located on the upper floor of the ex-factory building. It has a quick access from the south entrance and taking stairs or slightly longer one by taking an elevator.

Residence is located next to the Artists Loft that is mainly used like a living room of the RAF where all the artists are chilling. It is only few passes from the main canteen, where the stay-in artists can have a proper meal. On the lower level there is an administration office where they can contact a person who is responsible for the residence or just by using a phone that is installed within the room. Outside the residence space there is a library where that can do a research or go two floors lower and use the computer centre for it. The space is almost 242 square metres and has a double height ceiling. It is divided in two zones: boys and girls. There are five small rooms in each area. In the central part, where the double ceiling is, the kitchen and bathrooms are located. The kitchen is used by all the residents, meanwhile the bathrooms are divided by gender.

Having a residence within the RAF premises allows artists to work day and night on their pieces of art for 'for art's sake'. It also allows gives an opportunity to invite young artists from the different countries to have an exchange of experience.

RAF Artist Residency Program based on group dynamic. Six-to-eight artists each work on an individual project during a three-to-four month period at RAF. The three-month working period culminates in a final exhibition, during one of the Spinnerei's Gallery Weekends. The show is a cooperative process between the residents involved. The residency organizers act as mediators and support in planning this, but the general direction, curating and production of the exhibition comes from the residents.





- Literature
- Conceptual art
- Painting
- Radio
- Digital art

Digital Art:

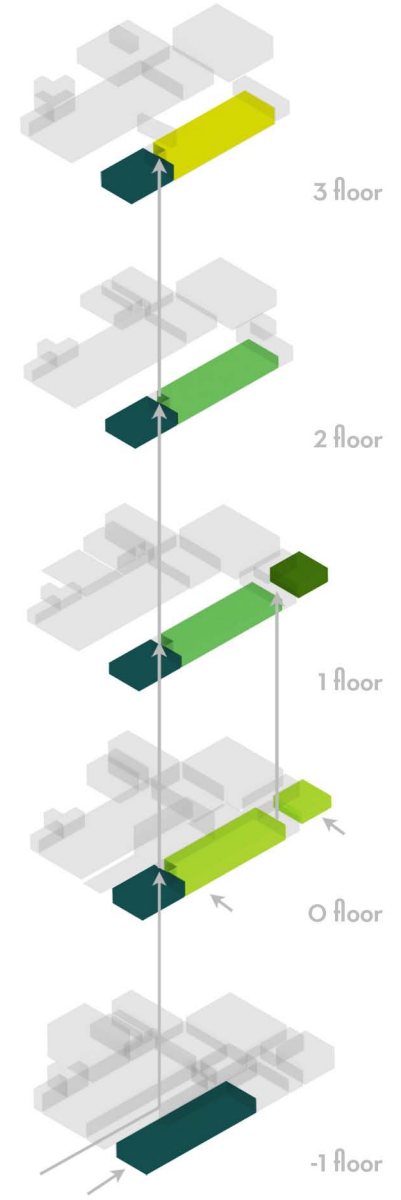
- Photography
- Film making
- Datamoshing
- Algorithmic art
- Real-time generative art
- Photographic film
- Fractal art
- Computer art
- Digital painting
- Information art
- Monotyping
- Printmaking
- Comics
- Video editing
- Animation
- Kinetic art
- Graphic design
- Net art
- Digital installation art

Conceptual Art:

- Installations
- Material objects
- Readymade
- Infinitesimals
- Composition

Literature Art:

- Creative writing
- Creative reading
- Story telling
- Spoken word





CREATIVE WRITTING
SPOKEN WORD WRITTING CENTER
LITERATURE READING CENTER

INSTALLATION FIBER ART
PLASTIC ARTS MUSICAL THEATRE
STAGE CRAFT CIRCUS ARTS
ASSEMBLAGE CHOREOGRAPHY
MOSAICS DANCE MATERIAL OBJECTS
THEATRE READYMADE
SCULPTURE CONCEPTUAL ART COLLAGE

FIBER ARTS TAILORING KNITTING
SEWING
TEXTILE ARTS
CONCEPTUAL ART
CRAFT DESIGN

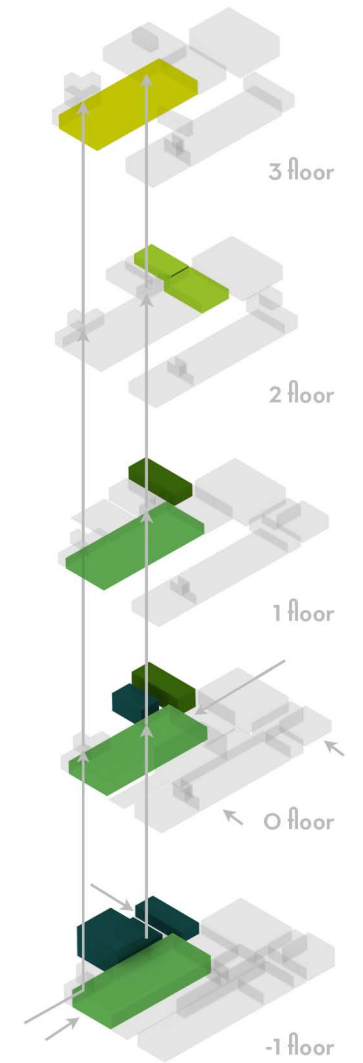
- Literature
- Textile art
- Sculpture
- Performative art

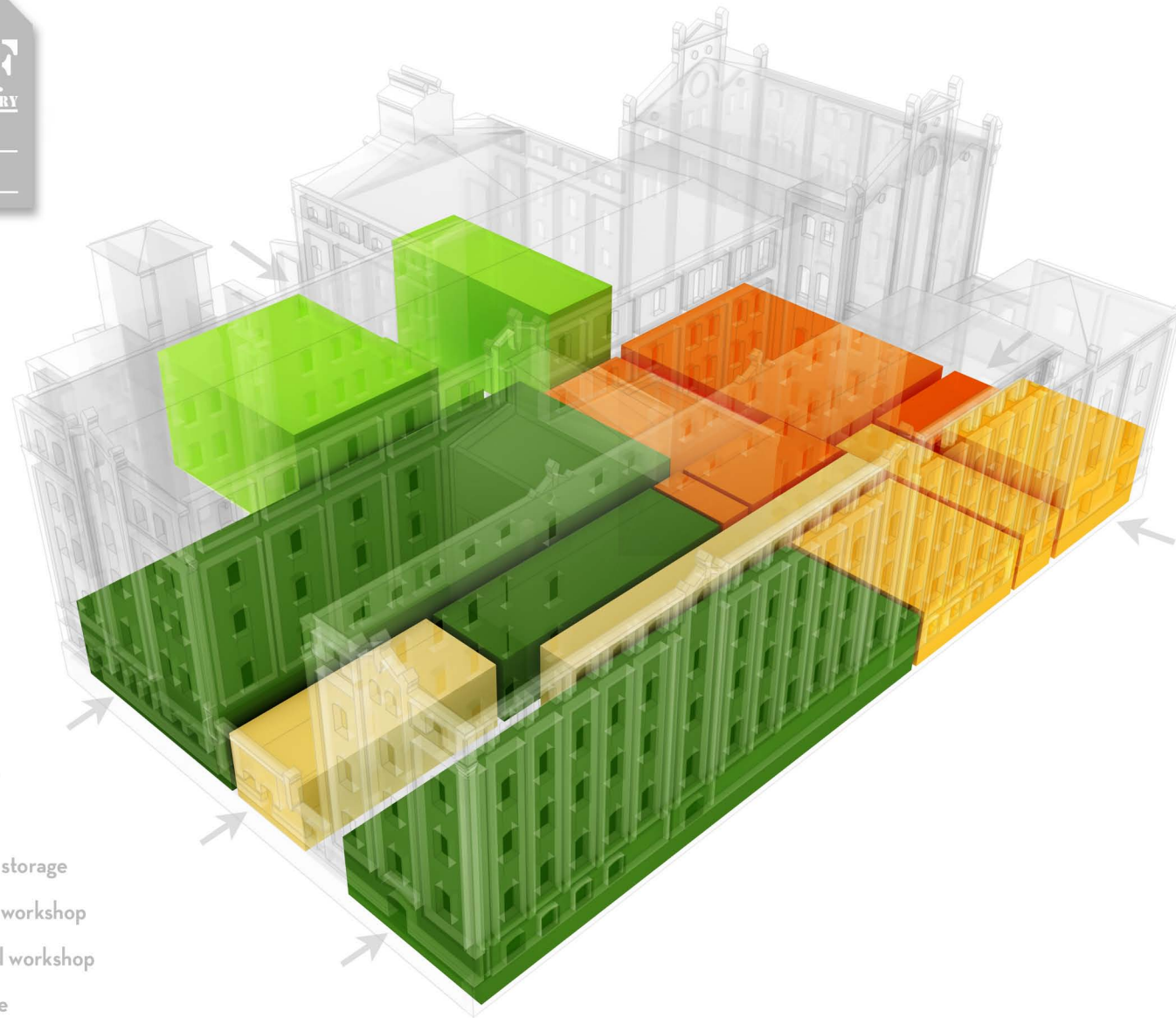
Visual Art :

- Painting
- Drawing
- Graffiti
- Dynamic Painting
- Ceramics
- Sculpture
- Printmaking
- Photography
- Video
- Fine art
- Found object
- Landscape art
- Calligraphy
- Collage
- Décollage
- Plastic art

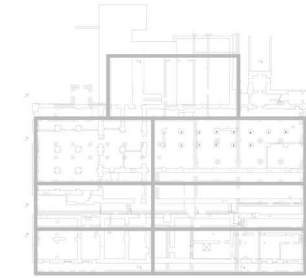
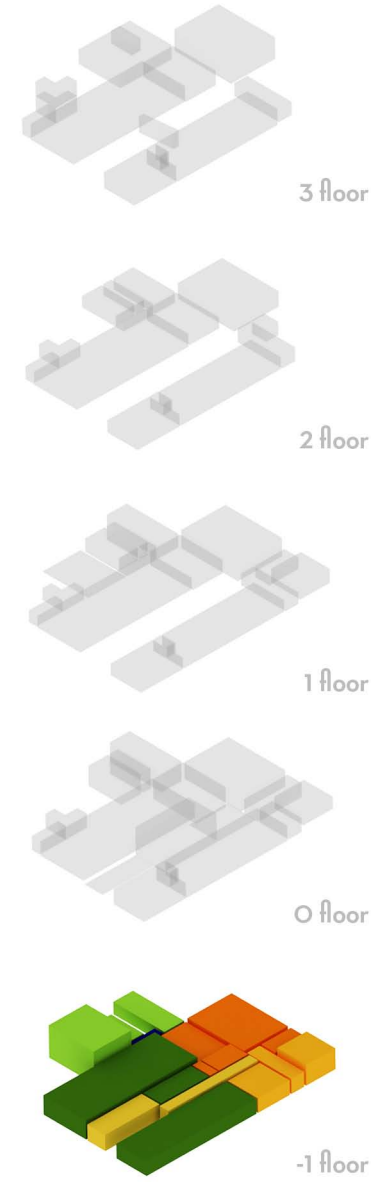
Textile Art:

- Fashion art
- Decorative objects
- Fiber art





- Storage
- Offices
- LCMA storage
- 1st level workshop
- 3rd level workshop
- Entrance



346,90m ²		15%
350,94m ²		15%
402,06m ²		17%
373,79m ²		16%
509,62m ²		22%
342,30m ²		15%





On the underground level are located all the space that need to have a separate access. Also all the main storages of RAF, administration offices and spaces that do to need natural lightening.

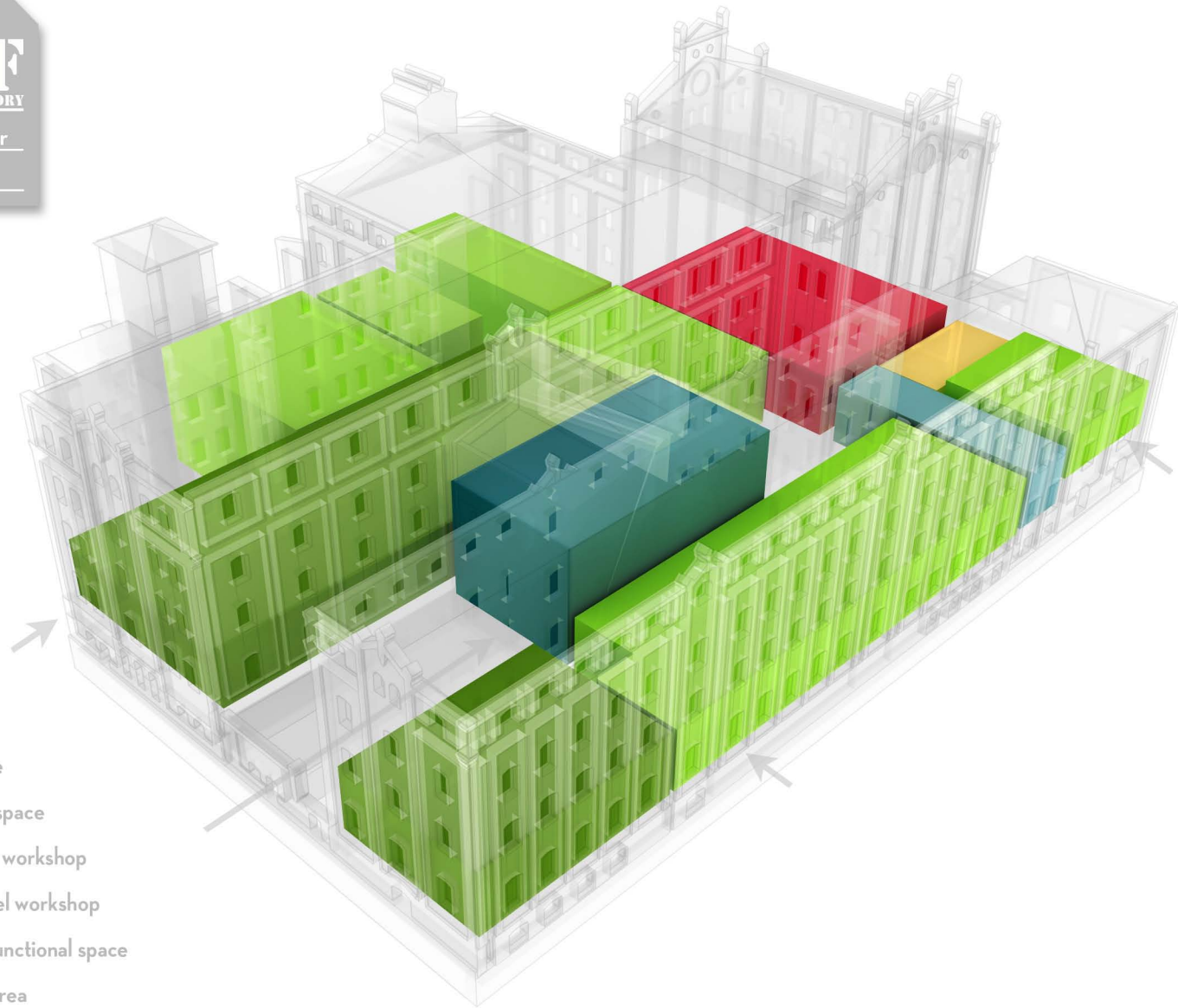
Wood, Metal and Stone workshop are located on the underground floor as there are a lot of heavy machines that need a good sound isolation and ventilation system. It also has a separate entrance as a lot of materials will be brought directly from the van here or into the storage that is located just next to it.

Performance space is also located on the underground level as it has a lot of shower cabins in the changing rooms. It does not require natural light, but need a good sound isolation. It is also important to have a double ceiling spaces since art performance require a lot of space.

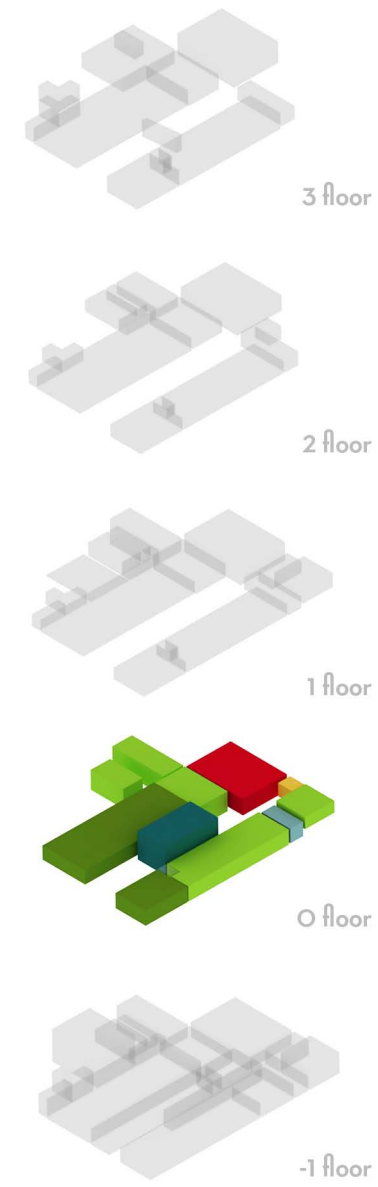
All the main RAF storages are located on the underground level since it is easier to unload the van with goods and bring them downstairs. Guarantee and acclimatization spaces don't need natural yet good ventilation and condensation equipment is required.

Registration office, archive are located next to each other and also have a separate access since all the RAF workers need a separate access. Staff room is also located here and also have a separate access. Here all the workers will change and have a rest during their breaks.

Photo laboratory has two dark rooms where the natural light should not enter. That is why it is located on the underground level in area with no windows.

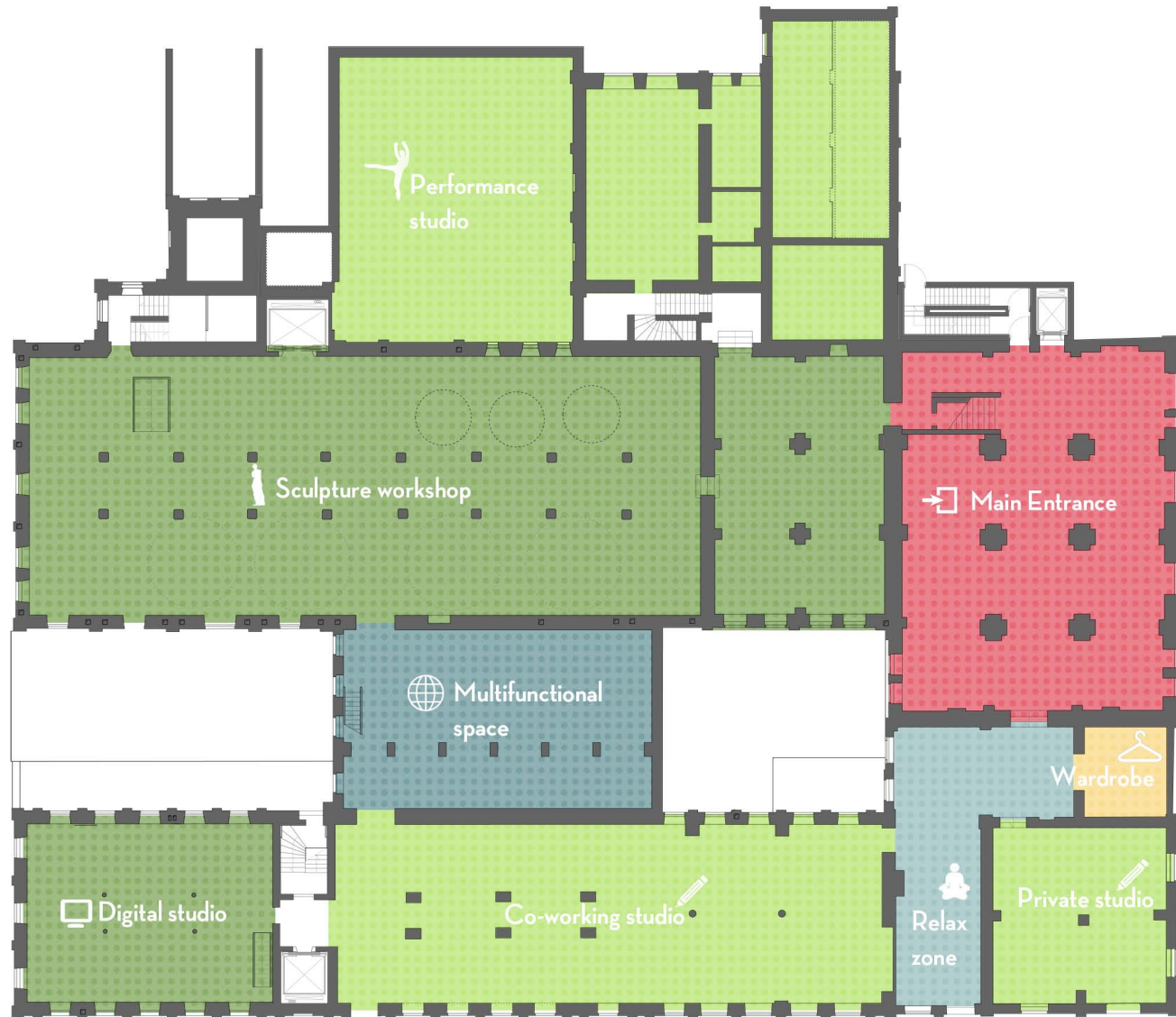


- Storage
- Public space
- 1st level workshop
- 3rd level workshop
- Multi functional space
- Relax area



22,0m ²		1%
279,5m ²		14,5%
373,8m ²		19,5%
90,8m ²		5%
290,3m ²		15%
515,5m ²		26%
130,5m ²		6%
163,9m ²		8%
91,8m ²		5%





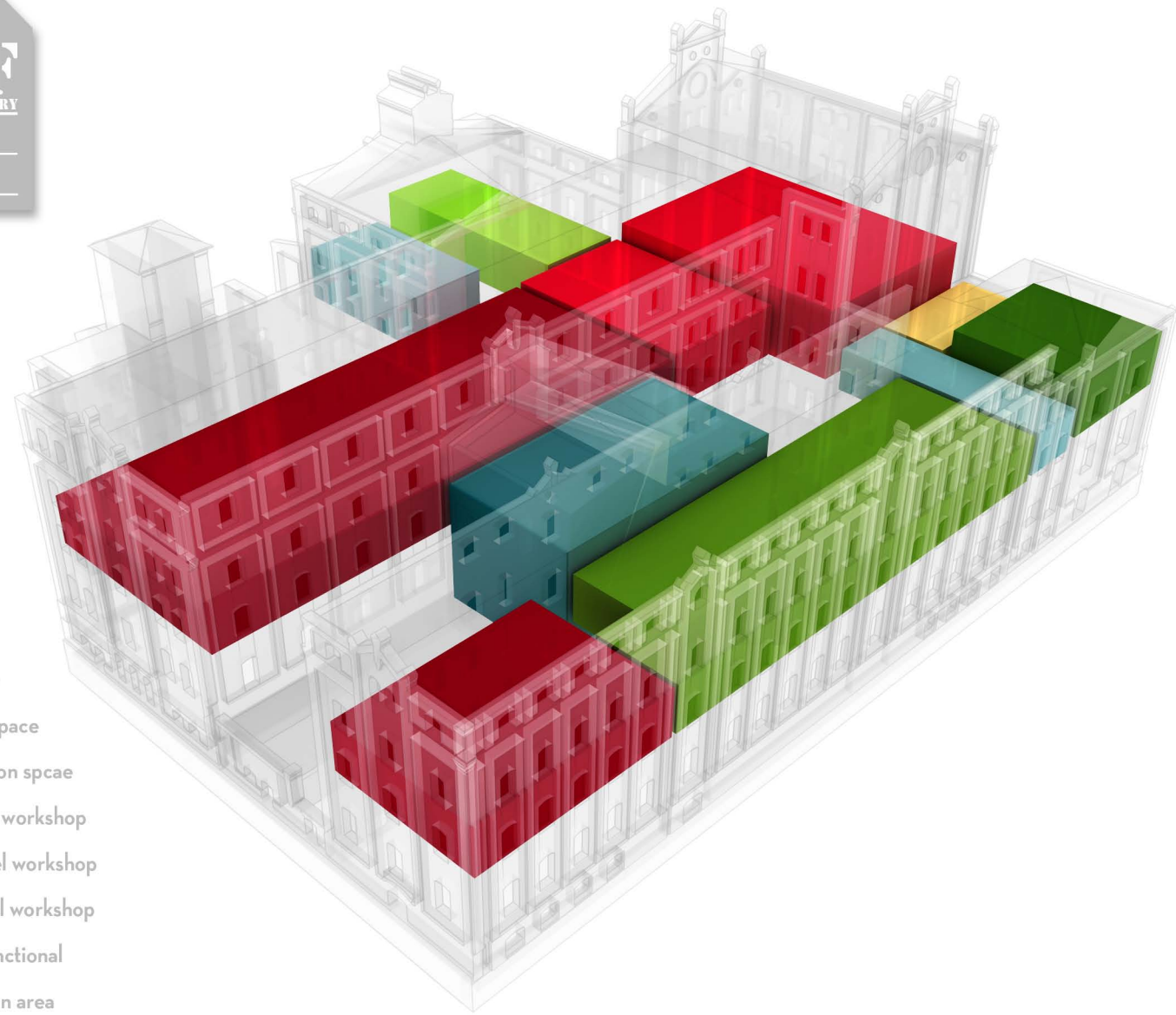
Spaces on the ground floor also have direct access from the street. The most popular workshops used by artists are located here as well as main entrance for the visitors.

Sculpture workshop can be entered by taking the stairs from the outside. It also has the stairs to the Wood, Metal and Stone workshop.

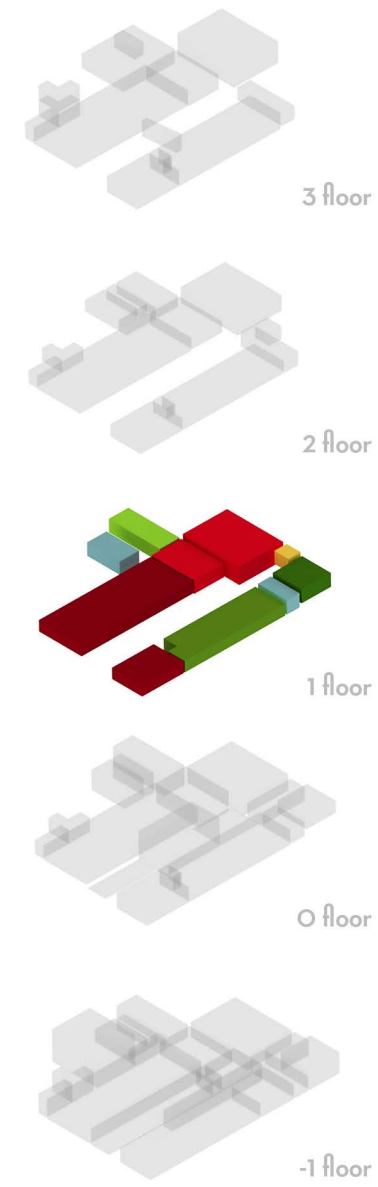
One of the most popular spaces is Co-working space, where all the artists with the different area experiences and RAF membership levels can meet and work on the art projects together. That is why it has a separate access, so artists wouldn't disturb anyone from different workshops entering and exiting the space.

Main entrance is used by all the visitors. Here is also an information point where any kind of question can be asked and a wardrobe where they can leave their top clothes.

Private studio is rent for a short or long term also has a separate access and can be opened only by the artists who are renting the space.



- Storage
- Public space
- Exhibition spcae
- 1st level workshop
- 2nd level workshop
- 3rd level workshop
- Multifunctional
- Common area

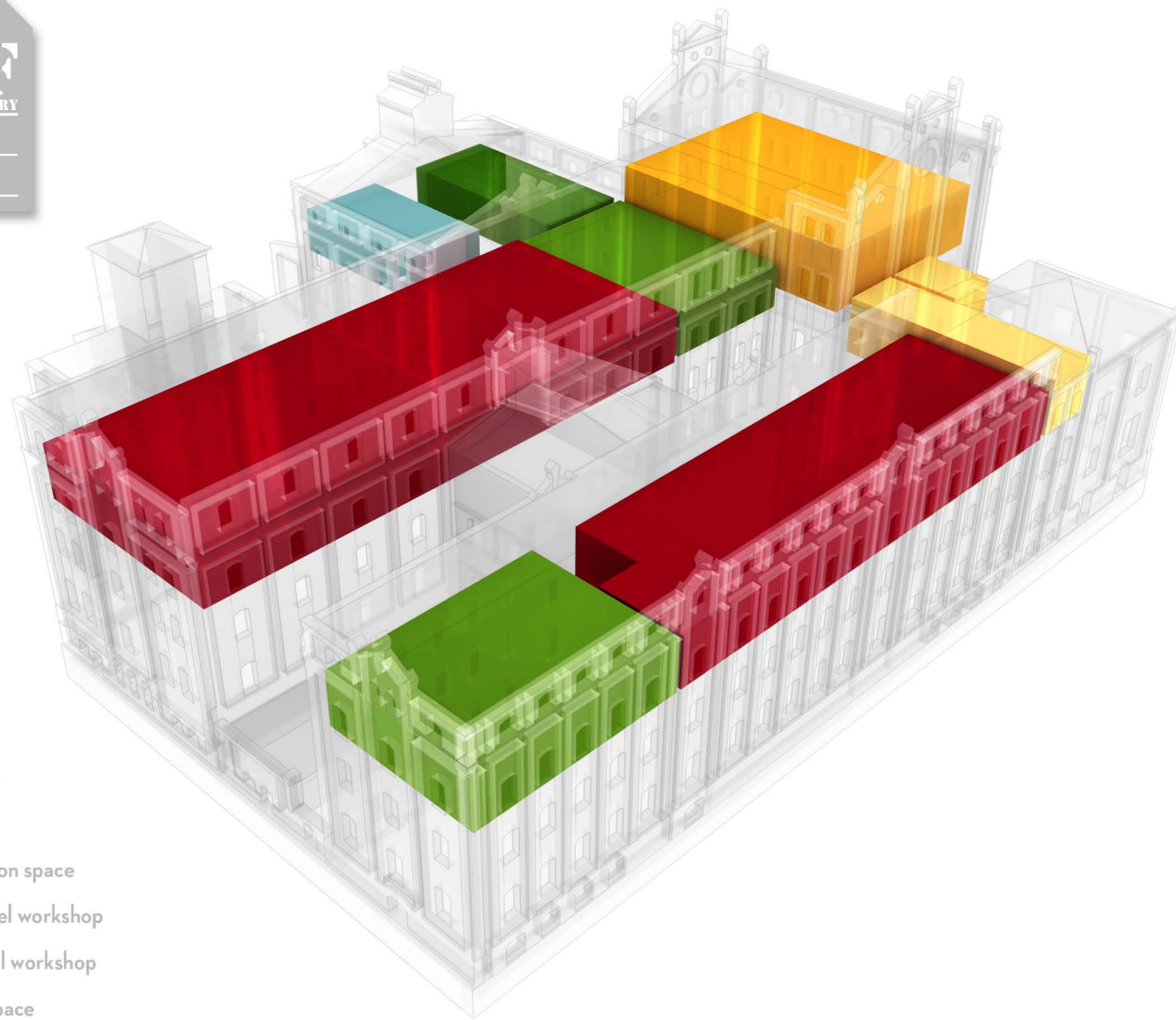


22,7m ²		1%
278,7m ²		14,5%
134,7m ²		7%
529,6m ²		28%
131,7m ²		7%
109,1m ²		6%
292,1m ²		15%
96,2m ²		5%
163,9m ²		8,5%
98,0m ²		5%
66,1m ²		3%

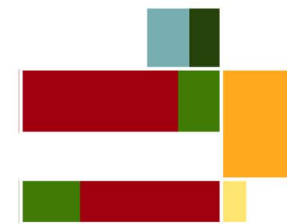
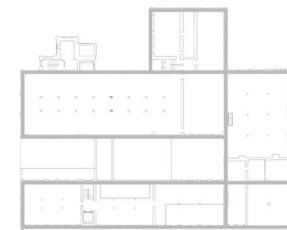
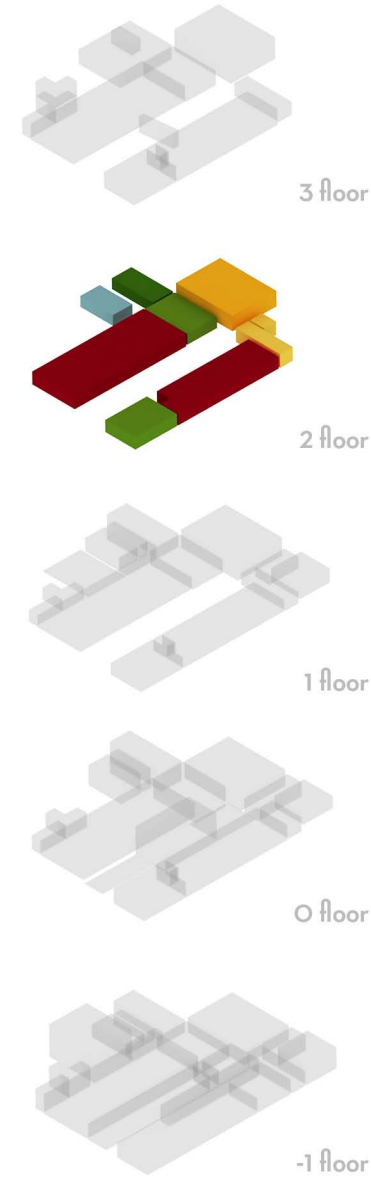




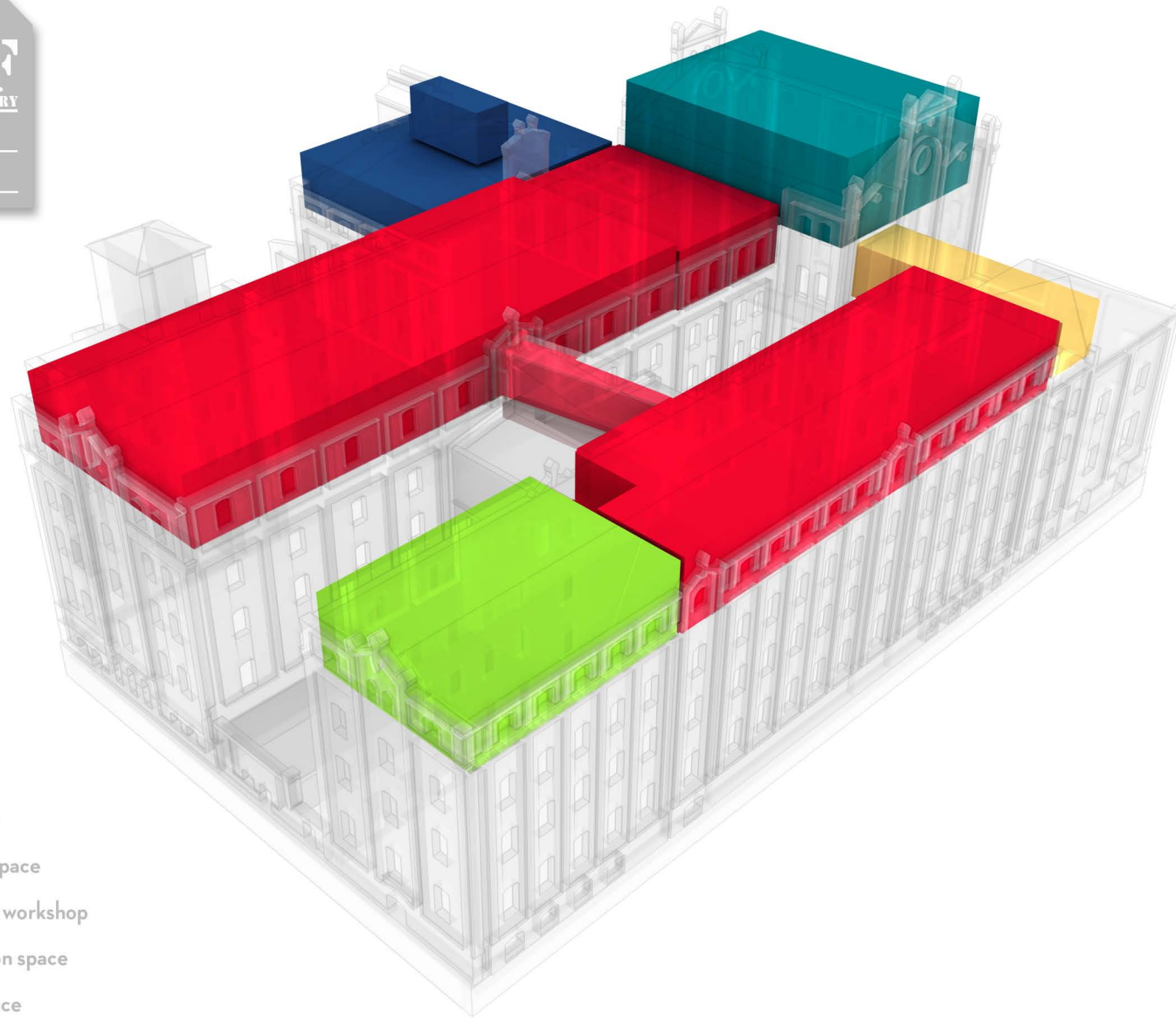
1st floor South wing is dedicated to the public education and entertainment. Computer centre and Hybrid library can be used by everyone in RAF factory. By artists who need to do the research using RAF online library, archive or internet. By visitors who want to learn more about the Art or RAF itself. Classroom space can be used by anyone, since here often will be organized conferences, classes and seminars that can be attended to anyone willing to learn more about Art. That is it was important to locate classroom next to the visitors route. Radio studio is also located on the 1st floor on the left of the north wing. It is the last room in this section of the building. Radio is accessible to the listeners only through the internet, so there is no need to locate radio waved translating tower, but if in the future it will be necessary it can be located on the rood just above the space.



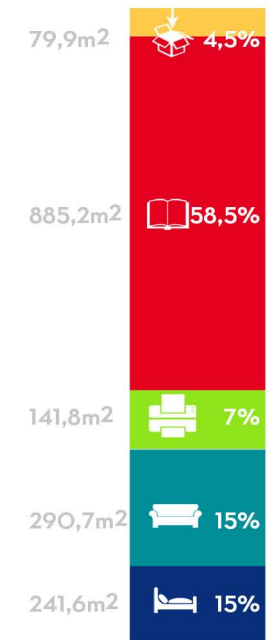
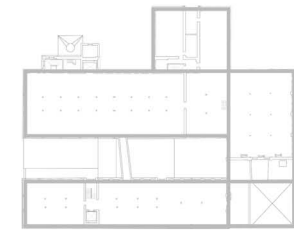
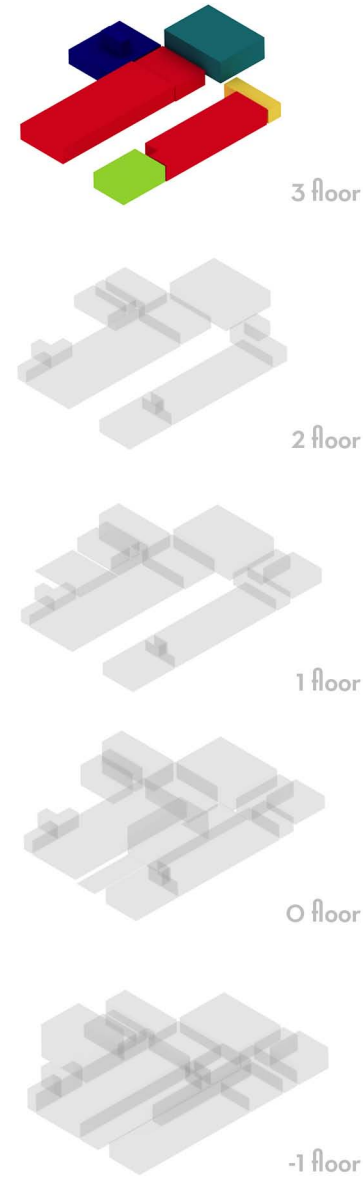
- Storage
- Offices
- Exhibition space
- 2nd level workshop
- 3rd level workshop
- Relax space



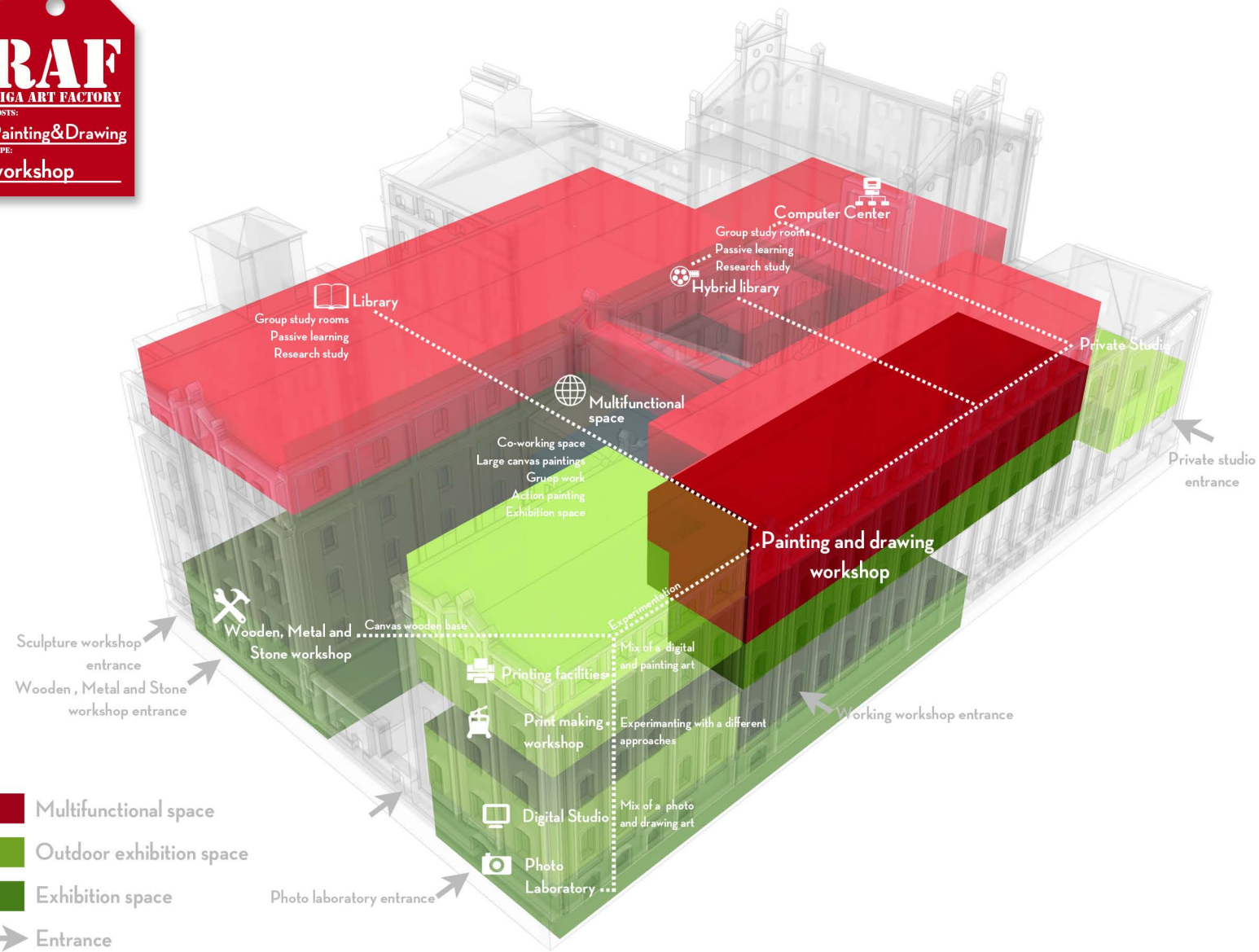




- Storage
- Public space
- 1st level workshop
- Common space
- Residence







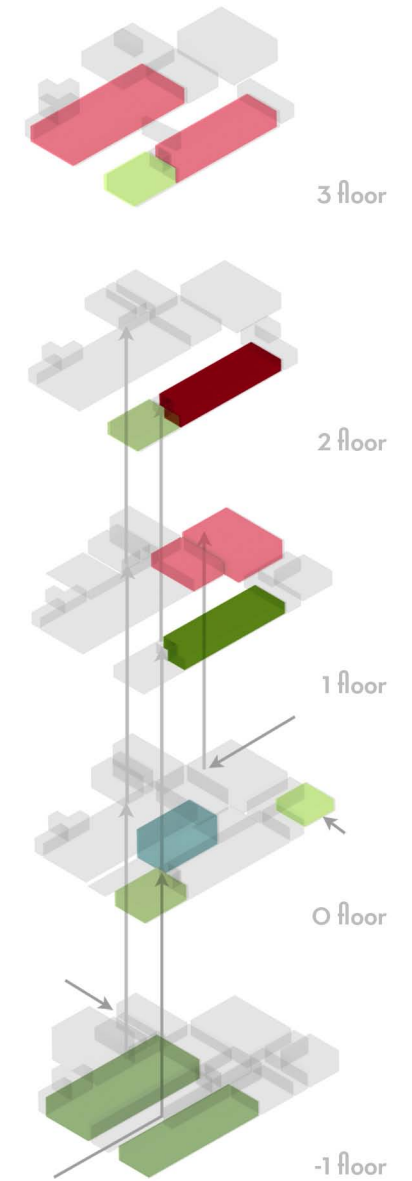
Painting& Drawing Spaces

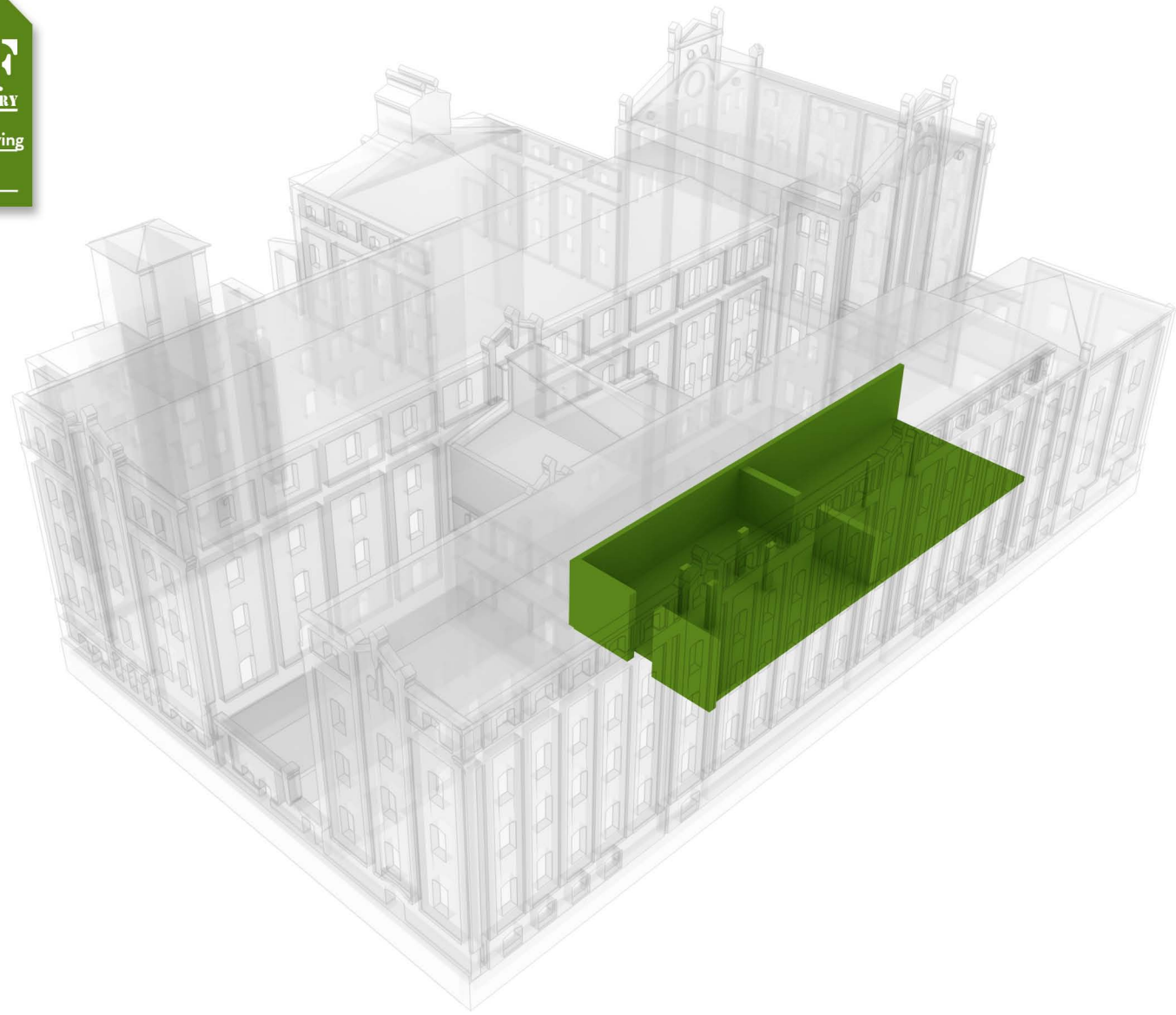
Spaces where Painting& Drawing workshop with Painting& Drawing Gallery will be located spread on the 1st and 2nd floors in the North Wing. Here lighting condition is considerably better than the south-wing so painters can use the daylight as much as possible. These two spaces are very air-fell thanks to the double height ceiling and the usage of fence instead of walls between the spaces.

Area for the Painting& Drawing workshop is about 292 square metres. Meanwhile Gallery is located just above the workshop but takes 150 square metres space because it has open area where the workshop can be seen.

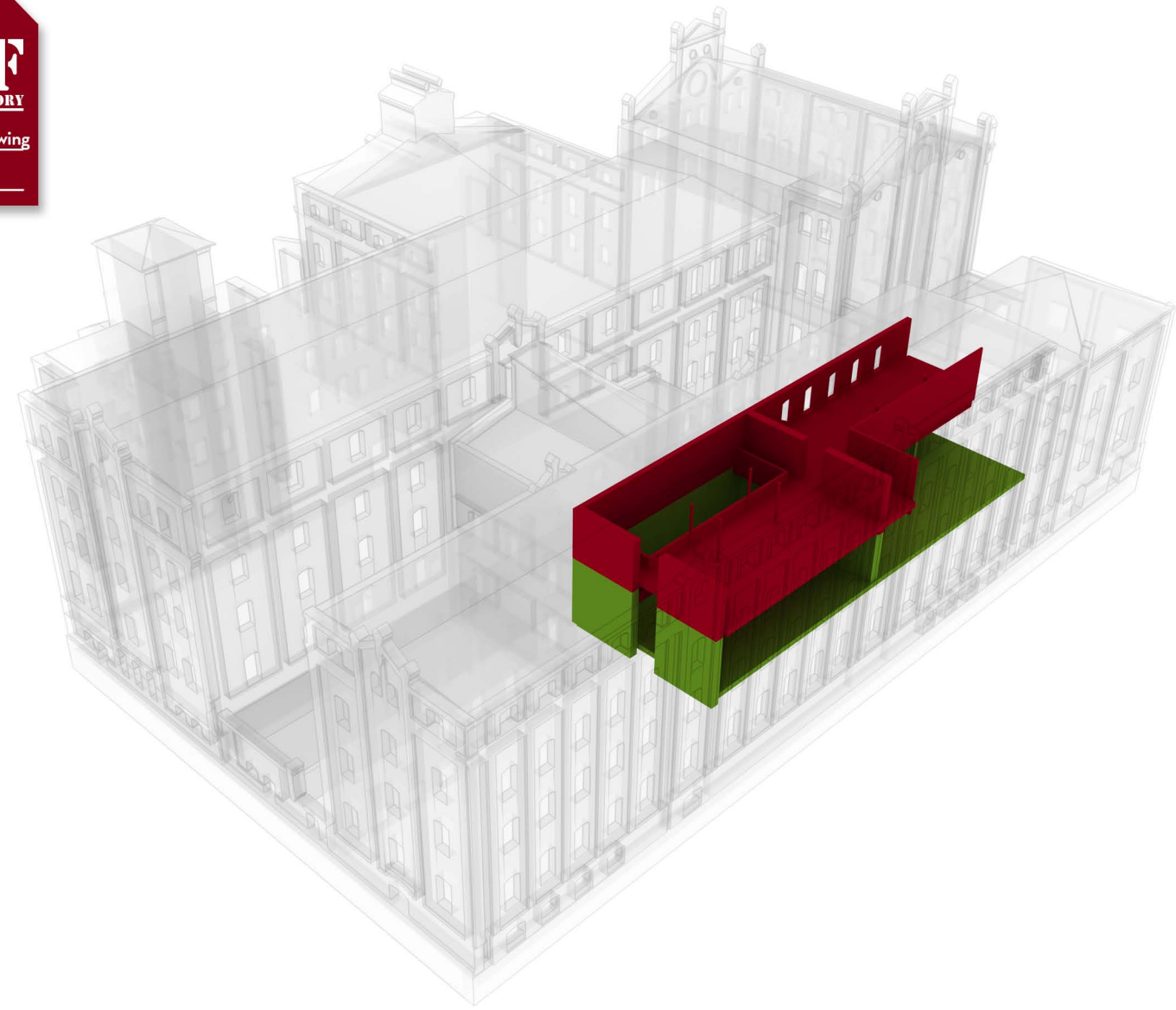
Connections within the RAF

Painting& Drawing workshop has a very good location since it has an easy access to all the facilities it is collaborating with. For passive learning artists have to go either up to the library or take stairs down to the co-working space. The Multifunctional space is accessible right from the workshop. The digital tower is right cross the entrance. Here collaboration with Photo laboratory, Digital studio, Printmaking workshop and Printing facilities can happen. For repairing canvas or any other object artists has to go across the multifunctional space leading right to the sculpture workshop where Wood, Metal and Stone facilities are on the ground floor. Same route need to be taken to go to the computer service, where artists can access the RAF archive or library online for the better research. Private studio is on the lower level across the small corridor where artists can work privately but still using Painting& Drawing equipment. This easy access connection allows artists to collaborate with artists from different areas, developing their skills and experimenting with different techniques.





180



181



Painting workshop area



Painting gallery area



Painting workshop area



Drawing workshop area



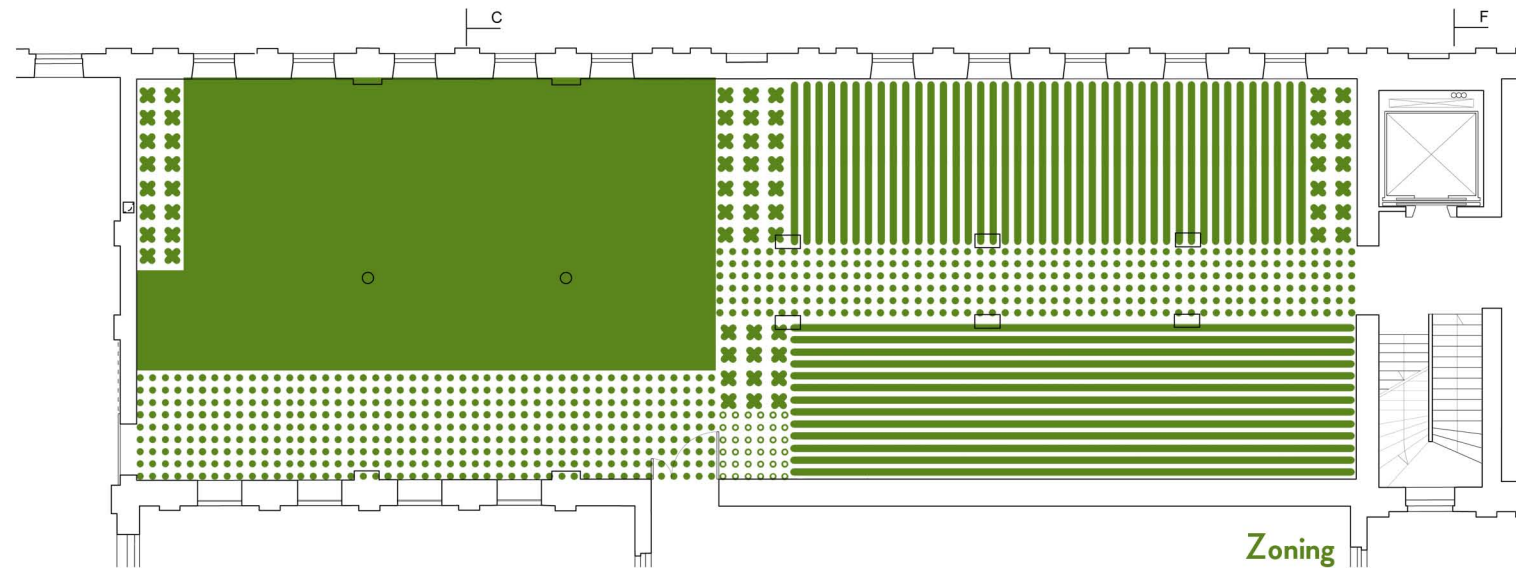
Painting workshop area



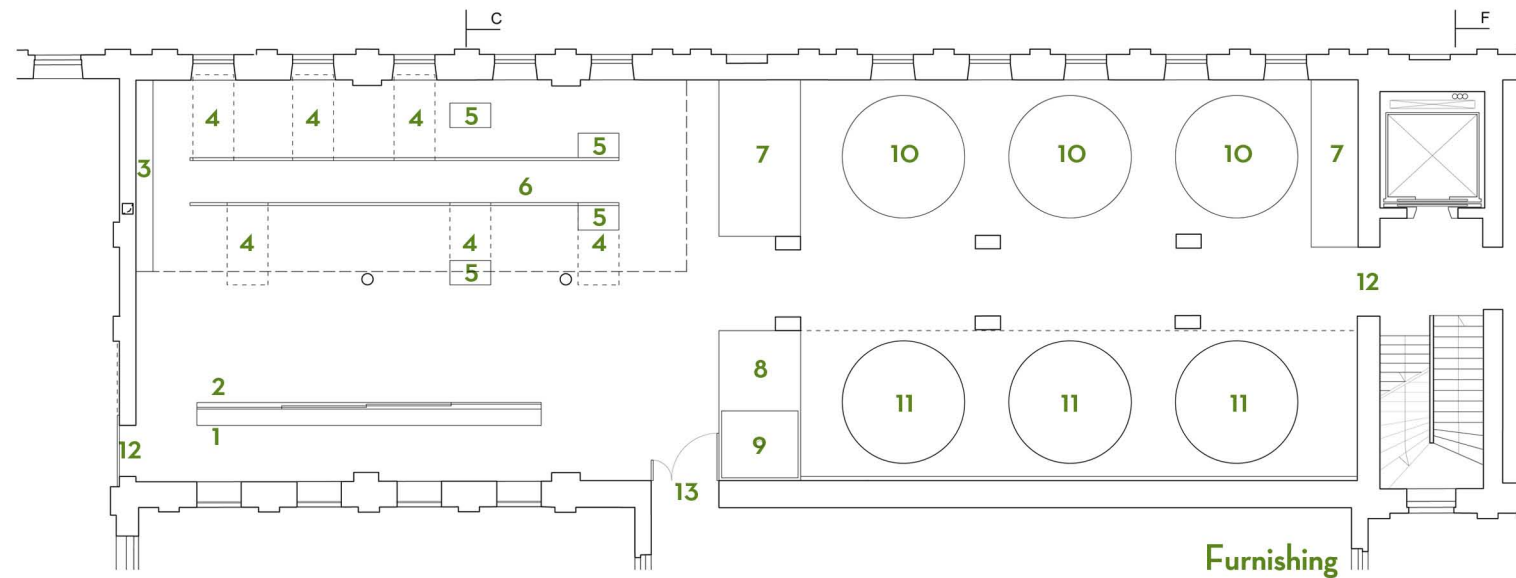
Drawing workshop area



Painting workshop area



Zoning



Furnishing

Zoning

Painting & Drawing workshop is mainly divided into two zones: wet and dry areas.

- Wet area is for fro the artists who use water as a solvent applied with a brush, pen or sprayer to create their art. This includes most inks, watercolors, temperas, gouaches and modern acrylic paints.
- Dry zone is for pencil, chalk, dry brush technique or any other technique that does not require water.

Storages and washing base will be visually dividing those areas, yet both of them are available to all the artists.

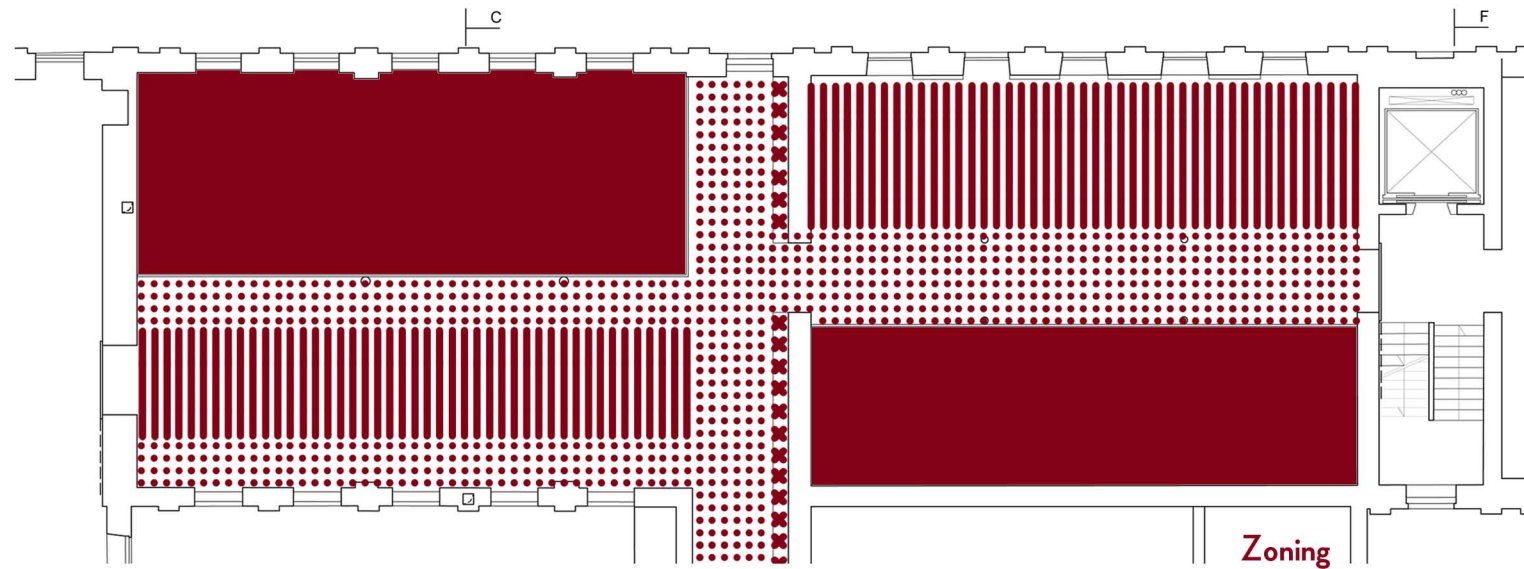
Gallery space is divided into two parts. This division is made by the 'bridge' that leads people from the fresh-art exhibition into to the Painting & Drawing gallery. Both of the spaces have a painting exposition and view on the Painting & Drawing workshop.

Zoning:

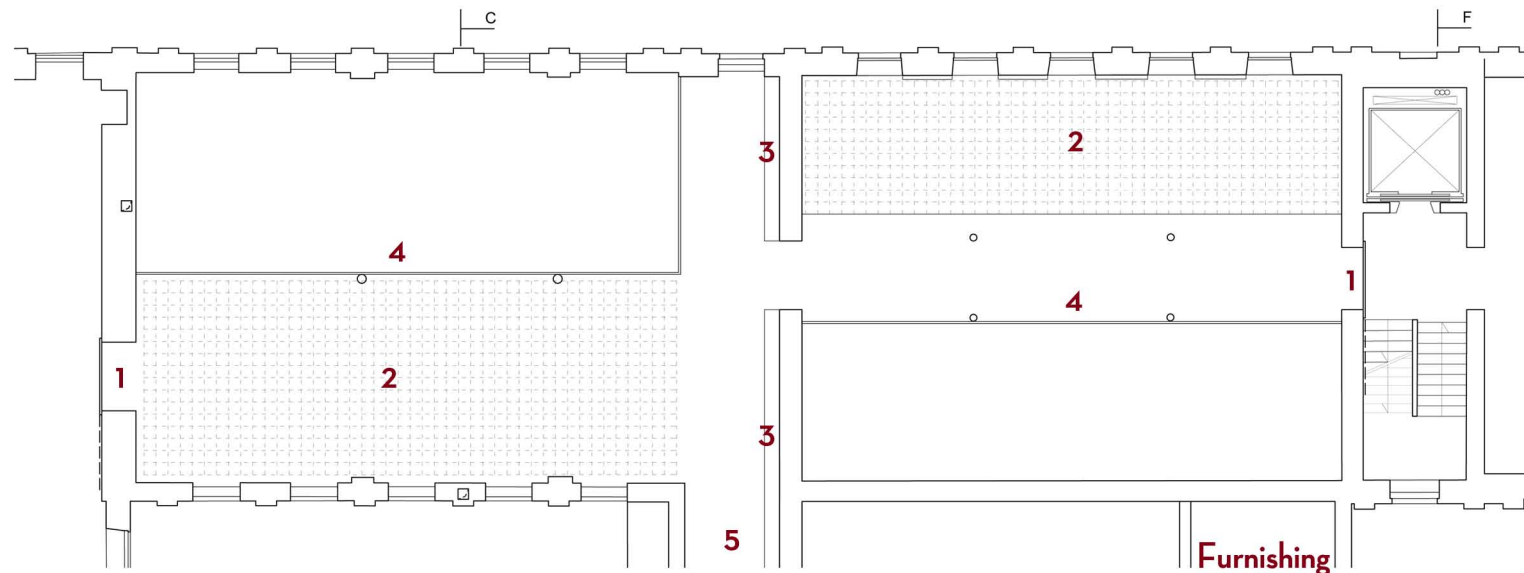
- Painting zone
- Storage
- Storage
- Washing base
- Drawing zone
- Drawing from stil

Plan

1. Painting storage
2. Homasote pannels
3. Drying wall storage + Big canvas hold
4. Moving homasote pannels transforming into tables
5. Table supports
6. Rails
7. Canvas storage
8. Painiting storage
9. Wash basin
10. Floor lamps
11. Podium
12. Workshop entrance
13. Multifunctional entrance



Zoning



Furnishing





Painting workshop and gallery

The Painting and Drawing workshop and gallery which covers a surface of 580 square metres is spread over two floors (1st floor and 2nd floor) in the north wing.

The painting and drawing studios support: drawing, painting in watercolour, oil, acrylic, traditional figurative and observational practices, digital and materials-based processes, and a range of alternative approaches to art creation. Two spacious workshop dedicated to the painting and drawing is designed to allow in plenty of natural light and are equipped with industrial air ventilation, this allows for safe material experimentation in a multiplicity of processes.

A workshop has two main entrances equipped with a card reading system allowing only artists who are registered within the RAF system enter. West entrance is next to the computer centre that serves artists in their painting research as well as the library that is just above the painting gallery where the passive learning and ideas for new work are happening. There is a section with magazines and books on drawing technique and painting artists. Hand-outs on technique, history, colour, etc. line the walls alongside key articles of interest to the painter and photographs of students past and present. West entrance is located next to the digital studio where they can experiment by mixing digital and handmade art. The other way how to enter the workshop is through the multifunctional space where artists can produce a group piece of art working with other artists from different workshops. These connection lead to the new art experiments, yet also provides unnecessary traffic in the painting area. A wall that start from the main entrance and ends with multifunctional space door creates a visual corridor and also allows people to pass through the workshop without disturbing artists in work. The corridor is illuminated with the long 98% spectrum colour-corrected fluorescent lights that are suspended from the ceiling emphasising the beauty of its existing structure. The wall structure is made of different cubical shapes that allow storage different size paint bottles, brushes, rolls, kits, prep tools ecc. within

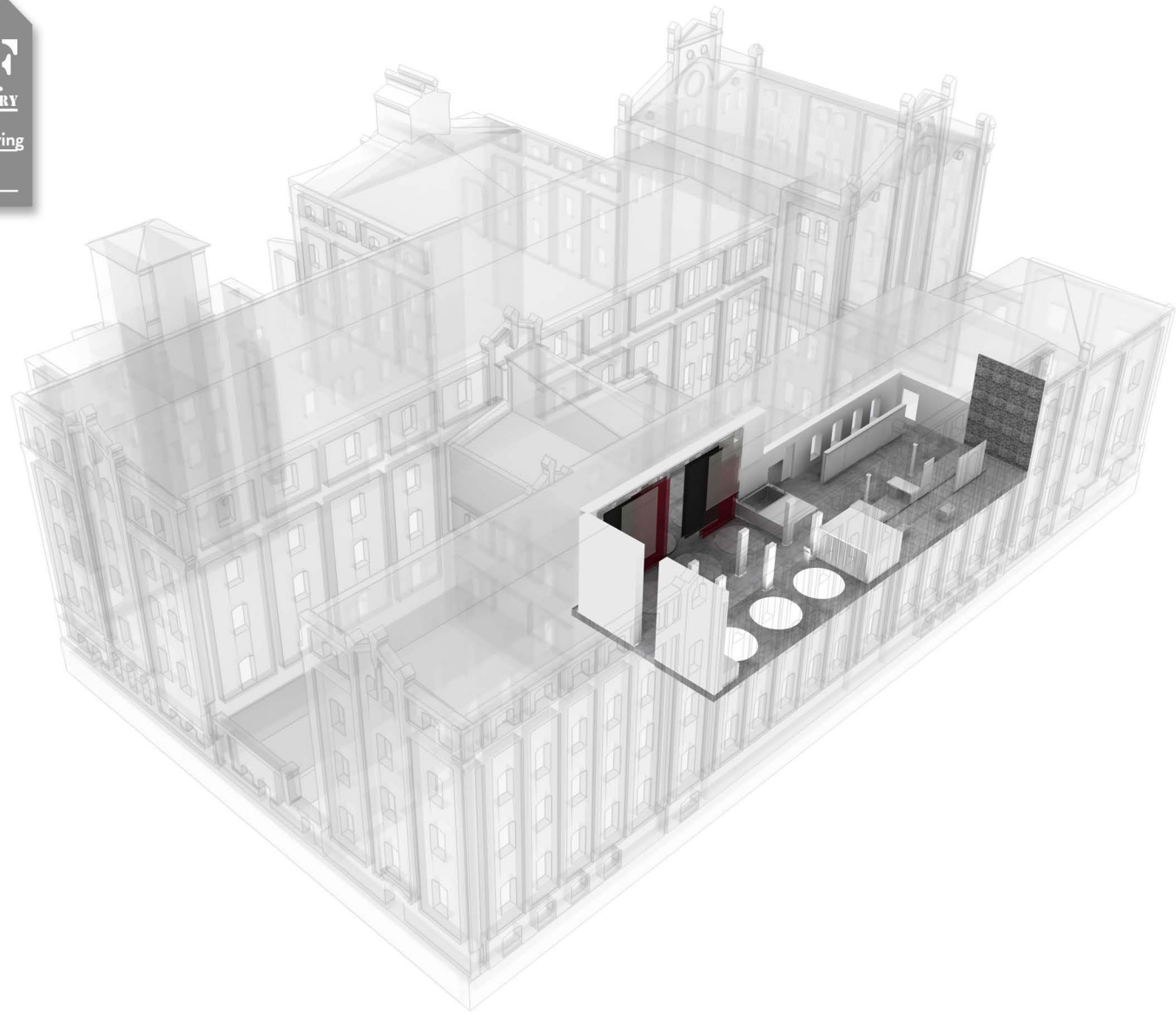
Zonning:

-  Expositing space
-  Sitting space
-  Walking space
-  View on the workshop

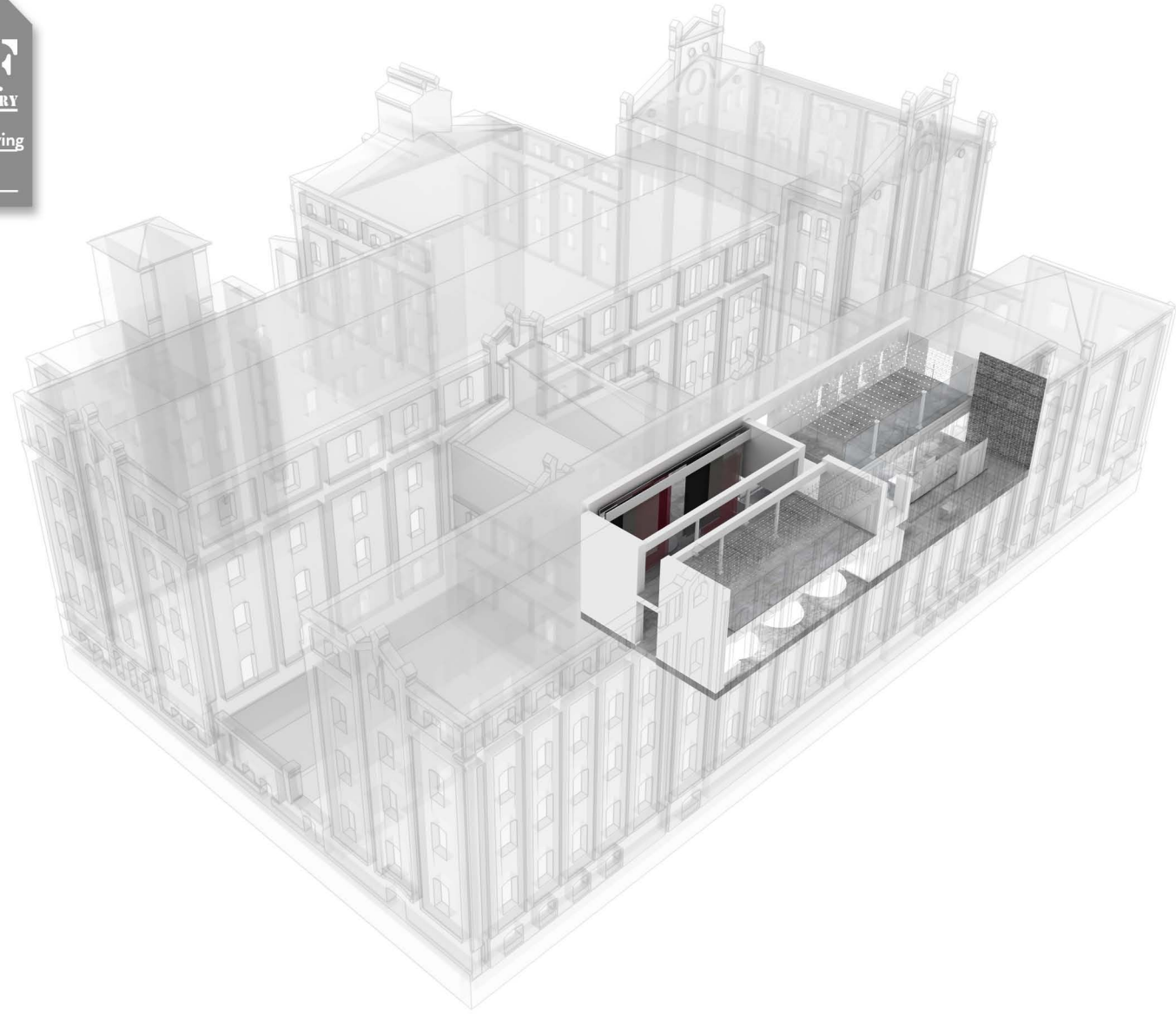
Plan

1. Entrance
2. Metal exposition structure
3. Sitting place
4. Window into the workshop
5. Bridge from Fresh-Art Gallery

RAF
RIGA ART FACTORY
HOSTS:
Painting&Drawing
TYPE:
Workshop



RAF
RIGA ART FACTORY
HOSTS:
Painting&Drawing
TYPE:
Gallery





Painting & Drawing workshop



Painting & Drawing gallery

them. From the other side of the wall there are four moving panels, that allows artists to take any item from the storage wall by moving a panel and not leaving the working area. These panels are made of homasote for stapling canvas or paper on it allowing artists to create big size painting.

Behind the wall the main painting area is located. Thanks to the double height ceiling it is very light, opened and air feel. On the left wall there is a metallic tube structure that allows artists to attach their big canvas and create mural size paintings. The grid structures on the bottom is more repeated making it possible to use them as storage shelves where artists can storage anything they want. Along the wall with the windows there are rails from the times when Factory was still producing yeast. There used to be two massive machines with a trolley between them. Now there are three moving panels on each rail, which are 2,5m height and 1m with, those panels are made of homasote as well making them supporting panels for artists' canvas. Panels can be used separate or all together making the surface of 3 meters long. Those homosote moving panels can be transformed into the tables supported by the deep windowsill that is almost 40 cm deep; meanwhile the ones on the other rail when are transformed, are supported by the cement cubes that used to support machines before, which makes them different height, 50cm, 70 cm and 90cm height.

Drawing and Painting workshops are visually divided with storages. From one side, next to the door that leads to the multifunctional space there is a deep washing base and flat file drawers for unfinished paintings. The door to the multifunctional space is divided in to two parts. The tall one is used only when canvas need to pass through, meanwhile the short one is used as a regular door for people. It has a mirror attached to it, so when it is opened artists who use washing base can see themselves in the mirror. The base is almost 1m deep, so that it can be used not only by painters but also by artists who are using multifunctional space, as often art involves painting bodies or getting dirty in any kind of way. When the door is closed the washing base is accessible from both sides. From the other side there is a main storage for

canvas. It has a cube shape that creates a storage volume within the workshop volume. It is accessible from the both sides and visually divides spaces, yet in the same time its' transparency gives a continuity between them.

Next space is mainly dedicated to the drawing and is considered "dry" spaces for 2D work. This space has less natural light as double height ceiling walls does not have windows on them, instead a big mirror is located on it so it reflect light coming from the painting gallery and lights up the area next to it. Also visitors that are in the gallery space can see the workshop from the top just by looking in to the mirror. When it is necessary to hide a mirror (during the classes, drawing from the models or when just some privacy is needed) it is possible to cover the mirror with rolling curtains. There are three levels of them and three different colours, so it is possible to choose between hiding reflection yet keeping the light, or covering then whole mirror with the light reflection. Next to the mirror there are three big circles on the floor that were left from the times when the factory was still in use. In order to emphasises them the floor material is changed here. Circles can be used as a podium for model posing, space where classes are taught or a group work. In the opposite side of the room the circles are repeated, yet here they are within the floor. Those circles are used to provide a lightening from the floor, it will mainly be used by the artists when the tracing paper, vellum or blueprint are used. When the lamps are turned of the area above them is used regularly as the window is walkable. Here space is also illuminated from above with 98% spectrum colour-corrected fluorescent lighting to give a more accurate reading of colour.

Just above the Painting and Drawing workshop there is a painting gallery that allows visitors not only see the art that is presented in the exhibition, but also see the process of creating it. Each gallery space has a window wall that faces workshop. It is possible to enter the gallery from three sides. Two entrances are just above the workshop entrances, the third one is available by using a new 'bridge' that connects fresh-art gallery and painting gallery. In the end of the 'bridge' there is a windows that seems to be framed with



Camera Nr.1
Featuring art:
Andris Eglitis, 'Painting Nr. 32'. 2008
Aija Zariņa, 'Garnder'. 2008
Māris Grosbahs, 'Zīlais cerību sivens'. 2011



Camera Nr.1
Featuring art:
Leonards Laganovskis, 'Calvinkleinovskaya Amerikanskaya Vodka'. 2005



Camera Nr.2
Featuring art:
Bruno Vasīļevskis, 'Skats pa logu'. 1987



Camera Nr.3
Art objects:
Juris Utāns 'Dzeltēnais 55' Chevy'. 1991-1992



Camera Nr.4
Featuring art:
Juris Zvirbulis, 'Ziedi audokls'. 2008



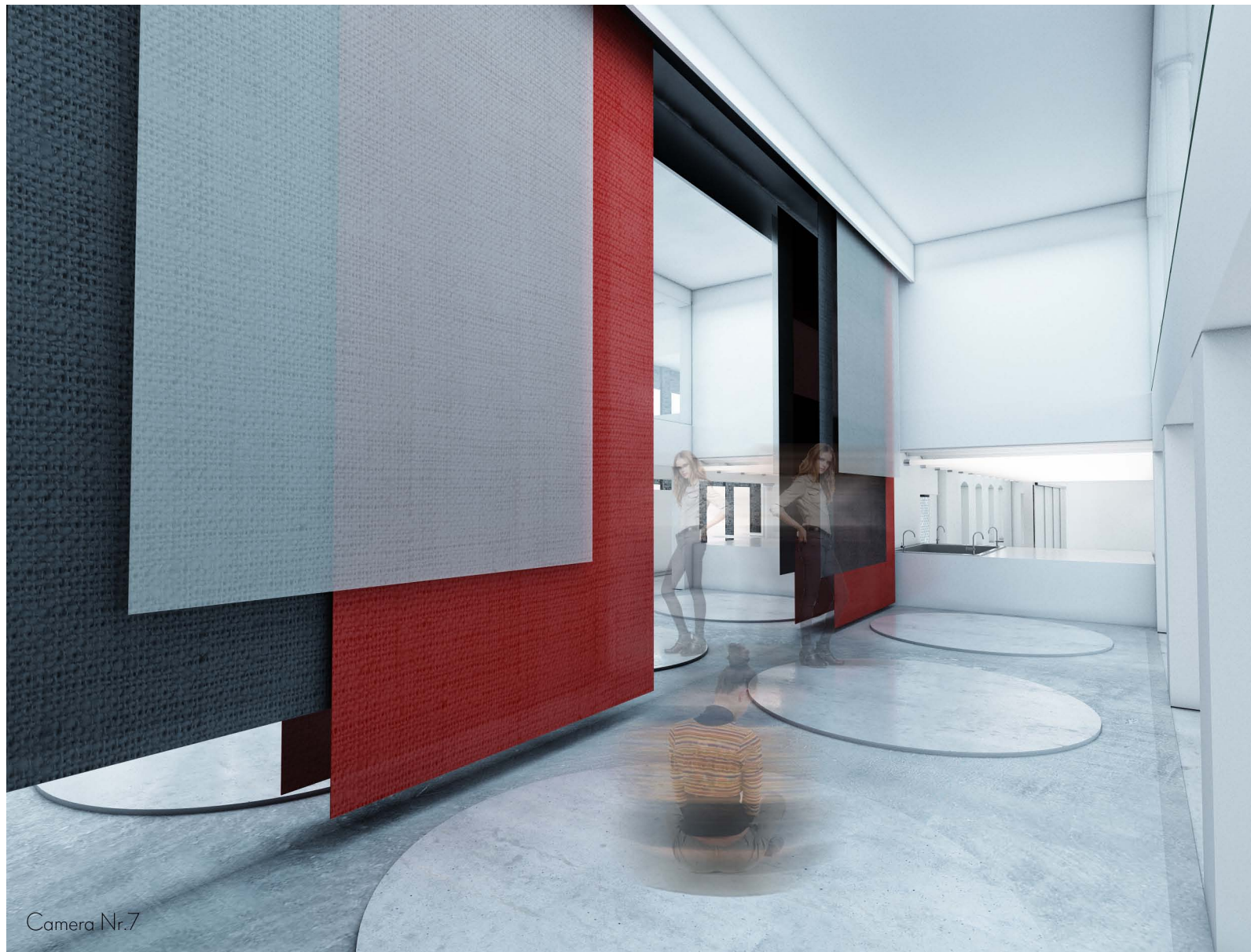
Camera Nr.5
Art objects:
Imants Lancmanis, 'In memoriam'. 2007-2009



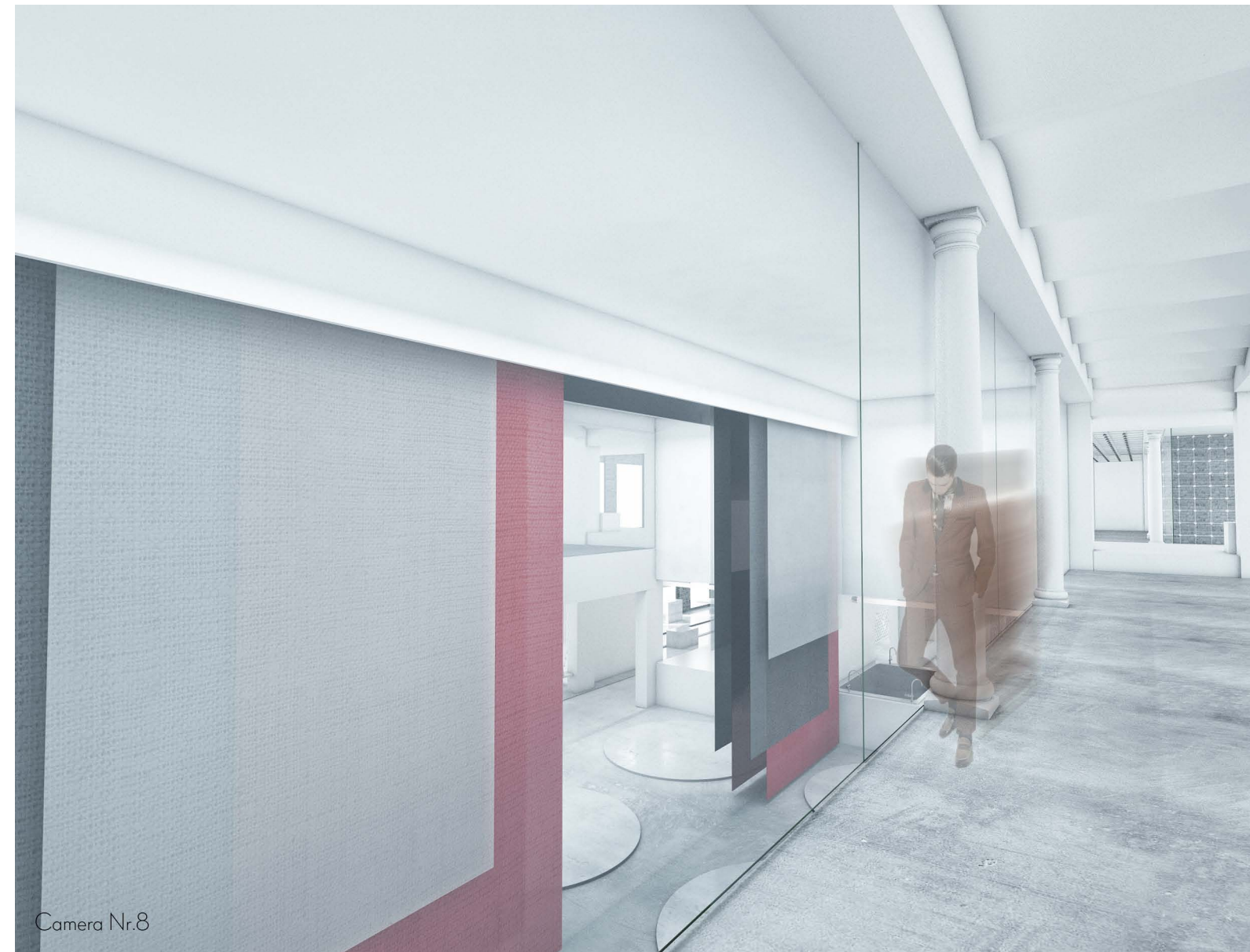
Camera Nr.6



Camera Nr.6



Camera Nr.7



Camera Nr.8



Camera Nr.9

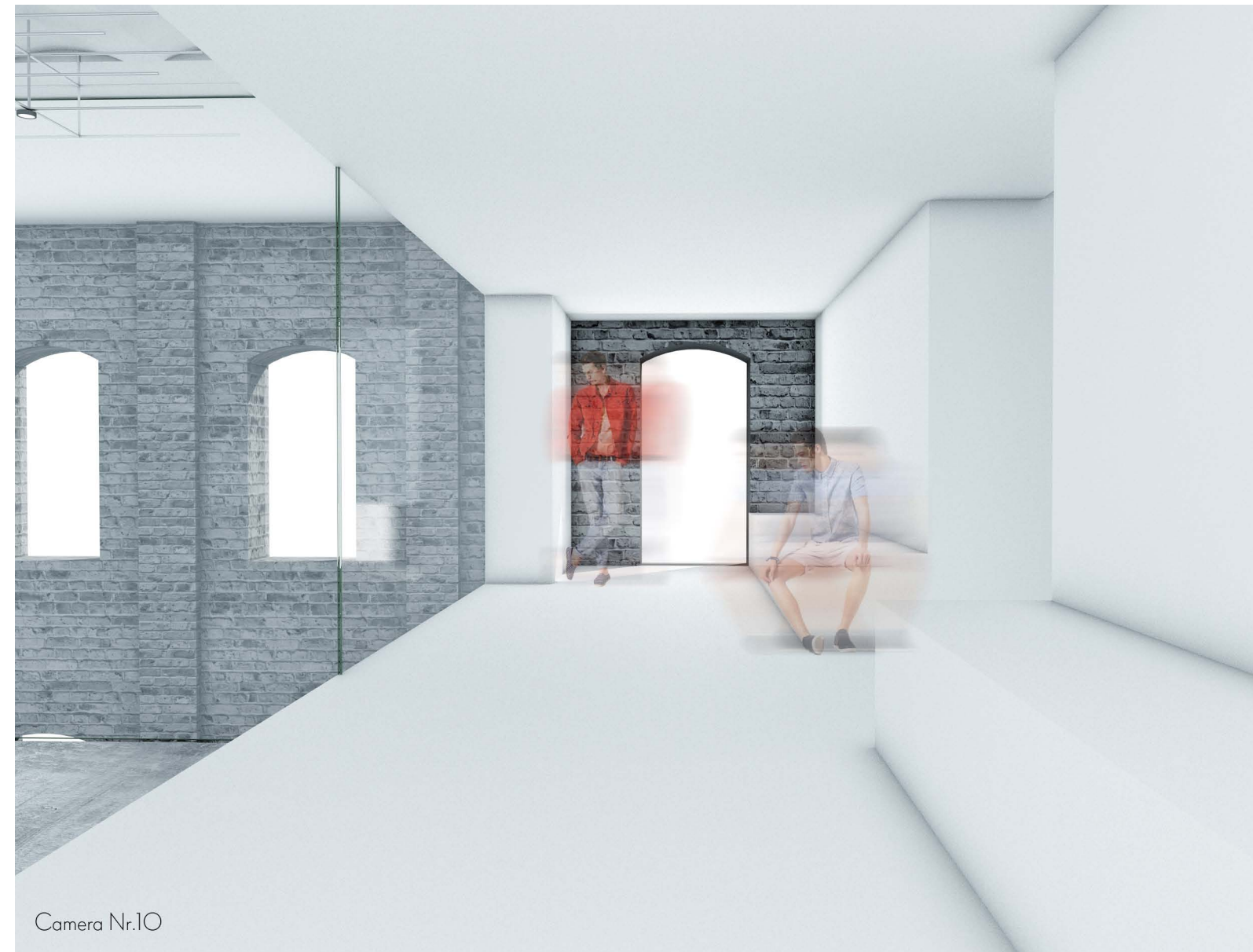
Featuring art:

leva Iltner, 'Bilbao'. 2007

leva Iltner, 'Darling, i fetch a towel for you'. 2010

leva Iltner, 'Sofa in the color if mushrooms'. 2010

leva Iltner, 'Hotel'. 2008

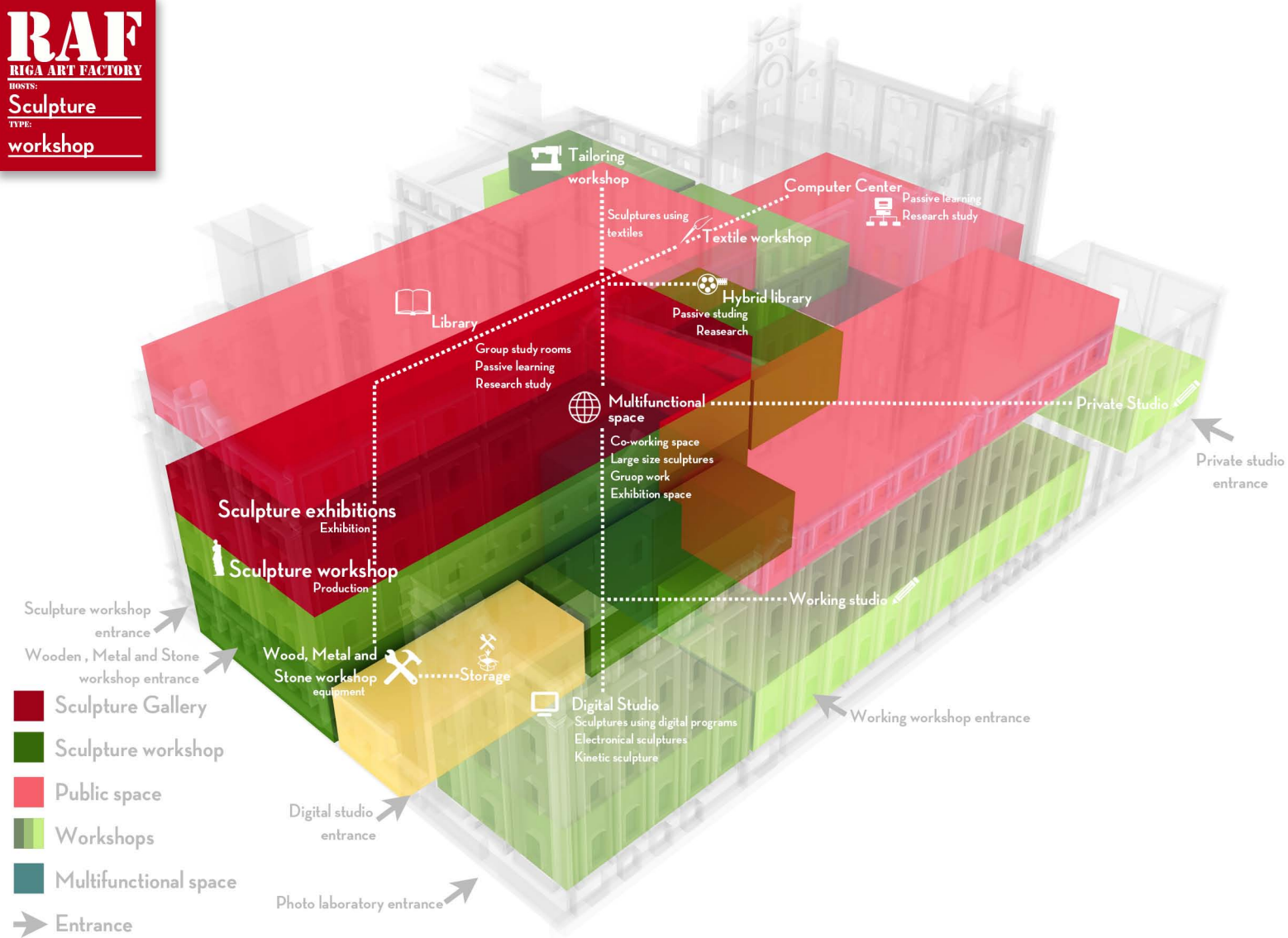


Camera Nr.10



Camera Nr.11

the walls of the 'bridge' that also creates sitting area where people can rest and look in to the workshop making it a great destination point. This new architectural element divides the exhibition area in two galleries. Both of them have a metal tube structure attached to the ceiling, that is made using the same grid as the wall in the painting workshop, but with spot lights in order to provide good lightening during the exhibitions. It is very light and transparent, so the original structure of the ceiling is seen. Paintings are hanged on to 'metal frames' that are attached to the ceiling structure. These system allows configured the space according to the needs, created any kind of exhibition design or make a space interesting where there no picture is hanging.



Sculpture workshop and gallery

Sculpture area includes in itself:

- Wood, Metal and Stone workshop where all the heavy machines are for working with any kind of material.
- Sculpture workshop is hand-made area
- Sculpture gallery where freshly-made sculptures are exhibited

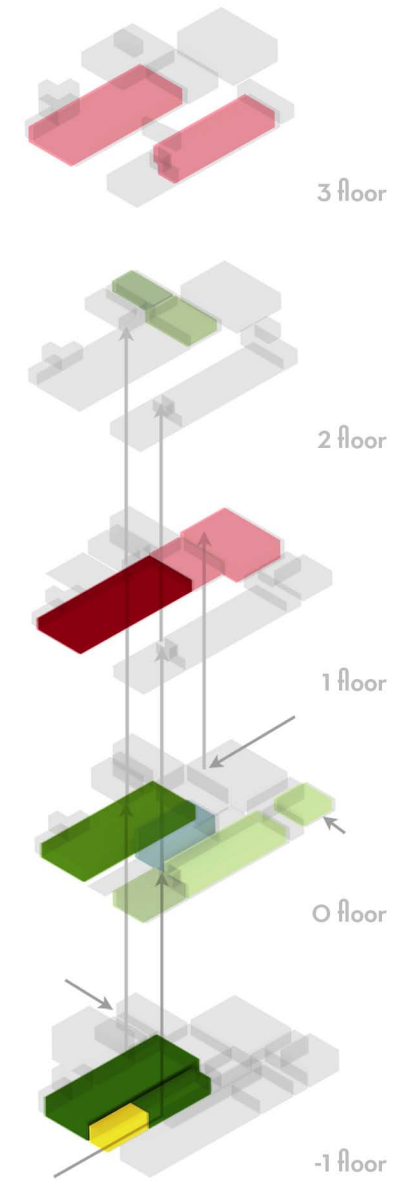
Sculpture workshop and gallery are spread on the Ground and first floor spaces on the south wing of the ex-yeast factory building.

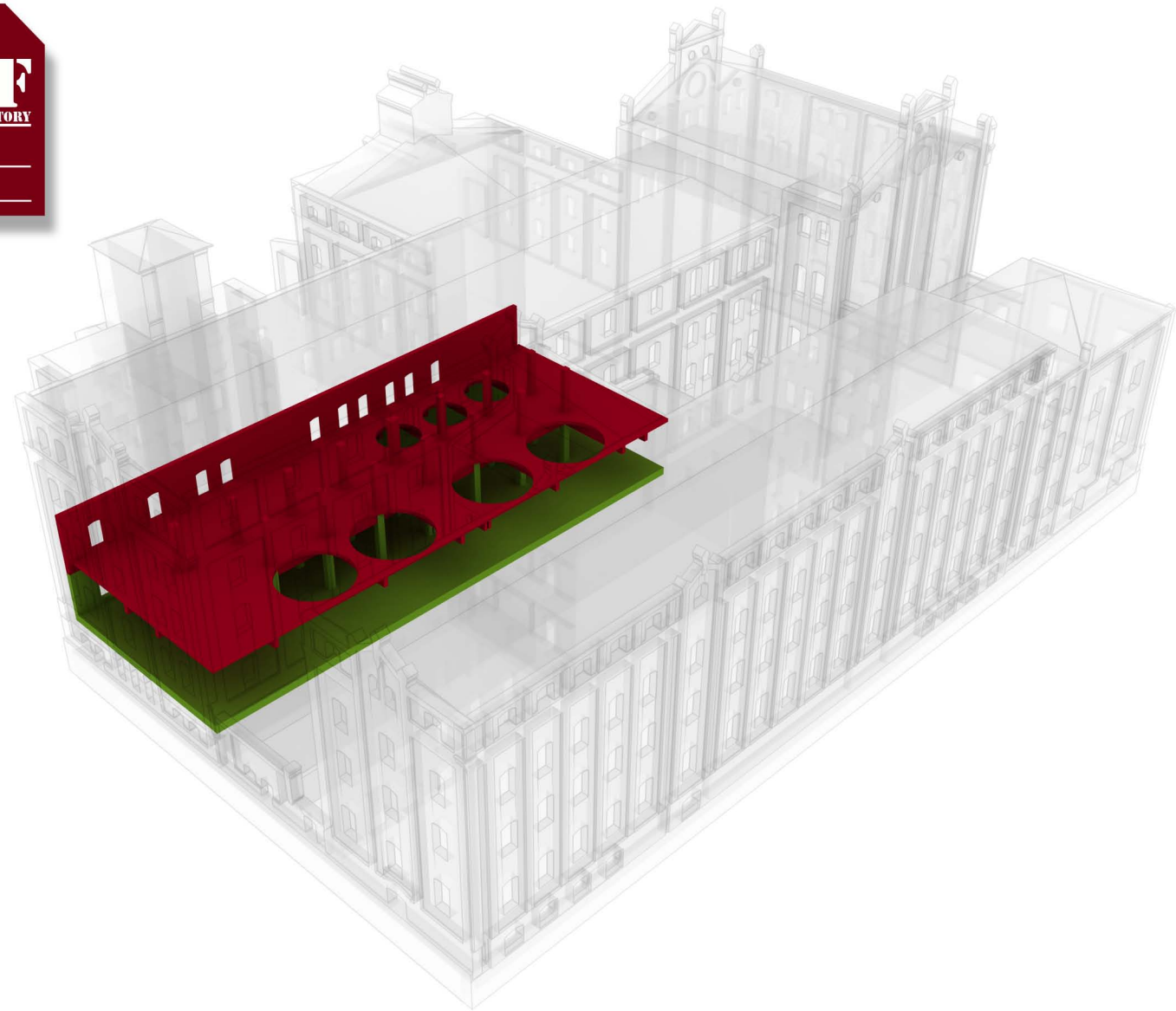
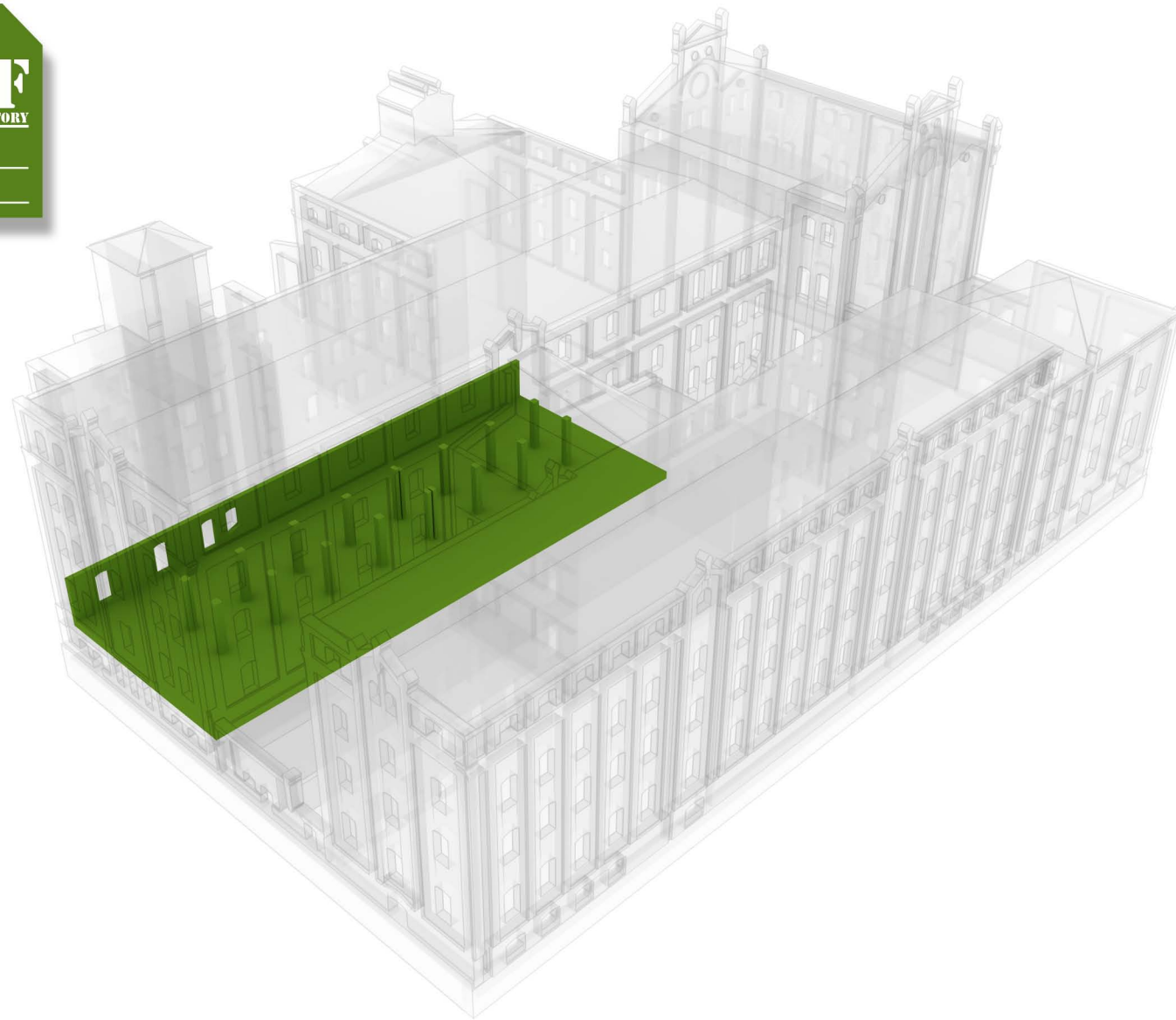
Sculpture workshop is one of the biggest workshops with RAF premises taking approximately 516 square metres area (1430 square metres including Wood, Metal and stone workshop with hitting machine space next to hand-made area). Sculpture gallery is also about 516 square metres and is located right above hand-made area. Gallery has 4 big holes and 3 smaller one where sculpture workshop can be seen.

Connections:

A sculpture workshop is located just above Wood, Metal and Stone workshop and has a direct access to it, here also all the materials to make art are kept. Next to it is located sculpture hand-made area is space with all the heating and drying machines for ceramics, plastic and wax use. Next to the 'heating' space there is a classroom and bathroom with showers in case artist needs to take shower after a long day. Sculpture workshop has a direct access to the multifunctional space and then by crossing it the co-working area can be entered. Digital studio is right next to it, if kinetic sculpture is creation process.

Above the Sculpture gallery there is a library for passive learning and research. On the same level with gallery there is a computer centre and hybrid library for the same use. From gallery visitors can also enter the multifunctional space where they can see artists in process of making art or performing and exhibition it. South wing of the building can be accessed by going on the upper level and taking the 'bridge' to the Painting&Drawing Gallery.







Sculpture workshop area



Sculpture workshop area



Sculptureworkshop area



Sculpture exhibition area



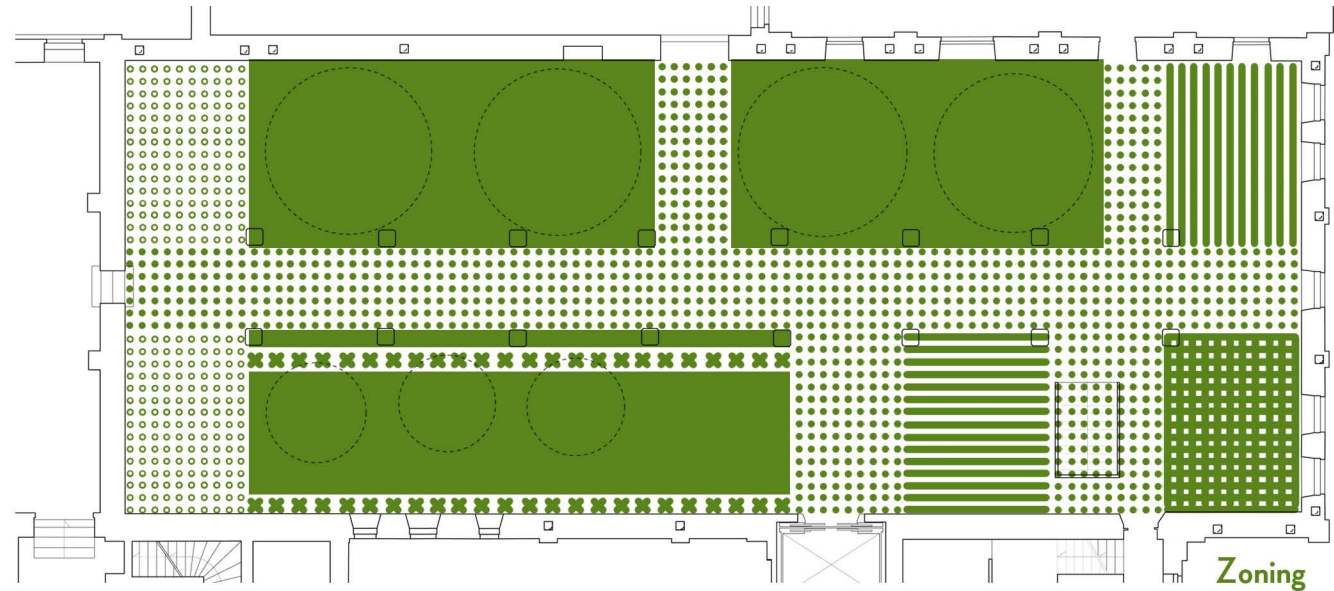
Sculpture workshop area



Drawing workshop area



Sculpture exhibition area



Zoning

Sculpture workshop

Sculpture workshop is divided in too few zones. Biggest part of the sculpture workshop is dedicated to the working process, where any amount of artists can work together of the sculpture of a different size. Within sculpture workshop three small booths are located:

- Ceramics booth
- Waxing booth
- Spaying booth

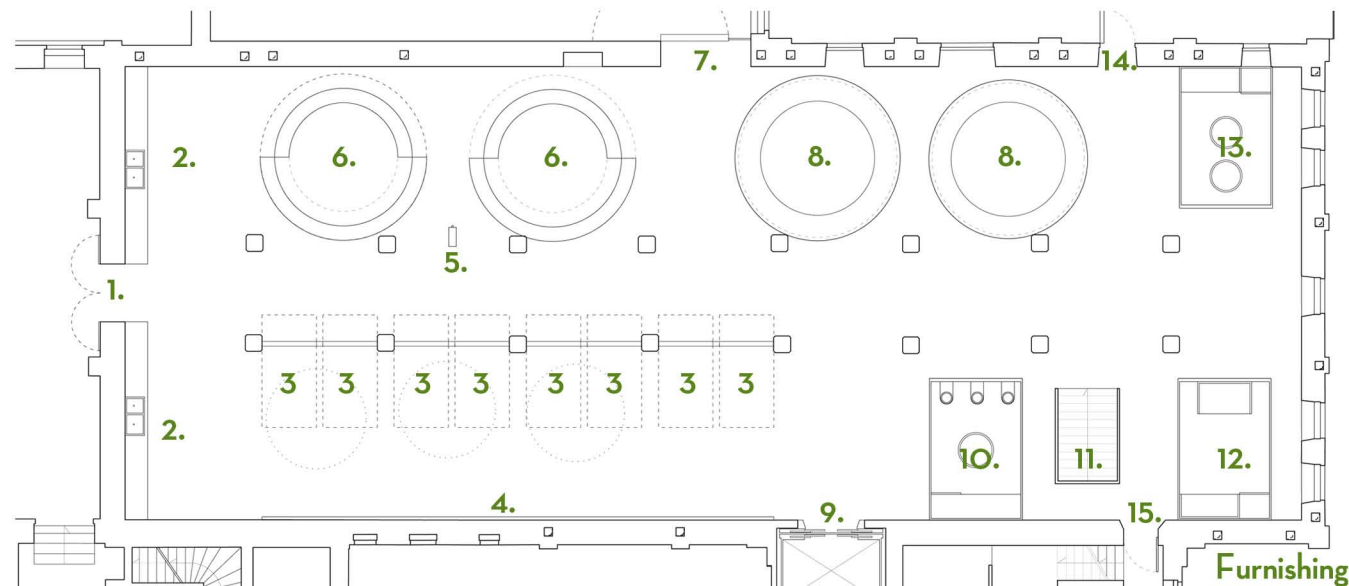
These functions need to be separated from working areas as ceramics area is getting dirty very fast. Spinning wheels and clay are hard to handle. Waxing space need good ventilation and as often the area within is getting heated fast. Spaying area also need a good ventilation since spray paint is often very toxic.

Zoning:

- Working space
- Storage
- Route
- Washing and preparing zone
- Ceramics room
- Waxing room
- Spraying room

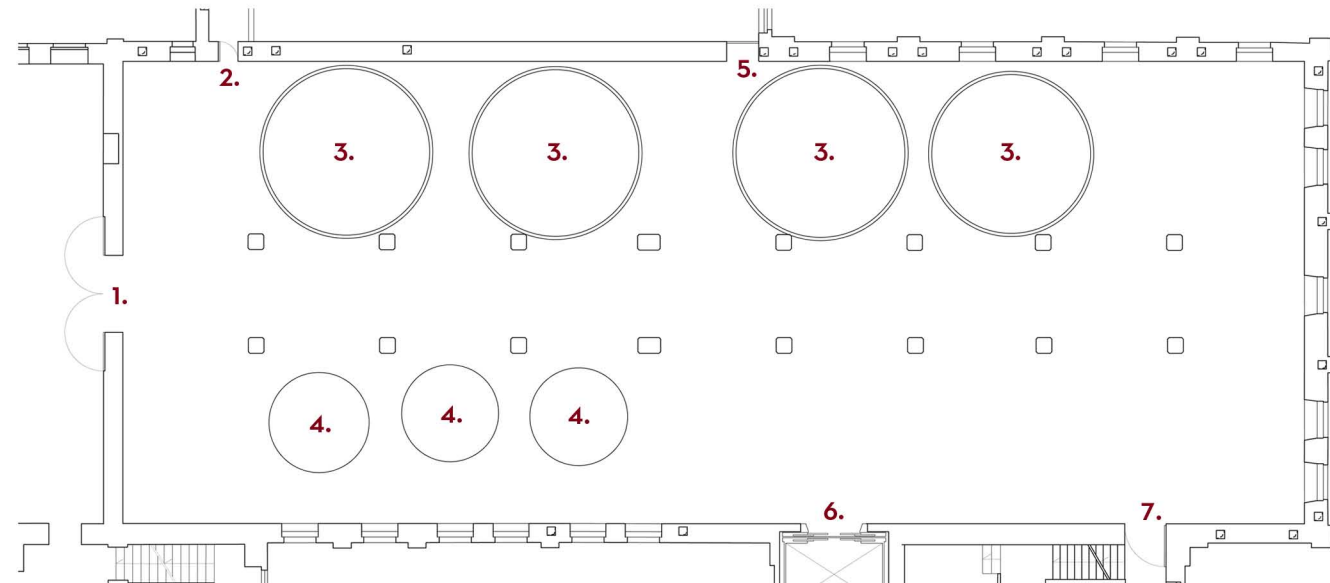
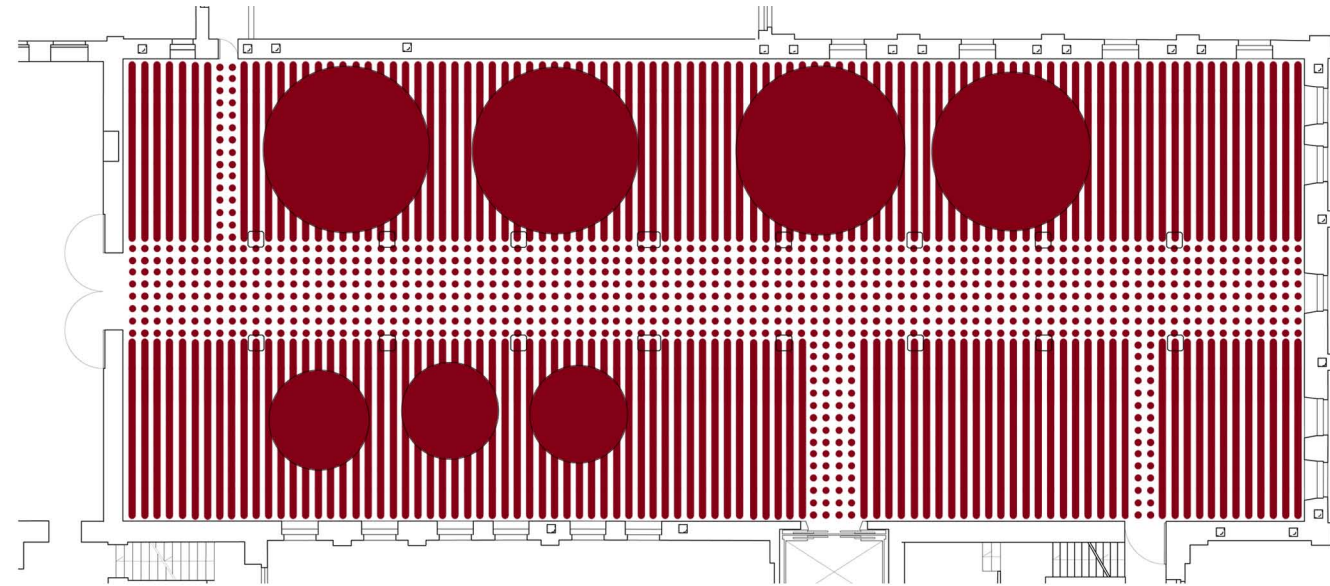
Plan

1. Main entrance
2. Washing base and preparation tables
3. Storage shelves transformed into working tables
4. Storage shelves
5. Video projector
6. Storage space transformed into benches
7. Entrance into the Multifunctional space
8. Private working areas
9. Elevator
10. Ceramics room
11. Stairs into Wood, Metal and Stone workshop
12. Spraying room
13. Waxing room
14. Entrance to the outside space



Sculpture Gallery

Sculpture gallery is an open area where sculpture workshop can be seen and a bit of multifunctional space. Gallery can be access in a four different ways, so the walking route is a challenge, but thanks to the columns located in the centre creating it solves this problem by creating a visual the long corridor across the hole exhibition space dividing it into two parts.



Sculpture workshop and gallery occupies ground and first floor in the south wing. Their area is almost 1045 square meters.

The Sculpture workshop is designed to be very transformable, as it has to provide enough space for single artists who need their privacy space, group of artists working together, learning groups and single professionals. The materials that are used in creating sculptures sometimes are very unpredictable. Form the clay, wood, stone till hair, leaves and bugs. Since it is almost impossible to guess what materials will be used with the space, it has to be very easy to clean and be cleaned.

The sculpture will be located on the ground floor it provides a fast access to the Wood, Stone and Metal workshop, that are highly important in creating the sculpture. These workshops are accessible by using stairs that are within the space or by lift if heavy things need to be transported. All the electrical machines are located in the Wood, Stone and Metal workshop. It has a very good ventilation and isolation system that is why the ground floor sculpture workshop is mainly dedicated to the handmade art. The space is also connected to the sculpture gallery as it has four big circle holes and tree smaller one on the ceiling.

Sculpture workshop area is almost 515 square meters and has only few windows in the end on the space, which means that the good lightening has to be provided. The ceiling has already existed beam structure, integrating lightening into it gives a ceiling rhythm and provides the workshop space with the equally spread natural light.

There are four entrances into the sculpture workshop. One of them can be accessed from the outside, meanwhile all the others are connecting sculpture workshop with other working spaces. By taking stairs down one can enter the Wood, Metal and Stone workshop, making creation of an art process easier and quicker. The other entrance leads to the multifunctional space where artists from different workshops can work together on the same piece of art. The Forth one is connecting the sculpture workshop with the heating and drying space, that will be often used by the artists.

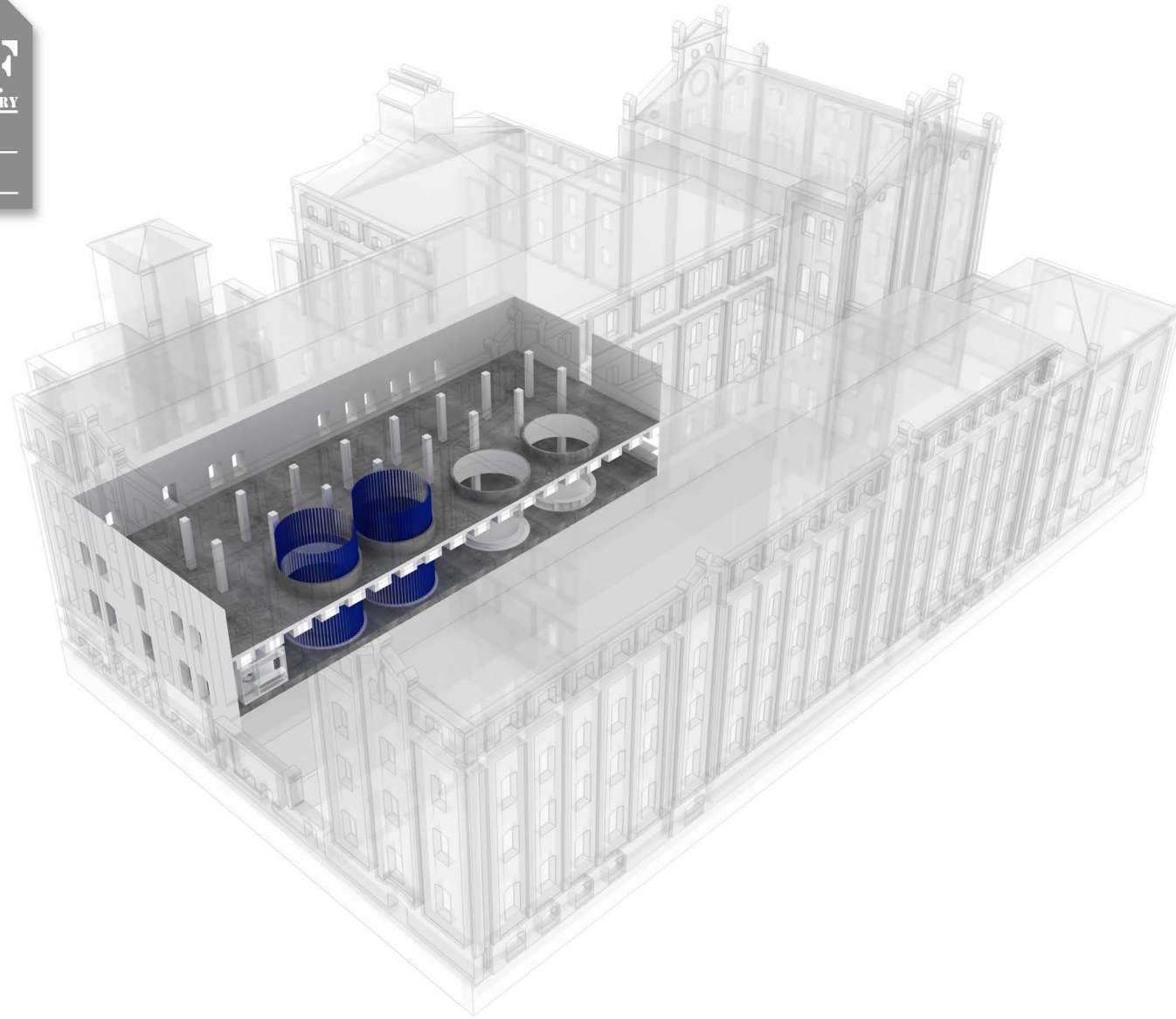
Zonning:

-  Exposition space
-  Walking space
-  View on the workshop

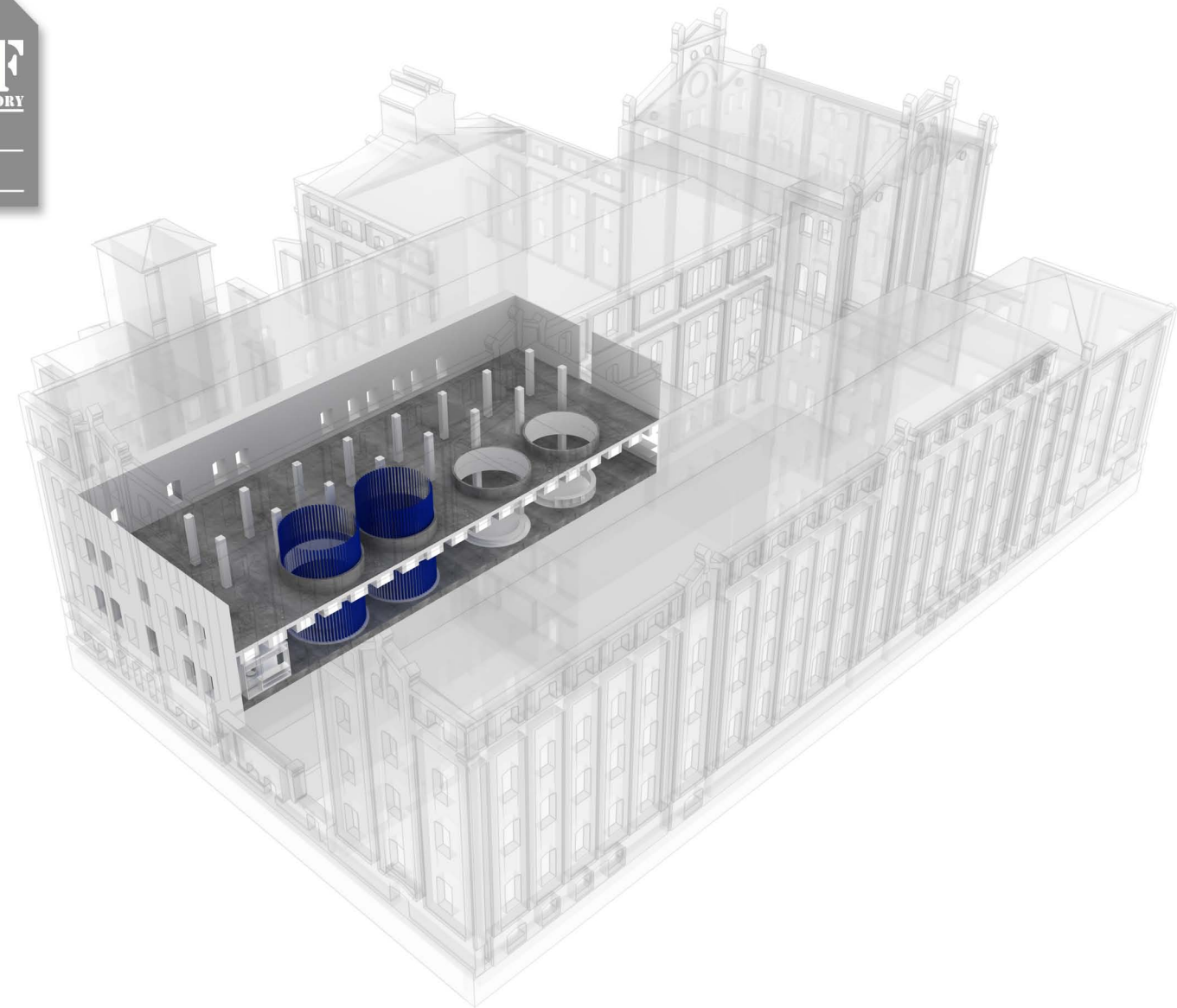
Plan

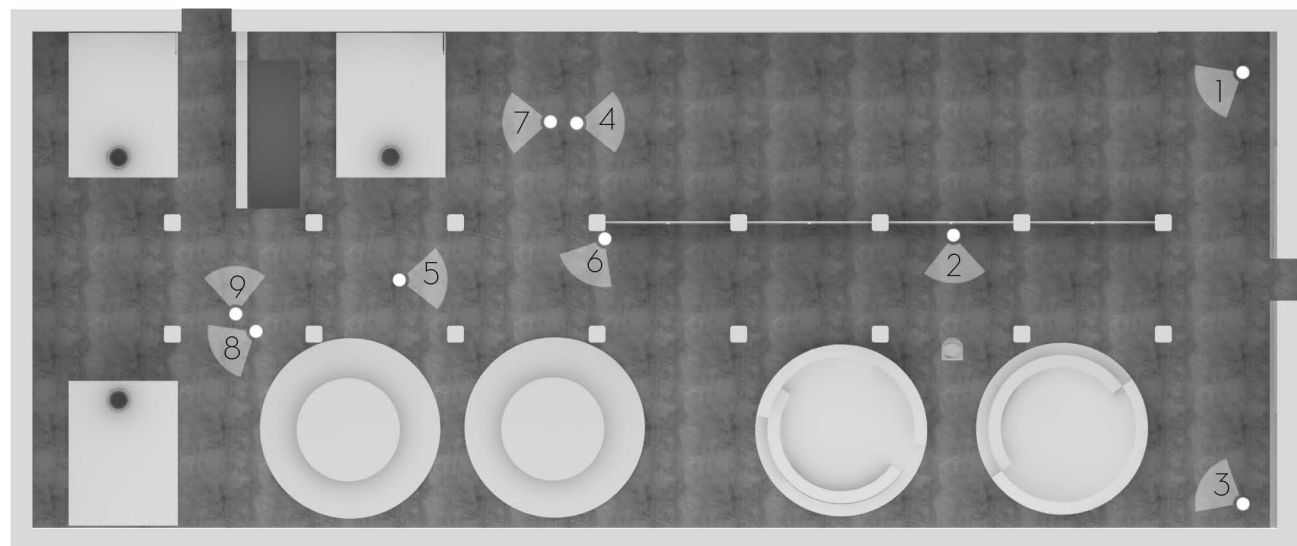
1. Entrance
2. Entrance into the multifunctional space
3. Open areas with a view into the workshop
4. View into the workshop
5. Window into the multifunctional space
6. Elevator
7. Entrance from the stree

RAF
RIGA ART FACTORY
HOSTS:
Sculpture
TYPE:
Gallery



RAF
RIGA ART FACTORY
HOSTS:
Sculpture
TYPE:
Workshop





Sculpture workshop



Sculpture gallery

Space next to the door that opened into the heat and drying space is mainly dedicated to the hand-making technique. This area is divided in to two parts the column corridor in the middle of the workshop. Both sides has preparing area, that includes storage cabinets, washing base, weight and everything else that artists might need to prepare material that they want to work with. One of the hand-made areas has two rotating circles with benches on them. Both of the benched are occupying part of the rotating circle. So by moving them created shapes can respond to the different need of artists. By moving both of the benches next to each other – sitting places are created, if benches are facing the white wall where projection of a video can be – a perfect classroom space is created. Lecture, seminars or classes can happen here. By moving benches in the way closing the 'circle' space for the work is created. They are big enough (5,2m long) to provide a working space from one till 4 artists. On the ceiling there are two big holes in that are repeating the shape of circle benches where curious viewers can see the sculpture making process or follow the lecture or classroom that is happening there.

On the other side of the hand-making zone a storage wall is located. Storage wall is made of long beans with the small distance between them, where artists creating their piece of art on the small desk can locate it to dry by putting the desk between beans. This unusual way of the storage system not only allows to keep pieces of art safe, but also gives an opportunity to exhibit unfinished piece of art allowing viewers to appreciate the art making process itself.

From the other side on this area the 'wall' between columns is located. This has the same storage system as the wall across, but has a different function as well. By rotating those panels between the columns, big working tables are created. This gives an opportunity to host more than 50 artists working on their pieces of art, or provide a space for 8 groups of artists. But just by rotating panels on parallel to the columns a big open area is created, where artist can make sculpture almost 30 metres long. On the ceiling there are three holes from where visitors can see these areas.

The other area is also a working space yet more quite one. Again by repeat-

ing he circle shape holes on the ceiling, two working areas are created. This area is more private because of the curtains on the ceiling that allows covering area. This does not mean that nobody can see you as for that a private studio or multifunctional space need to be rent, it just allows to hide from the movement around you. Curtains can be easily displaced and washed.

Other important areas within this space are: Ceramics, Waxing and Spraying zones. Ceramics area spreads over the XX square metres it is protected with walls and plastic curtains as it gets dirty very quickly also creating a volume with the volume effect. There are 3 small and 1 bigger electric wheels, all of them are equipped with a splash pan to catch all water and clay slip. Splash pans are easily removed for cleaning purposes. This space has a good lightening and air-conditioning/ventilation system. On the right side of the space there is a wall storage where created item can dry, it is protected with a moving panel, where often noted and rules for the artists will be posted.

Same two booths are located in the end of the workshop, here spraying and waxing areas are. Booths are built using the same principle as ceramics booth. Good lightening and air-conditioning is the priority here. Spraying room has a smaller storage space as one third on the wall will be used as easy-access to the roof making it easy to let the fresh-air into the spraying booth easy.

Sculpture Gallery is opened air-feel spaces where freshly made sculptures are exhibited and also sculpture making process can be seen. This space has 4 big circle shapes halls on the floor and 3 smaller ones where sculpture workshop can be seen. 4 bigger hols are surrounded with concrete fence in order to avoid accidents, meanwhile 3 smaller ones are covered with walking glass.

This space also has access to the multifunctional space. Visitors can often there and see the exhibition inside or art-making process. In case when the door is closed, there is a where curious visitors can see the space without disturbing artists who are working inside. The window is 80cm wide exactly as the old stair in the multifunctional space capturing it's beauty.



Camera Nr.1
Featuring art:
Olga Šilova, 'Danaja'. 2008



Camera Nr.1
Featuring art:
Olga Šilova, 'Samulsums'. 2008
Olga Šilova, 'Sapņotāja'. 2008



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Camera Nr.3
Featuring art:
Zigmunds Bielis, 'Balance'. 2007
Oskars Poikāns, 'Maska'. 2006



Camera Nr.4
Featuring art:
Armands Zelčs, 'Uzgrieznis'. 2009
Olga Šilova, 'Āzītis'. 2008



Camera Nr.5



Camera Nr.6



Camera Nr.7
Featuring art:
Dainis Pundurs, 'Devon', 2010



Camera Nr.8



Camera Nr.9



Camera Nr.10

Featuring art:

Oskars Poikāns, 'Dzelzs ledijas'. 2007

Armands Zelčs, 'Destination'. 2008



232



233



Camera Nr.13
Featuring art:
Armands Zelčs, 'Maria's Way', 2008



Camera Nr.14



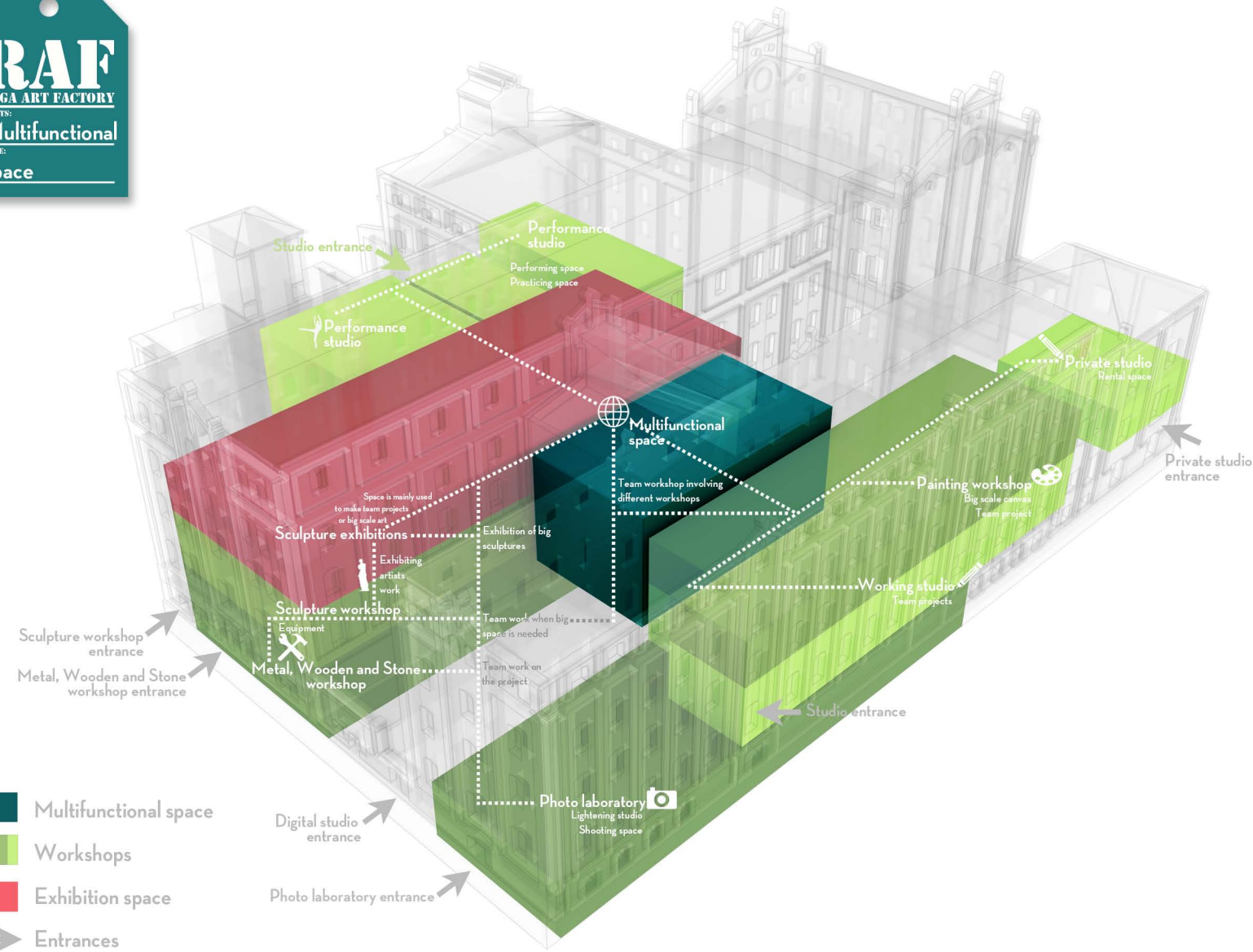
Camera Nr.15



Camera Nr.16

Featuring art:

Laura Prikule, Eva Vēvere, 'Poētiskais Robotism'. 2011



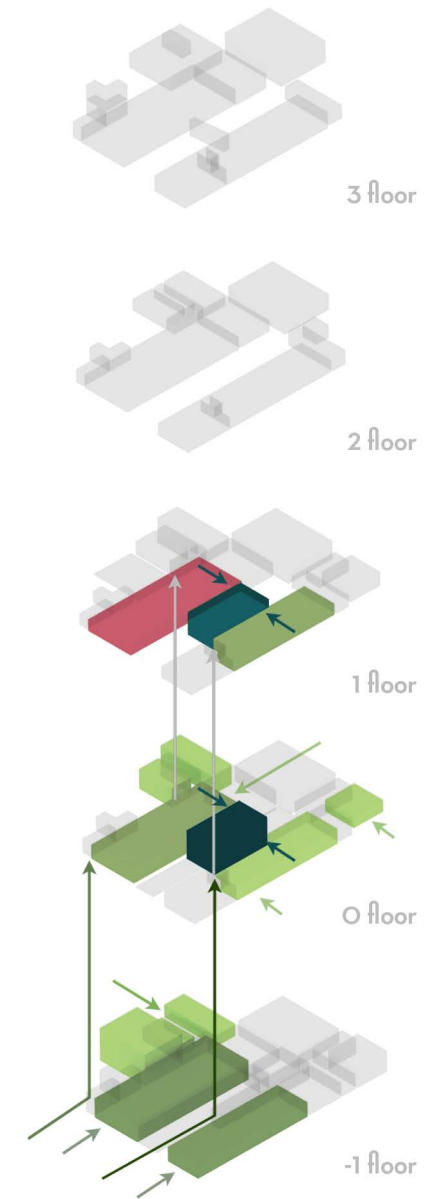
Multifunctional space

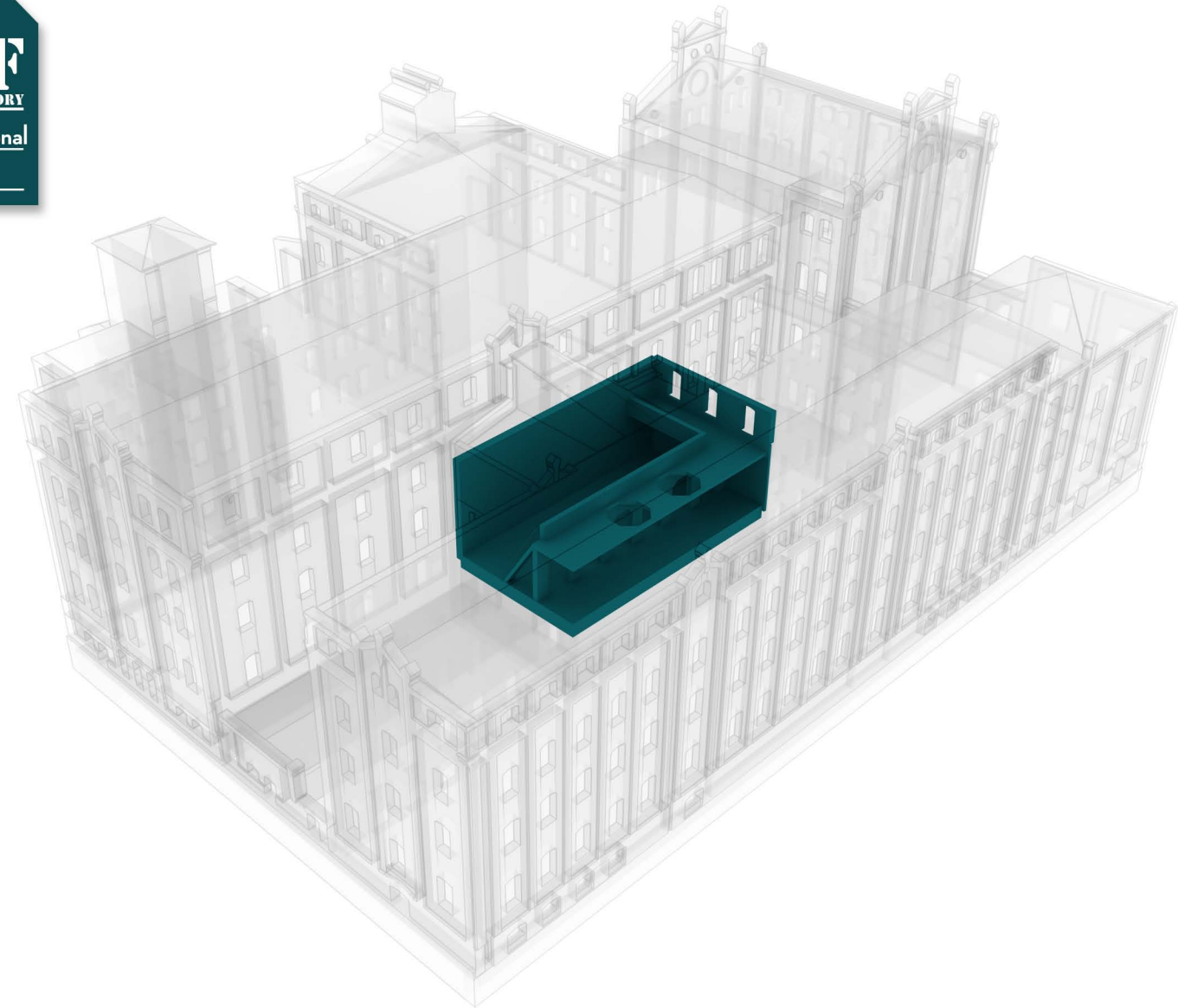
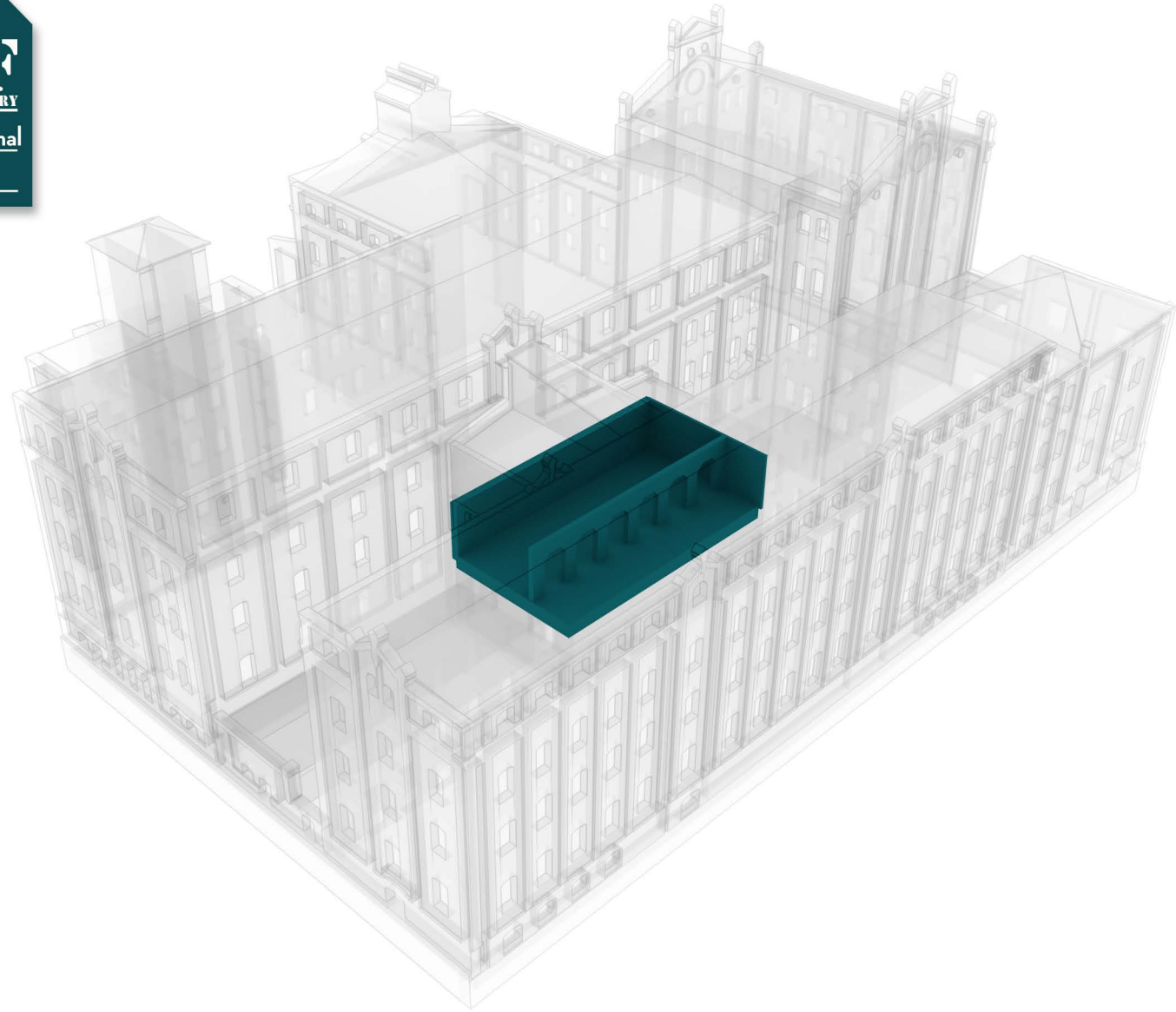
Space

This space is located in the centre of the building and occupies ground and 1st floor areas. Multifunctional space is about 200 square metres. First level is about 160 square metres, yet 2nd one is only 40 square metres because it is a basically balcony around the space. Those two floors are connected with an antique stairs that is almost as old as an ex-factory building itself. There are windows only on the two sides of the space so the lightening is very poorly here.

Connections

Multifunctional space can be used by every single artist who has a RAF Membership. This area needs to be very transformable and flexible since here will be happening a lot of different activities, from photo and video shooting, from large size sculpture and painting creating, till art performance and exhibitions. That is why this space is connected to 3 main workshops and one gallery space. Sculpture, painting and drawing and co-working studios have doors that lead them directly into the multifunctional space. Artists who work in the different workshops need access to previously mentioned studios in order to enter the space.







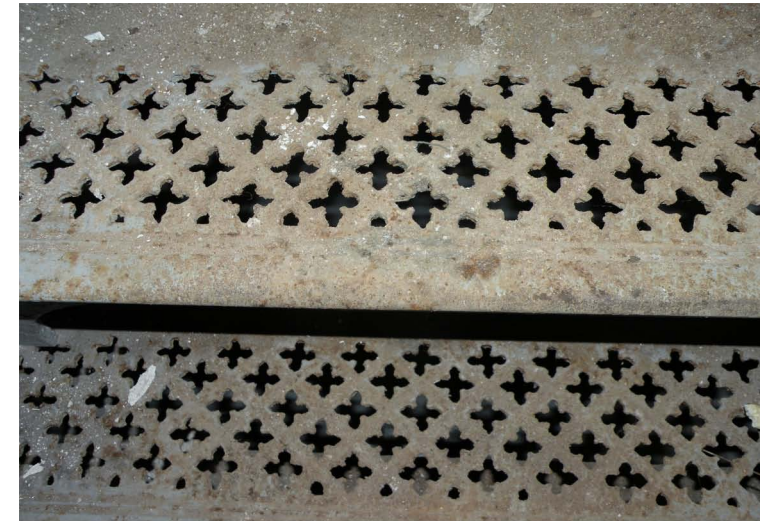
Multifunctional's area lower floor



Multifunctional's space lower area



Multifunctional's space upper area



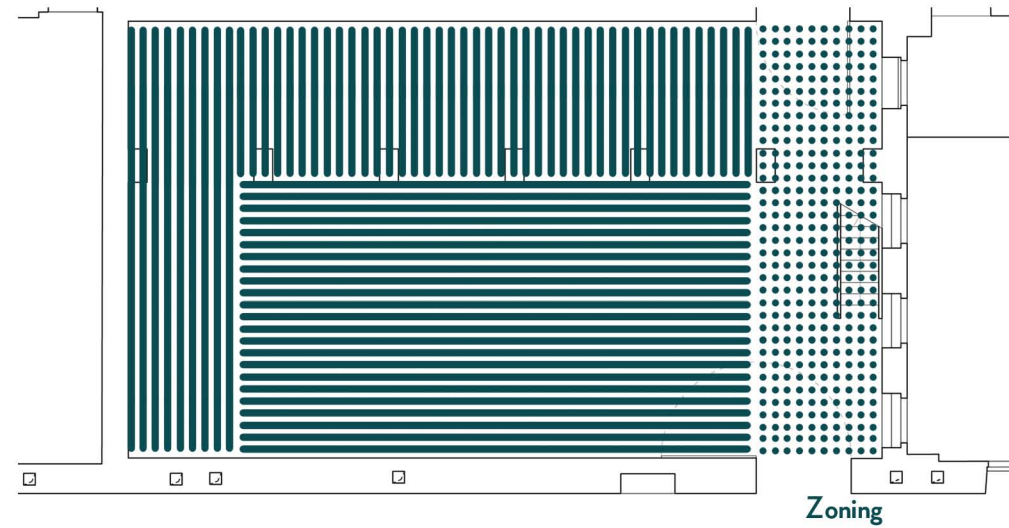
Multifunctional's are stai detail






Multifunctional space's lower floor

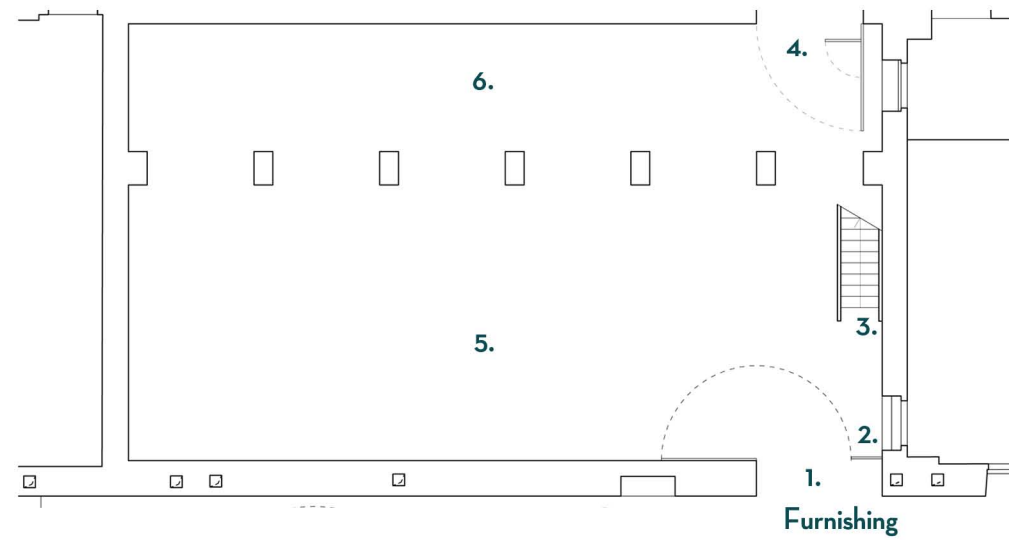


Multifunctional's area lower floore



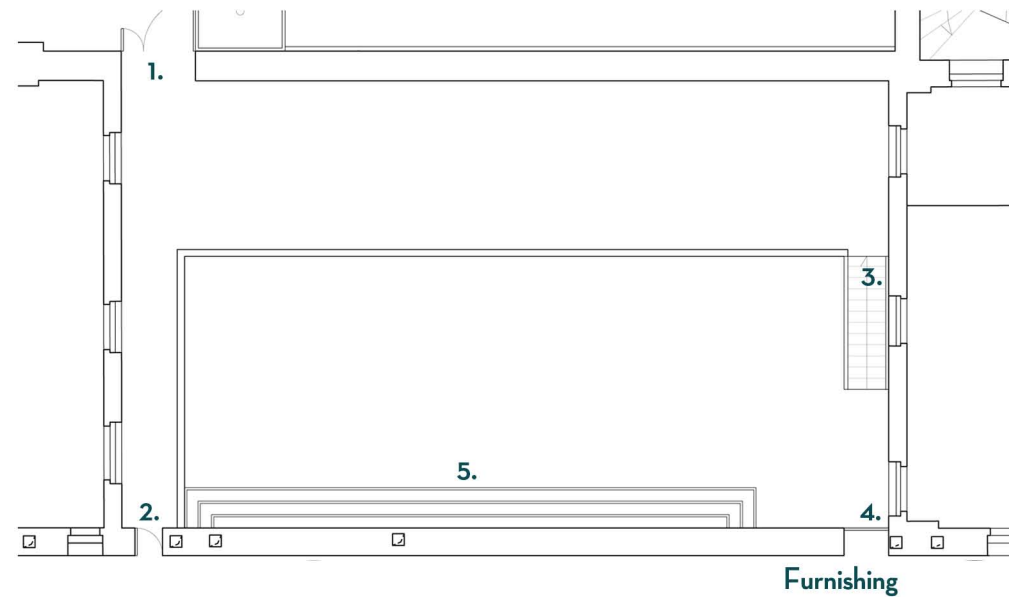
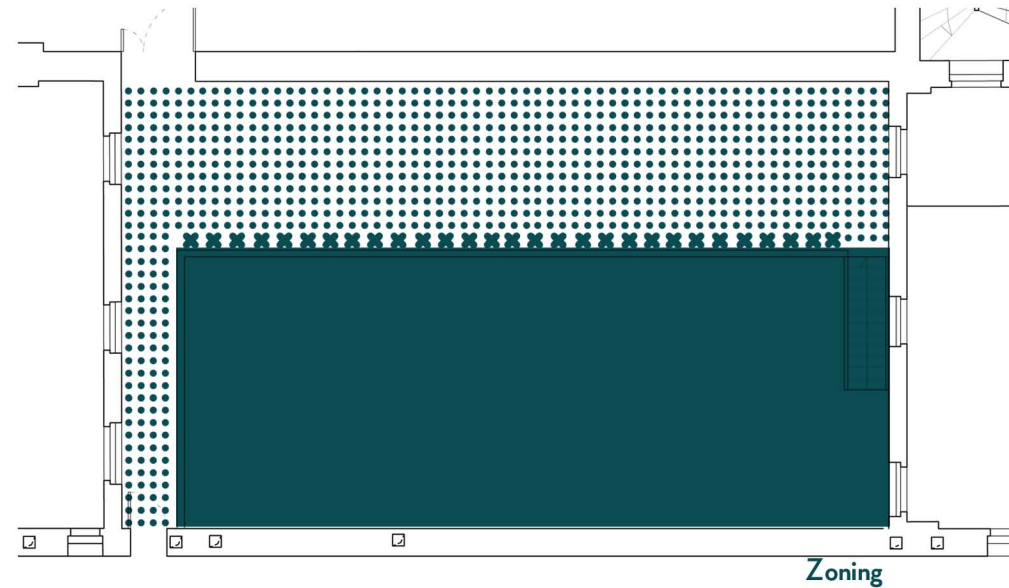
Zoning:

-  Performance area
-  'Back stage'
-  Route



Plan

1. Entrance to the sculpture workshop
2. Window to the sculpture workshop
3. Stair to the upper floor
4. Entrance to the working studio
5. Performance area
6. 'Backstage'



Multifunctional space is a double high ceiling place that is located in the center of the Riga's Art Factory and connects three different types of workshops and one exhibition space, but is used almost by every single workshop as it is a space where all artists can work together creating new pieces of art. It serves as shooting studio for digital art, lightening space for photography, stage for performance studio, working and exhibition space for all the other workshops. The space needs to be easy transformable and satisfy all the requirement and need of the artists that are working in it.

The double high ceiling wall in this area is the most important element here. It has three different types of rolling curtains hidden in the ceiling. First level is a chroma key green screen which is XXm wide and XX meters high used mainly by digital artists. It is covering the floor and the whole wall. The biggest challenge when setting up a greenscreen is even lighting and the avoidance of shadow, because it is best to have as narrow a colour range as possible being replaced. The truss structure on the ceiling with projectors across the double walls provides equal lightening of the greenscreen. Second rolling curtain is divided in to two parts, one of them is black the other one is white; they can be used separately or together. It perfectly fits the photo shooting requirements. The 3rd level is a variety of the colourful rolling curtains that gives a background during the art performance. The double ceiling wall has a window in the whole height and is 80cm wide exactly as the old that the window is facing. These stairs are almost 150 years old, they are made of metal and has a beautiful pattern on the stairs. It is decided to keep and restore them in order to remind the history of the factory building. The window gives a sneak peak on what is happening in the space from the sculpture workshop and gallery. Next to the window there is a door that leads to the sculpture workshop. This door is hold by the big metallic rail attached to the double ceiling wall. It can be rotated in 180 degrees and moved on the other side of the room hiding it under the visitors balcony. The metal rail is also serves as a support panel for any kind of attachment to it (It is possible to attach truss between the balcony and metal rail in order to

Zoning:

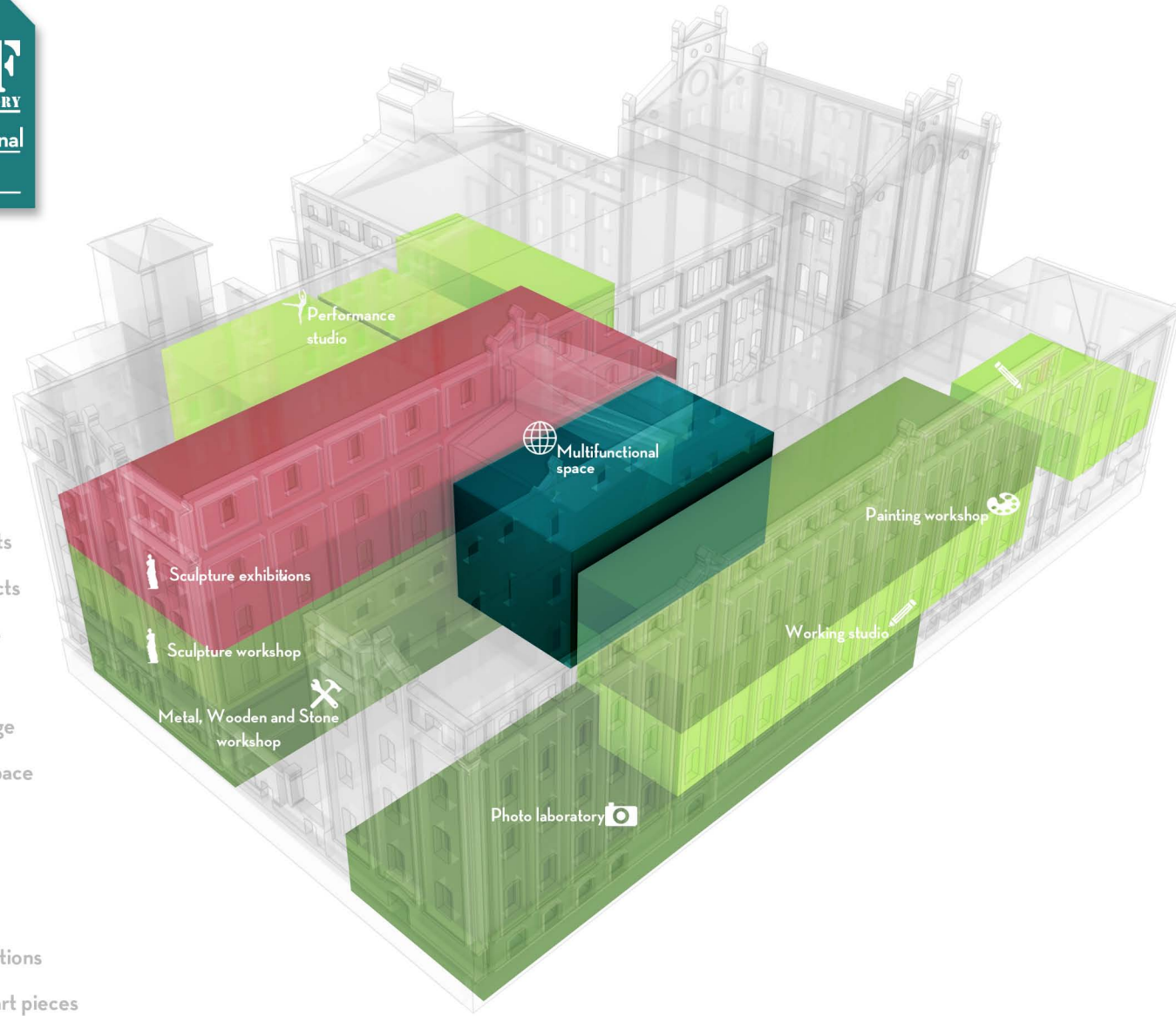
- View on the performance area
- Viewing area
- Route

Plan

1. Entrance to the Painting and Drawing wrkshop
2. Entrance to the sculpture exhibition
3. Stairs on the lower floor of multifunctional space
4. Window to the Sculpture exhibition
5. Scrolling curtains



- Team projects
- Group projects
- Performance
- Happenings
- Shooting stage
- Lightening space
- Seminars
- Workshops
- Classroom
- Video projections
- Large-scale art pieces



create a supporting mash for the art pieces if it is necessary).

The space is also used as a stage for the performance art which visitors can view from the balcony that they enter from the sculpture gallery. The balcony is used also by painting and drawing workshop artists. The space above the balcony is used as behind the scenes, where all the electrical, sound, lightening equipment will be hidden. Here is also located the door to the working studio, that will be used by the digital artists as well. That is why it has double opening. The door is a big moving panel XXm by XXm and has a smaller door within it. When it is used only by people, it is easier to open a small door, yet when the lightening and digital equipment need to be brought in the studio the big door can me open 90 degrees.

This space will always be busy as it allows many artists from different areas work together on the same piece of art. It is the main stage where visitors are allowed, the biggest double ceiling exhibition space. This space will definitely will never be quite and empty.

Performance
 "Priests of Implosion" 2004
 Gints Gabrāns



Large size installations
 "Poētiskais Robotisms: Akvatopija" 2009
 Laura Prikule and Eva Vēvere



Shooting stage
 "Fragile Nature" 2009
 Evelina Deičmane, Miks Mitrēvics



Large size paintings
 "Nr. 32" 008
 Andris Eglītis



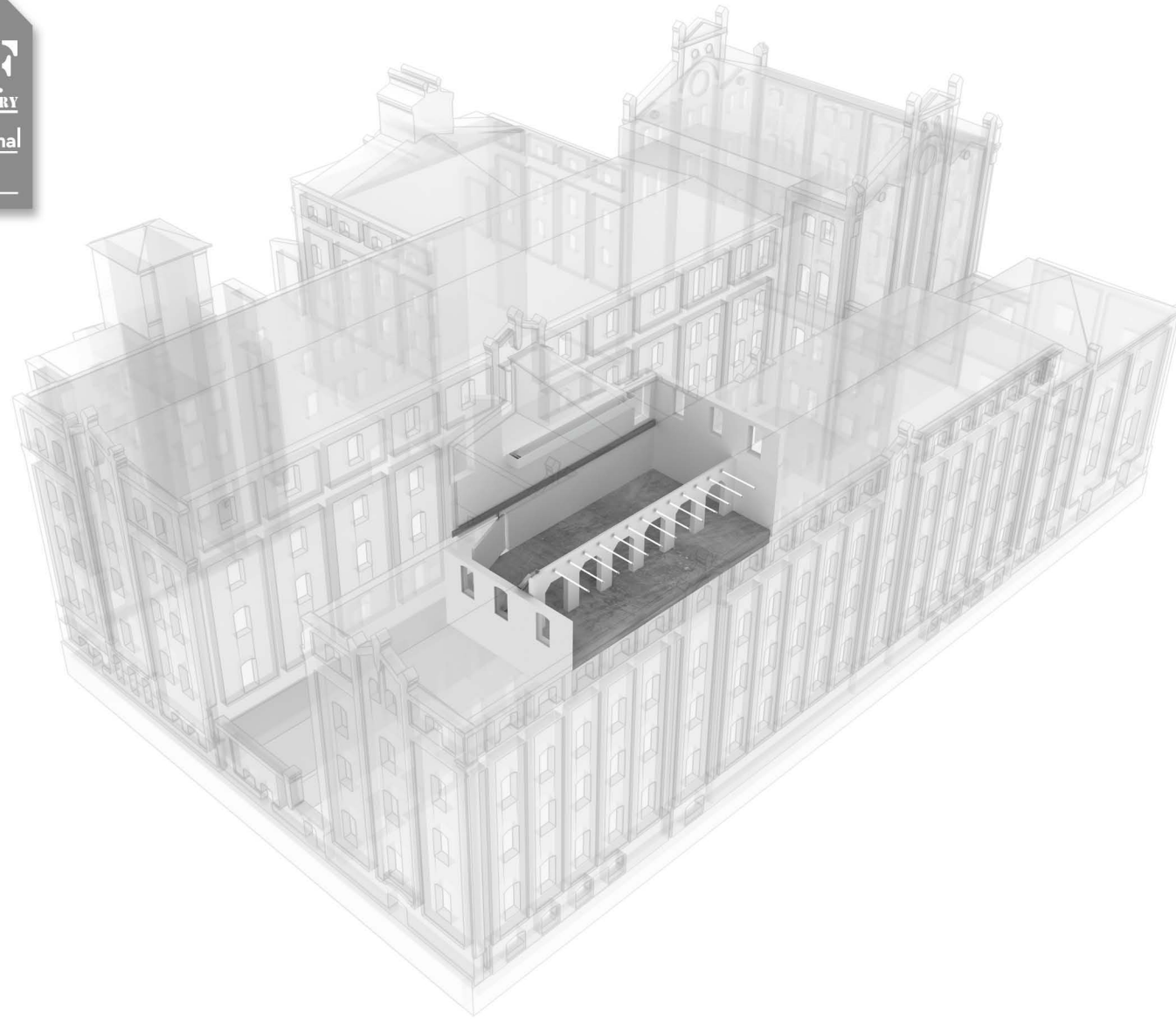
Video projections
 Mārtiņš Ratniks



Large size sculptures
 Armands Zelčs
 "Maria's Way"

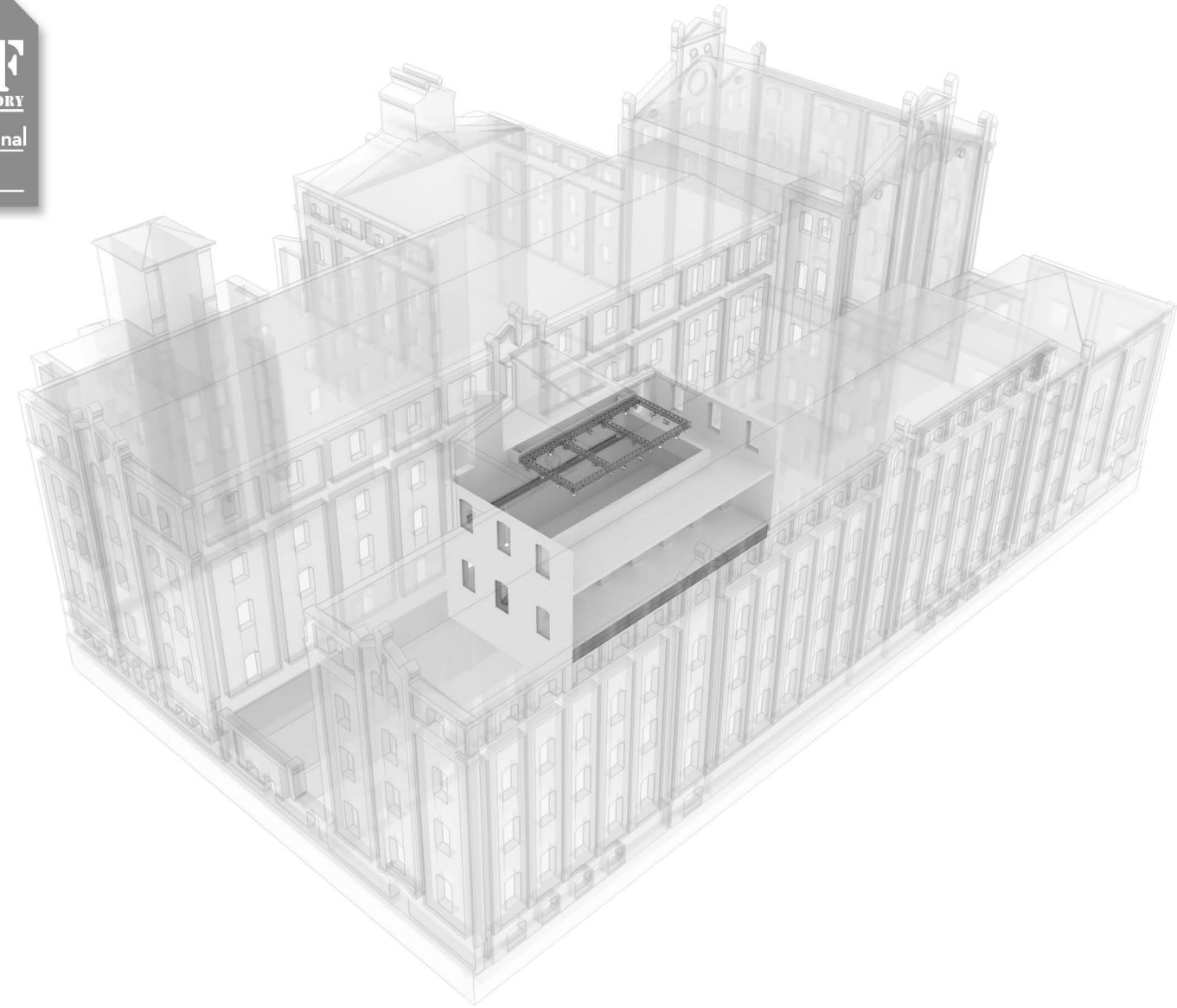


RAF
RIGA ART FACTORY
HOSTS:
Multifunctional
TYPE:
space

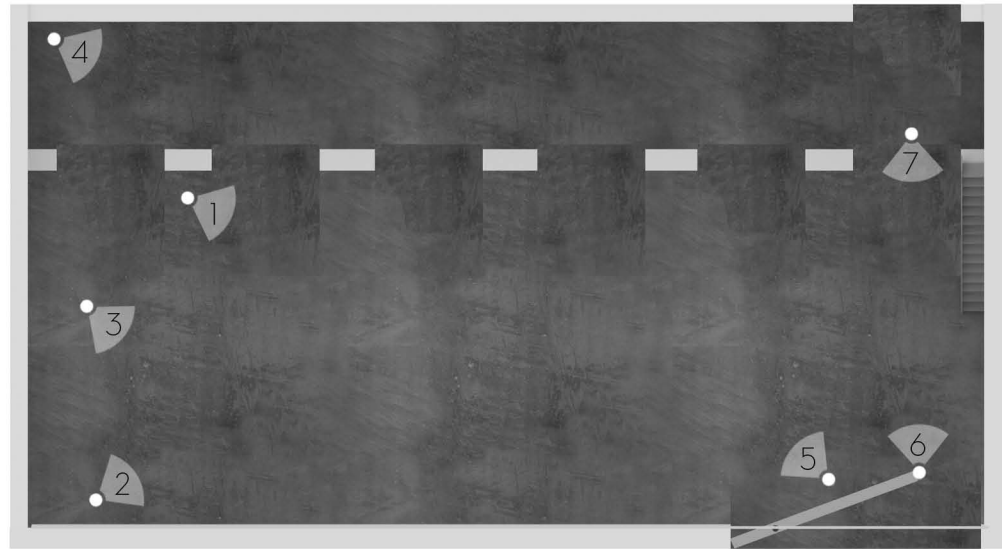


250

RAF
RIGA ART FACTORY
HOSTS:
Multifunctional
TYPE:
space



251



Multifunctional lower level



Multifunctional upper level



Camera Nr.1
Featuring art:
Evelīna Deičmane, 'Melnās pasakas'. 2007



Camera Nr.1
Featuring art:
Ilmārs Blumbergs, 'Prayer for Seeing'. 2005



Camera Nr.1
Featuring art:
Kristīne Kursiņa, fragment of 'Private Detective'. 2008



Camera Nr.2
Featuring art:
Maija Kurševa, 'Trap'. 2010



Camera Nr.3
Featuring art:
Zigmunds Bielis, 'Black-legged mite'. 2008



Camera Nr.4



Camera Nr.5

Featuring art:

Kristīne Lazdāne, 'Apgriezta slōta'. 2010



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Project

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