

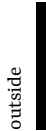
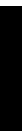
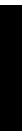
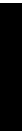
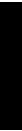
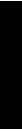
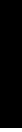
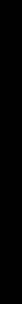


Edited by Peter Lényi

ISBN 978-80-969392-8-2
EAN 9788096939282

		14	hidden defects	30	venues	46	heat	62	fire exit	78	bicycle workshop	94	business cards	110	terrace garden
1	intro	17	ship	33	non-financial support of renovation	49	renovation follows competition	65	association	81	light	97	mess	113	roof garden
2	culture factories	18	circle venue	34	communication of an architectural vision	50	renovation committee	66	industrial and cultural production	82	bars	98	access	114	green roof
3	to love buildings	19	spaces with potential	35	cover first	51	main supplier	67	living museum	83	renting empty space	99	beauty	115	agri-culture
4	location	20	gas holder	36	venue reduction	52	service supply	68	tough times	84	paid by dinner	100	entrance	116	asphalt lot
5	ambitions	21	train station	37	temporary partitions	53	accessibility	69	partial-opening	85	carpenters' guild	101	bicycle stands	117	open area
6	old vs. new	22	studios in wagons	38	separating public from staff	54	the only reconstructed building	70	boxes in open space	86	anniversary party pays construction	102	two façades	118	visibility and safety
7	this is how it usually happens	23	beer crate venue	39	narrow venue	55	gate	71	museum, venue, restaurant	87	carpets from the fair	103	façade gallery	119	developing area
8	the programme follows the building	24	growth	40	industrial gallery	56	lobby	72	tools	88	rain ponchos for free	104	temporary façade	120	fences
9	time to squat	25	re-location	41	grid	57	dressing room	73	crane	89	lending	105	graffiti	121	free field
10	no grants	26	mistakes	42	mobile furniture	58	pathways	74	workshops	90	reusable cups	106	communication with graffiti community	122	art vs. creativity
11	private-public partnership	27	when it will be ready?	43	instant blackbox theatre	59	infographics	75	bakery	91	toilets	107	hole	123	end
12	protected building	28	think tank	44	flat floor	60	contact for moving tenants	76	iranian resistance library	92	directional light	108	pergola	124	credits
13	throwing out ghosts	29	flux	45	telescopic seating	61	photovoltaics	77	bookshop	93	logo	109	courtyard	125	list of participants





big

small

temporary

outside

inside

(re)construction

place

1 | intro

Designing the environment we live in is a never-ending process. It is based on an effort to become better, more vivacious, and to respond to how the society and social needs are developing.

In Trans Europe Halles member cultural centres, design is firmly connected to other cultural activities that take place there. It is not just about results. Its strengths consist chiefly in processes of formation and subsequent use. Architectural design (as well as urban planning) and the art/culture programmes are reciprocally formative. This is the biggest difference when compared to large public institutions.

It is not a question of facades, sculptural volumes and investment amounts. The interesting part lies in the close relationships between varied programmes, activities, employees, artists and their audience. The solutions brought about in the world of cultural centres are often unheard of in other sectors. They result from the creative clash between architects, designers, artist, managers, volunteers, students, technicians, audience and neighbours.

The book is a collection of personal experiences, observations, opinions and positions on cultural centres. It includes examples, stories, schemes, plans and diagrams. The book can be read as an encyclopaedia, guide,

manual or diary. It is dedicated to centres existing and emerging, to architects and non-architects. The research has been focused on revealing and naming architectural stories and solutions, from small and low-cost designs made in one week workshops to long-term processes, examination of the centres' needs, context and problem solving.

I started at the end of 2011. The first centre I visited was Bakelitstudio in Budapest in May, the last one Village Underground in London in December 2013.

I have tried to render what I have seen and heard, in the most authentic form possible. My aim was to act neither as an architect nor critic who would give advice. It was rather to humbly try and collect the moments I considered extraordinary, most often through their authors' testimonies. The presentation of information is restrained, even crude, free of anything superfluous. The vehicle is sometimes a picture, sometimes text. I wanted to interpret the world as I have seen it — without stylization and with a minimum of my own comments — so as not to reduce the range of possible interpretations and applications.

The result comes as 123 stories from 30 centres. Together, they form a mosaic, an information base that I — as an

architect — would like to consider as a starting point for work within the independent culture environment.

I would like to thank everyone who somehow contributed to the process of creating this book: my collaborators, consultants, respondents, the whole Trans Europe Halles network and particularly Stanica Žilina-Záriečie.

Peter Lényi



Peter Lényi received his degree in architecture at Slovak University of Technology. He is leading a studio 20-21 architects, based in Bratislava.

2 | culture factories

Since the founding of Trans Europe Halles (TEH) there has been a strong association with old factory premises. Even today the criteria for membership of TEH states that centres should 'preferably originate from a commercial or industrial heritage'. While it is understandable that young activists and artists might squat or rent these old buildings because they are abandoned or cheap, it is perhaps more difficult to comprehend what attracts them to these spaces other than necessity. Occupying dilapidated, cold and dysfunctional warehouses might seem obvious when you have no other option, but surely a comfortable, new and working building would be much more preferable, given the chance. Why make it a principle?

Perhaps the answer lies in the history of these places. Our industrial heritage is also the history of communities and, by association, the history of grassroots movements. Most of our recent ancestry is rooted in the industrial revolution, in the factories and depots, storehouses and mills of mass manufacturing and distribution. It is in and around these places that people lived out their lives, fought for and built society from: the ground up. This is where our modern cities come from, fashioned from the labour, skill, ingenuity and creativity of the working people. Here the principles of the labour movement were forged

and the ideas of equality, solidarity and international networking were advocated.

Similarly, the social and cultural lives of workers and their families revolved around these hubs of industry with the central human need for individual and communal expression and communication at their heart, forming their own neighbourhoods and adding their own amenities. For almost two centuries these neighbourhoods grew up around industrial buildings and this relationship is ingrained in the DNA of cities and citizens.

As the great manufacturing age ended in Europe in the 1960s and 70s, the buildings of the industrial age emptied. Still, these places seemed to attract new generations who had different ideas for their use. It is no accident that what might be considered the first symbolic transition from the old to new was called The Factory. This, of course, was Andy Warhol's studio founded in 1962 at 231 East 47th Street, Manhattan. If you look at the pictures from that era in NYC, you notice how the architecture reflects most concomitant arts or cultural centres that occupied old industrial buildings: brick walls, iron metalworking, surface pipes, mechanical boxes and lots of support pillars. Warhol was the son of working class parents, suggesting that, to venerate our forefathers, we seek

integrity and even nobility in honest labor.

Throughout Europe from the 1960s onwards, the idea that culture was not just reserved for ruling classes and that everyone had an equal right to a cultural voice was vigorously pursued by a new youth movement. This meant finding places to make the idea manifest, as the establishment was not about to allow 'revolutionaries' into their palaces of culture. The abandoned industrial sites were called back into service, as factories of a different kind: culture factories. New forms of music, dance, performance, visual art and, in fact, any innovation that signified change and freedom, filled these former halls of industry. From counterculturalism to punk, communes to eco-collectives, neighbourhood centres to anarchist squats, this rehabilitation of our industrial heritage continues. With the fall of the Iron Curtain in 1989, a whole new landscape with respect to these old buildings opened up, with many now undergoing similar transformations to their Western counterparts.

Trans Europe Halles has recognised and embraced this trend from its founding; its original members themselves were housed in abandoned covered markets, old factories, and the like. The pioneers of new cultural movements also protected these former industrial sites and advocated for their preservation. This heritage represents the people

who built our society. They don't have monuments to their memory, but these structures, where they built our prosperity and possibility for future generations represent their spirit. There is an allure to these buildings, sometimes a simple and beautiful form like the former creamery now occupied by Mejeriet in Lund, Sweden, or the cathedral-like vastness of Kaapelitehdas (Cable Factory) where they once made the transatlantic communication cables for Nokia, that represents a different kind of history, the unspoken people's history, survived by new generations who continue the struggle for a non-hierarchical culture.

All across Europe you can find these cultural and art centres and these buildings. Go and discover them.

Sandy Fitzgerald

3 | to love buildings

The relationship of the people with the place where they work is always felt from the outside also.

"We were using these buildings before the renovation. We loved them as they were: slightly desolated but with a very special, post-industrial touch to it. There were festivals organised here, theatre and dance performances, film screenings, workshops, conferences and many more. Buildings needed renovation though, because at some point they would have fallen apart.

Before heavy equipment appeared we organised a 'goodbye party' inviting all our friends, partners, audience. It was a very tearful moment. We were walking around, touching bricks, happy that 'new' is coming at the same time hoping that the 'old' is still going to be visible. And as you can see we've succeeded! Renovation was done with a great attention to details."

Agata Etmanowicz



4 | location

Is the culture centre in city or in the countryside?

Is it in the centre or in the suburbs?

Is it a standalone building or a part of a complex?



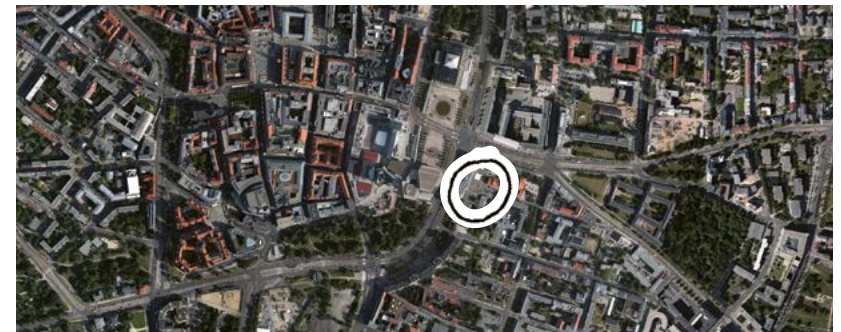
Village Underground, London, 15 000 000 inhabitants (metropolitan area)



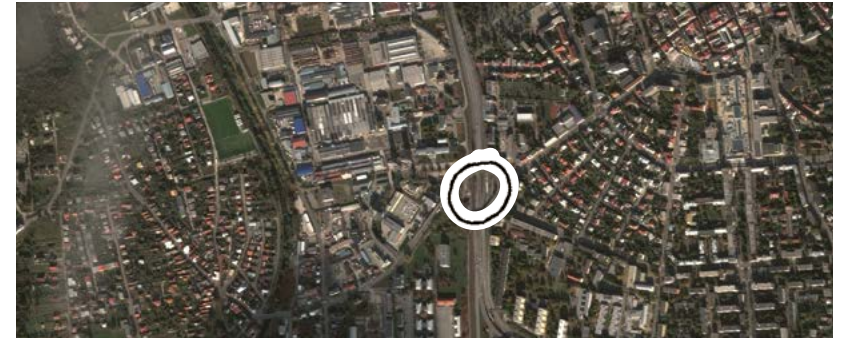
Antic Teatre, Barcelona, 5 300 000 inhabitants (metropolitan area)



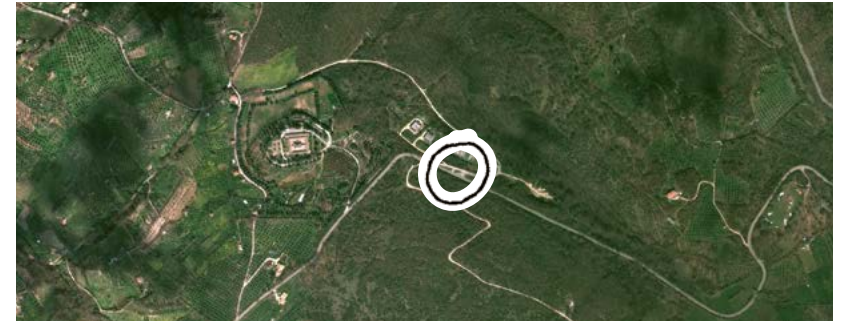
Röda Sten konsthall, Göteborg, 522 000 inhabitants



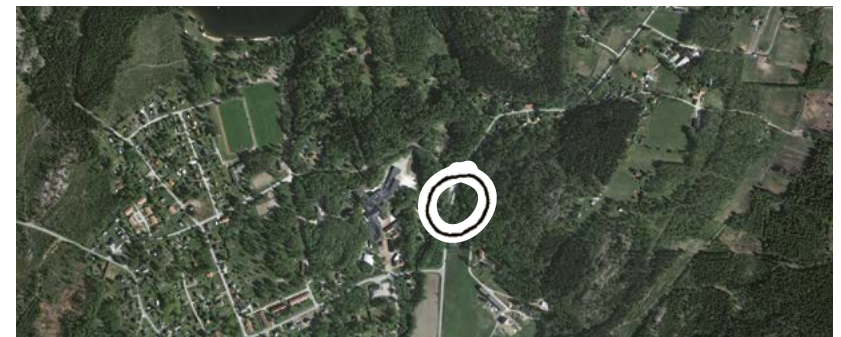
Moritzbastei, Leipzig, 521 000 inhabitants



Stanica Žilina-Záriečie, Žilina, 82 000 inhabitants



OZU, Monteleone Sabino, 1257 inhabitants



Not Quite, Fengersfors, 345 inhabitants

5 | ambitions

*It is nearly impossible to imagine that it could work,
which is why it is suitable as the greatest ambition.*

Lemmit Kaplinski is showing us a huge run down estate. We're walking through many buildings, the last one seems to present the biggest challenge.

It is furthest from the entrance to the estate, the largest, the most damaged, it and would need the biggest investment. It's inspiring due to its ability to devour all the time and money one is willing to dedicate to it, to see it shine.



6 | old vs. new



Verkatehdas, Hämeenlinna



A38, Budapest



Melkweg, Amsterdam



Menų spaustuvė, Vilnius



Röda Sten konsthall, Göteborg

7 | this is how it usually happens

“People come together because they are friends. They have common goals, common interests, therefore they start to do bigger projects and finally they need an organisation.

Our organisation was not an exception; it was created by friends who were supporting creative work. When I was an active visual artist, my friends were poets, writers, filmmakers and art critics. Common ground was of course wine drinking, partying together, book presentations, opening exhibitions. Then after parties, discussions about what's important in art, what we need to support, what more we need to create an space for creative people.

Step by step we started an organisation in my art studio. Then it turned into an exhibition space. Later, it turned into a public space for various art events, not only for visual arts. We found out that we had visitors and friends coming to our events and they were more than one hundred and no longer fit in a small room, which is now our office space. Then we found out that it was really necessary to create a bigger space to hold all these projects.”

Dzintars Zilgalvis



8 | the programme follows the building

A limitation on one hand, unique characteristic on the other.

"It's a really big building — 1400 square metres, but the space is divided into a lot of small rooms. We would like to have more people in one room. Overall we can host about 1200 people, but not in one room.

It's quite unique — we can have different events. In one room we can have theatre, in the second music, in the third reading. It's an advantage on one hand, and on the other it's difficult, because we are limited, we can do concerts for 300 people maximum.

We do events that use the whole building. You can walk around in a circle and in one night you can dance to radio music or hard rock or techno; it's like a small festival. If you are in the electronic room, you can't hear anything from the heavy metal floor. It's completely separated, but you can easily walk to the next floor and see it. Walls are made of stone, three metres wide.

We are not able to change the main construction to widen things. Our challenge is to use the space we have in an intelligent way and to structure our programme so that it fits the building.

You cannot change the building for the programme; you have to change the programme for the building."

Torsten Reitler

9 | time to squat

The trigger was the feeling of one's right for space being endangered.

"In the beginning there was a network formed of different kinds of organisations, mainly from culture, and artists: musicians, painters, who tried to ensure, that there will be some production places in the city. They intended to make Pekarna such a cultural centre. This was in '92.

An architecture studio made a draft plan which was enough to start the process of the renovation. But it got stuck because at that time the political change was very shaky and the main focus was on building bridges, something that was politically more important.

In '94 we noticed that somebody was in the complex — in very expensive cars — measuring the whole place. Somebody saw this and warned us. This was the main reason why [we wanted] to squat [in] it. We wanted to protect it, make sure that it would keep the purpose it was meant for."

Borut Wenzel



10 | no grants

“Fabrika pays and produces cultural content by itself. We don't have any funding nor sponsors. Our factory is an umbrella center — we have tenants, we deliver spaces for them, and they pay the rent. This rent is low, so it is a kind of discount for creative industries. This money is more or less enough to pay salaries, to pay taxes, to renovate our buildings and to arrange and produce exhibitions. So we are completely independent and we do not use any financial support.

It is easier for me to make some decisions about money and to do something to earn this money myself rather than to fill in thousands of application forms asking somebody to give me money. I really believe that if I spend 10 hours doing something by myself to earn the money and if I spend 10 hours filling in the forms to get the grants, I would much prefer the first way. This is a sacred principle of punks in Europe — Do it yourself — DIY. I know that I would have to fill in thousands of forms to get the grant and then write up thousand of reports about how I spent the money, so for me that would be quite a problem.”

Asya Filippova

11 | private-public partnership

Forms of self-governance adapted from the non-cultural sector offer new possibilities for funding.

"We are based on a private-public partnership. Fabryka was created on the basis of agreement between two NGOs (Chorea Theatre and Łódź Art Centre) and the city of Łódź. We are registered as a municipal organisation.

Financing for establishing Art_Inkubator came from EU structural funds. What might be interesting is that grant didn't come from the strand dedicated to culture, heritage nor tourism but from the one aiming at strengthening entrepreneurship. Match funding was granted by the City of Łódź. Fabryka had to re-think, re-organise and develop new functions to become a business. That's quite unique. And it wasn't easy. The process required convincing officials to invest a little trust (and lot of money!) in a new model. In practice that meant changing attitudes towards the creative sector: from "grant-takers" to producing economic and social value. It was difficult, but as you can see, possible."

Agata Etmanowicz

12 **protected building**

Besides some advantages, the status of a historical monument brings along with it a lot of obligations.

Moritzbastei is a medieval fortress — the last remaining part of the old city wall in Leipzig, built in 1551-1553. It has served as a cultural centre since 1982.

For 150 years, the building was used only as the foundation for a school, which was standing on it.

“Moritzbastei was filled with earth, it was not used as a building, nobody knew what to do with it. It was rebuilt in the 70's and they started to renovate it — literally — to dig it out of the ground.

We have to deal with restrictions — we have a concert hall with a really bad acoustics, like a cave from the 16th century. It was a room for the soldiers. It's quite hard to get a good sound. We want to improve it — but if we take a textile structure or something to have a better sound, we would hide the original architecture, and so it's not possible. It's a challenge for us, we try to experiment with temporary things like textile and wood to improve the sound.”

Torsten Reitler

13 | throwing out ghosts

If a place has historically become a symbol of something negative, it is necessary to take a stand, say it aloud and start again.

"UFA was the most important film company in Germany before, during and also after WW2. Nazi propaganda was produced here in this factory. When we found out, we were wondering, what do we do with this heritage?"

There was a tendency in West-Berlin and many other places to destroy all buildings that remind people of the history they don't want to be reminded of anymore.

Through squatting we preserved these buildings. We discussed for a while and then we decided to go on: We celebrated a ceremony like a healing process and threw the old UFA ghosts out and invited new spirits. We are the second life of the UFA-buildings and we fill them with new ideas and creativity.

Since that time it's been okay for us and we went to produce other forms of art here."

Sigrid Niemer



14 | hidden defects

Even the use of an almost new building might involve hidden defects, left behind by the previous user.

"This place was built in the 80's. It was supposed to be a typography workshop. It was open for six months and then they closed because it was too isolated. The streets were too narrow for the truck to bring paper.

Then it was a candy factory for four years. They were supposed to produce candies here, but they were only packing them. Sometimes they were also packing candies that were too old to be sold. This place belongs to the local community. They managed to get rid of them but the place was filled with all the stuff. Tons of old candies everywhere... 18 tons' worth. It took two years to fix and empty the space.

We had to dig all around the building to find the foundations, and we discovered that the foundations were not made the way it had been described in the project. While doing the structural work we discovered a lot of things that had been done like this. For example, windows which do not close.

There was also supposed to be a kitchen in the factory. There were pipes for the water coming out. We said — perfect, we can put a sink here. Then we did all the work and discovered that the pipe

to carry water away was fake! It was closed. This was only the beginning of it, and then there was a wall.

Why should people build a factory here, in the middle of nowhere? Without foundations? The answer is there was some public money to build industrial areas in the mountains, probably for financing new activities. They decided to build this, they stole money from the building, and this is the result."

Paola Simoni



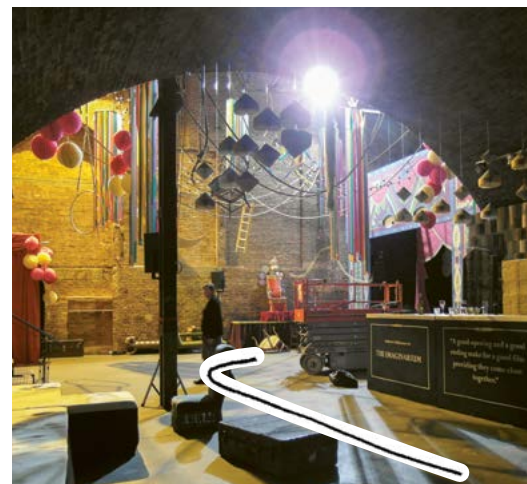
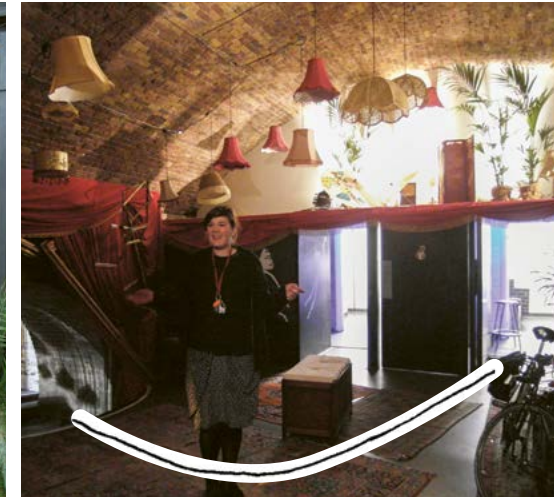
15 | warehouse

A warehouse = lots of space.

High ceilings, good access from two streets with surrounding space suitable for setting up a lobby, toilets, bar and a storage room.

Hard surfaces with high acoustic reverberance and a roof with bad technical features are adaptable.

Ideal ground for a venue.



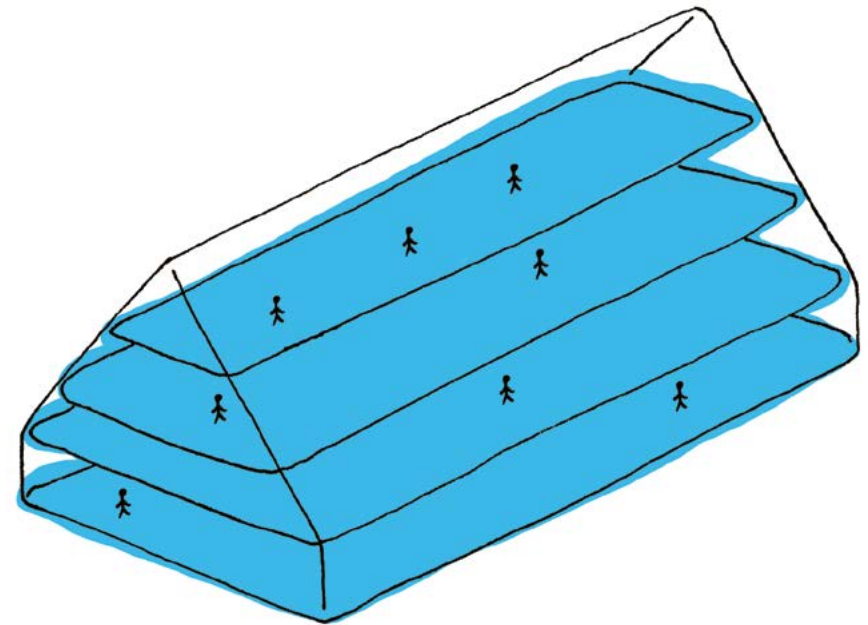
16 | loft

Every disadvantage of a space which makes it more difficult to use compared to others decreases interest and, as a result, also its market value. That's when it starts to be interesting for us.

Bakelit MAC is located in the centre of a big fenced complex with a working reception, neighbouring workshops, shops with building material.

In 1999 Márton Bauer, the owner of Bakelit MAC, paid for 1600 square metres of loft space in a factory. Today it's 2200. Wherever possible (construction and programme-wise), people from Bakelit MAC divided the high space into multiple levels. They built a new floor 3 metres high and multiplied the working space. Even today there remains space where this is possible. The ceiling above the kitchen, where catering is prepared, is unnecessarily high. It will soon be knocked down and built again, a bit lower. This will make the space above it high enough for an office.

At the time of purchase, the loft was cheaper than the ground floor due to complicated access. The access problem for people, equipment, beer barrels, sofas and wheelchairs was solved with a giant lift at the main entrance.



17 | ship

Rent on the river bank is expensive and usually the best in town. The idea of creating a cultural centre on a ship looks like a very effective one.

It has a clear competitive advantage over the others — they are all on land, you are on a ship. A ship is a strong symbol. Even when it's firmly anchored, it has an air of exploration and adventure; when there are waves, the floor rocks a bit the atmosphere is that of bravery and newness.

A38 is what the ship is called today. A stands for Artemovsk, the name of the ship prototype, and 38 is its serial number. The Ukrainian ship originally served as a stone carrier. In place of the former main cargo space is now a concert hall, where rock is played.

It took the architects three years to design the ship. It was repaired in the dockyards in Komárno; in Budapest the interior was built and the technical equipment installed, which they managed to do in only three months. The opening was on 30 April 2003. The initial investment of 3 million Euros was earned back in 6 to 7 years. That enabled the owners to build a second ship, this time a brand new one, which is anchored beside the original one. The location of the ship was chosen very pragmatically. It's not about the views, sights, or a Bohemian part of

town. Proximity to the city centre, which is UNESCO-protected and bordered by Petőfi Bridge, is a priority. The ship is anchored only 135 metres from the bridge.

Thanks to a good project, enough funding, and enthusiasm, it has been possible to fit 5 fully-fledged bars, 2 roof terraces, and a concert hall (house in house system) with a 700-person capacity on board. The ship has excellent acoustics, a restaurant, gallery, recording studio and offices.



18 | circle venue

A circular floor plan, with an evenly distributed technical structure, enables a versatile configuration.

"You can actually stage almost whatever you want. Scenes go up and down, you can have black curtains, you can close them if you want and do black box theatre shows."

Federica Rocchi

The technical infrastructure, which is on the same level above the whole interior, allows for a great variability of space configuration. Lights can be hung anywhere, the space can be divided. The stage can be in the centre, with the audience pit around it, or the other way round. The stage can be on an elevated podium with the crowd in front of it, or vice versa.

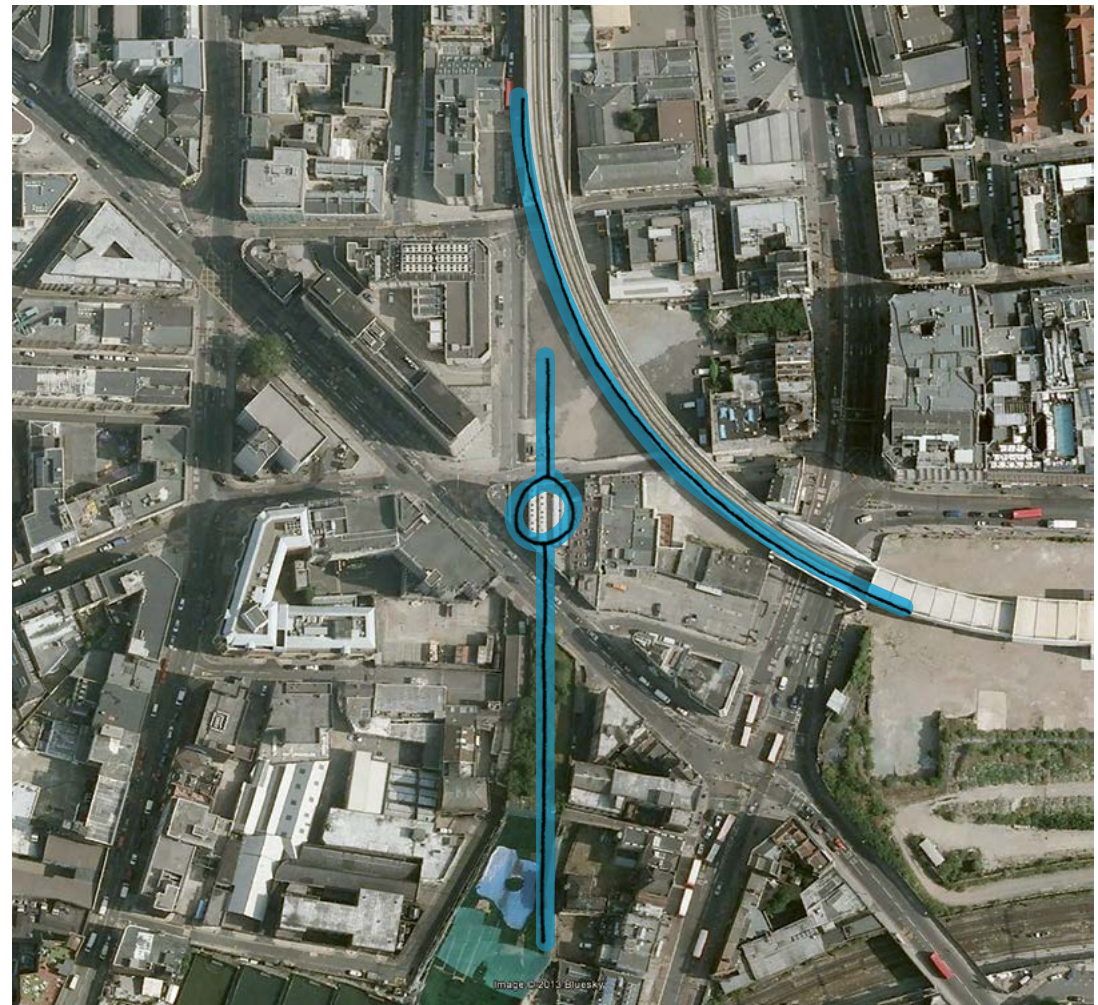


19 | spaces with potential

Every day we walk past perfect spaces for a cultural centre that we can't see. When somebody shows us how it can be done, it suddenly becomes so obvious.

Everything is most intense and most expensive in the centre of the city. There's the biggest supply and the biggest demand, the most expensive land and most expensive rent. Village Underground hit the jackpot with its location — central London — thanks to the ability of Auro Foxcroft to see the potential of creating a feasible space where no one else could see it before.

After dismantling the bridging of a viaduct across East London there were a few sections of big pillars (15×20 metres), which offered a levelled area three floors above ground. Tube carriages and shipping containers were placed on the pillars, forming the working space of Village Underground.



20 | gas holder

A grand space has closed one chapter of its existence; its future has not been decided yet. It is already clear that whatever will be created in it will be extraordinary.

Two huge, industrial gas tanks are emptied, cleaned and adjusted to the technical conditions that were possible, but it is still unclear what their new purpose will be.

The space inside is crudely beautiful, similar to all big spaces constructed for technical purposes, where no attention was paid to their actual aesthetic effect.

21 | train station

Stanica still functions as a station.

“The negotiations with Slovak National Railways to rent the building for a symbolic price took us two years. We were too young to be accepted as partners for negotiation by the company. That is why there was Marek Adamov's father to make the appointments and even accompany us to the official meetings. We started the renovation of the whole building with our first short-term contract that allowed us to use just one room. It was only later that we finally got the contract to use the whole building for the next 30 years for a symbolic annual fee. The contract included an obligation to invest a minimum of EUR 300 000 into the renovations.”

Robo Blaško

Hundreds of people pass through every day on the local route Žilina-Záriečie. Everyone, even those who have never been inside to see a performance or have a coffee, feel the benefit of it being a cultural centre. It is clean and safe throughout the day, and the surrounding area is held to an above-average standard.

Thanks to the train live, in space is vivid also besides cultural events, all the day.



22 | studios in wagons

In the beginning there was a personal need.

Its fulfilment brought along unplanned fulfilment of the same need for a broad group of other people.

"Auro Foxcroft studied furniture design at university. When he finished it, he found it hard to find a studio space in central London that wouldn't cost a lot of money. He was on a train to Switzerland when he had this idea of getting old cheap carriages and transforming them into offices.

Together with forty other artists, he used four decommissioned tube carriages of the Jubilee Line and two shipping containers.

In the meantime, he doesn't need a studio anymore since he stopped working in interior design — he has become the director of a cultural centre."

Amelie Snyers



23 | beer crate venue

The theatre under the bridge with 150 seats, built without a permit, is legally documented as an art installation by the local authorities.

Materials:

- | 3000 beer crates,
- | 800 straw bales,
- | 10 m³ of regular wooden boards,
- | 60 sheets of chipboard,
- | 120 old railway sleepers,
- | two 12-metre shipping containers,
- | two skips of clay loam,
- | ten thousand nails,
- | 1 km of screw rods,
- | one thousand screws,
- washers and nuts,
- | fifteen-hundred wood screws,
- | one skip of gravel to level the ground,
- | one extension cable
- for the electricity supply,
- | two barrows,
- | one small scaffolding,
- | 100 volunteers
- | 3 months
- | 10 000 euros.

Already in the 1st year the money spent on inviting performers has exceeded the cost of the construction threefold.



24 | growth

From a two-month event to the top of cultural centres in Europe. Step by step, forty years.

70s

- | In the summer of 1970, Melkweg hosted a two-month event with a varied programme on a similar scale as they do now. It was much smaller at the time.
- | After the intensive event they closed for a week, and when they re-opened, the whole building was dedicated to a four-week performance about death. It wasn't about changing the building then; they only made the inevitable renovations.
- | They received money from the city to do construction, at least to make it conform to the safety regulations.
- | After the following summer, they closed the building for a whole year.
- | In 1972 they got the building on leasehold.
- | They started reconstructing it, which they continued for the next 25 years. It was do-it-yourself at the beginning, everyone did what they could. They interrupted the programme for 10 days to focus fully on construction and improvements.

80s

- | In the 80s, the social atmosphere changed. Amsterdam changed with it, and Melkweg had to change too. The dark building opened up for the light.
- | They still didn't own the whole building, so when the remaining part of it became available in 1986, they took the chance to annex it under their administration.

90s

- | In 1995 they built a hall with a capacity for 1000 people and widened the entrance. Everything doubled: the number of performances, audience, staff, profit. It was a great success.
- | However, new spaces caused people to perceive the building as divided into two parts: new (hall, entrance) and old, which was considerably less developed.

2000

- | In 2000 Melkweg was completely redone. All the spaces were on a high level and they were finally technically adjusted to what they'd always been used for.
- | Suddenly it was possible to organise bigger events, invite more well-known artists.
- | Cor Schlosser thought — “that's it, the building is finished, I can go and do something else.” That's when he saw the plan of a resident theatre company from the city theatre (their neighbours), who did not want to perform in the old city theatre anymore. They needed a new space, one that wouldn't limit them, as the old one in the historical building did. He asked an architect, who was managing the previous reconstruction of Melkweg, whether it would be possible to create the space somewhere between the buildings of Melkweg and the old city theatre.
- | The architect designed a box, to float above Melkweg.

- | They started building in 2005 and the space was opened in 2009. Both previous reconstructions cost 2.5 million Euros, this cost 50 million.
- | It seems that this was the last thing to be built in the small area. Everything is working.

Notes on lecture by Cor Schlosser



25 | re-location

Relationship to the place where we work is important. The team is even more important.

„The whole area was built in the 20s, during the Fascist era, under Mussolini. It was a place for stocking goods, fresh and frozen food. The building we are in used to be a warehouse. We used to be in a slice of this place, because it was really huge and it's like a labyrinth. We just took one part.“

A few years later the conditions changed with the owner planning to refurbish the building for a different purpose. Interzona had to move to a different building in the area.

„At the beginning it was very difficult to leave this place and go there. As you can see, this was very peculiar, while the other one is a rectangle, completely empty, and we felt like we didn't belong there. But then we started to like it and then to love it. In a way we can say that we understood the importance of being a strong group. And the place doesn't count anymore.“

Ada Arduini



We are climbing over the barriers and visiting the original venue, now an empty building.



26 mistakes

- | Build the biggest cultural centre.
- | Artists are the best accountants.
- | Don't get involved with the community.
- | Don't make a storage space.
- | Keep secrets from each other.
- | Don't inform people; surprise them.
- | Ask sponsors for money and don't contact them ever again.
- | Buy the smallest, cheapest and oldest car.
- | Ignore the town planners and architects.
- | Finish your space at the beginning, so you don't have to improve it later.
- | Follow the rules and strictly obey the law.
- | The profit from a bar or a shop? You don't need it.
- | Trust everything that's said, don't put it on paper.
- | Do several projects at the same time.
- | Focus on the aesthetic, not on content.
- | Use one space for all activities, don't try it out before the opening.
- | Don't rent equipment, buy it.
- | Don't measure, just cut.
- | Don't set deadlines.
- | Don't worry about how the building looks from the outside.
- | Don't bother with the mess outside, it's not yours.
- | Do things conventionally and copy others.
- | Be a dictator.

*Living Underground workshop 2012
participants*

27 | when it will be ready?

When is a building finished?

"We never have opening parties.
If people ask — when it will be ready?
Never. It's not something that becomes
ready. It's something that exists and
hopefully evolves forever."

Stuba Nikula



28 | think tank

It is better to consult professionals with certain issues.

In 2005, Buenaventura was at the point of changing completely.

It was supposed to leave the old building for the new one and redefine itself. The 59th Trans Europe Halles meeting offered it the best possible people to help out with the decision making — representatives of all other member centres.

1.

"The Oficina di Buenaventura Cultural Centre is located in northern Italy, 40 km from Venice. Castelfranco Veneto is a small, prosperous town with 30,000 residents.

We have:

- | A concert venue for 100 people
- | A bar
- | An apartment with rooms for five volunteers
- | An Internet room with 12 PCs
- | A conference venue used also for courses (tango, theatre, photography, video, etc...)
- | A kitchen for 40 people
- | A darkroom."

Buenaventura staff

2.

"The meeting drew from the extensive knowledge and experience of its members who were able to share stories of the start of their projects.

Buenaventura should use existing buildings. They should start with a small house with space around it and develop slowly.

They should have:

- | A theatre with a seating capacity of 200 and good flexibility with the ability to become a flat floor throughout.
- | 2 Dressing Rooms
- | A music venue for 300 standing people which may also be used for music rehearsals.
- | A bar/café should be the hub of the centre, serving all the spaces and able to open to the outside in the summer.
- | 4 workshops (e.g. photographers, painters, artists, sculptors, etc.)

- | Residential accommodation: 10 places for permanent resident BV staff
- | Private kitchen for permanent residents.
- | 10 places for short-term artists and guests.
- | A Conference Hall for up to 100 seated.
- | A catering kitchen able to serve up to 100 people.
- | Offices with 20 work stations
- | Technical storage (Minimum of 2)
- | Independent premises for children's activities.
- | Green space outside.
- | Parking for cars and bicycles."

TEH meeting report

3.

"Whatever you decide for the future of Buenaventura, it is your decision. What we advised are just our views and thoughts. My only advice (to misquote the father of Socialism) is that 'philosophers and politicians spend most of their time talking and arguing about what is wrong with the world — when what is important is to change it."

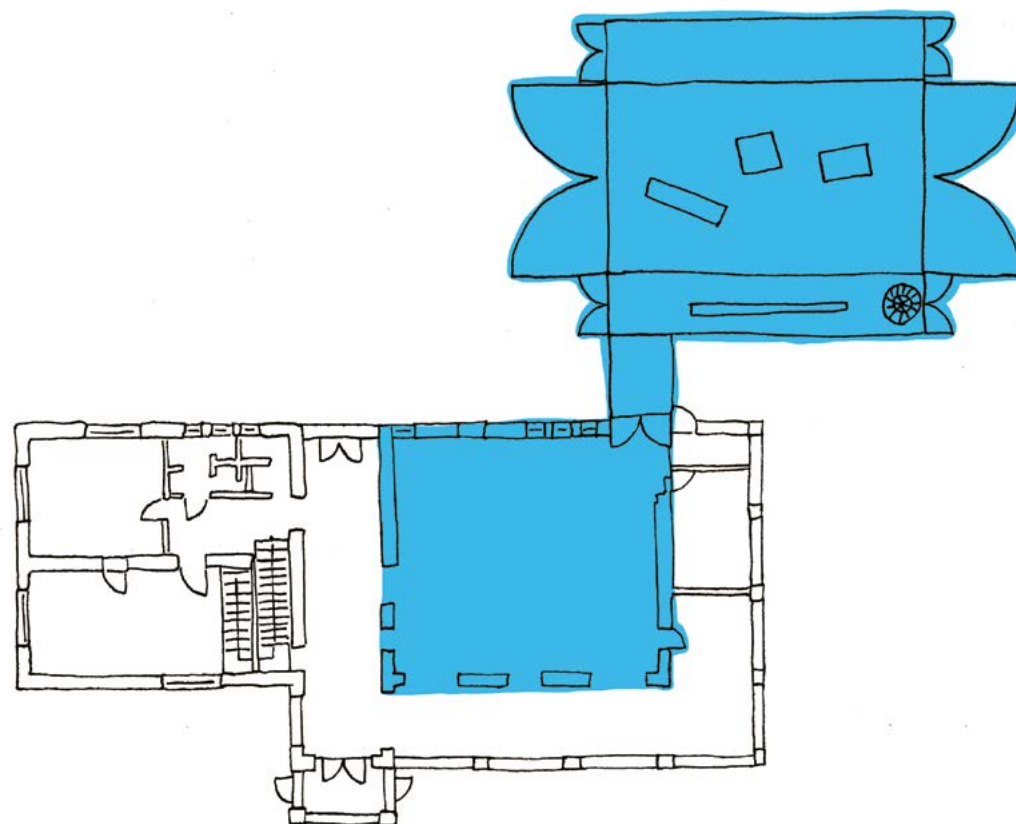
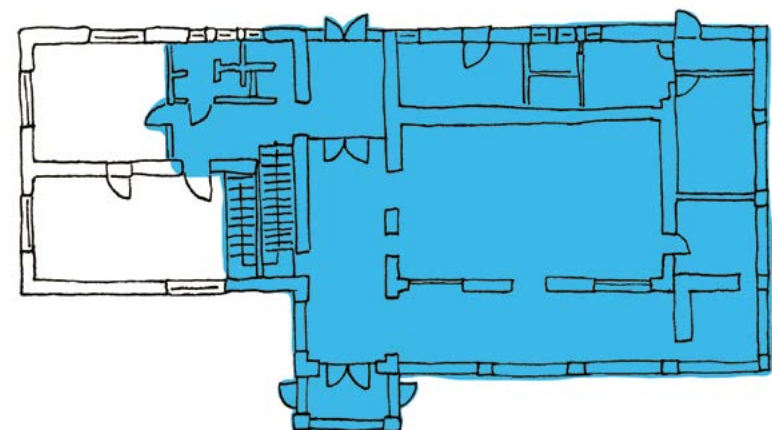
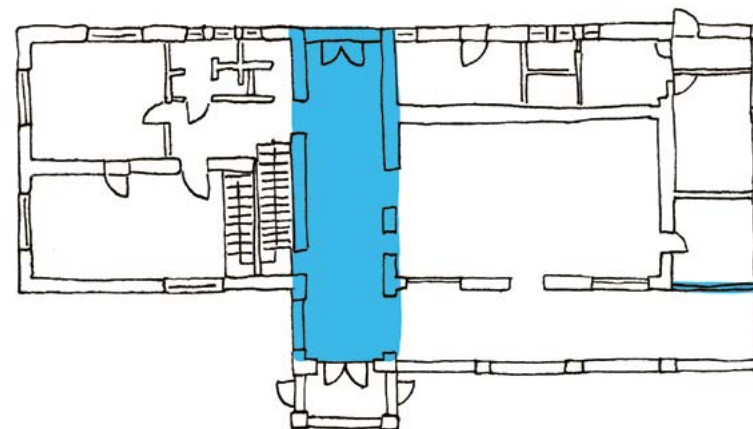
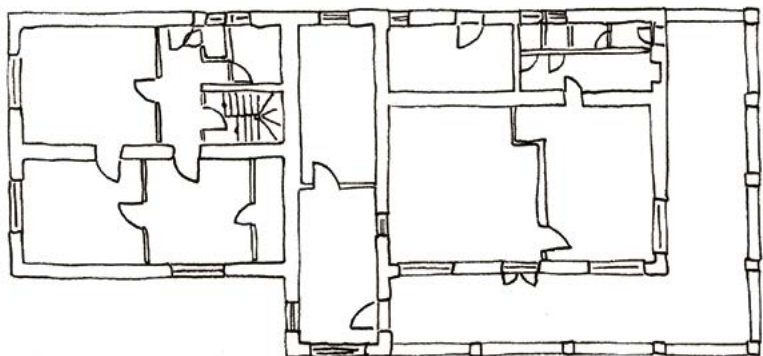
Paul Bogen

4.

The old centre closed down. The new one was never built and the group fell apart. We can't be sure whether one day Buenaventura won't be renewed or have a follow-up centre.

29 | flux

*Since 2003 the train station has been rebuilt many times.
It is already clear that the current state is not final.*



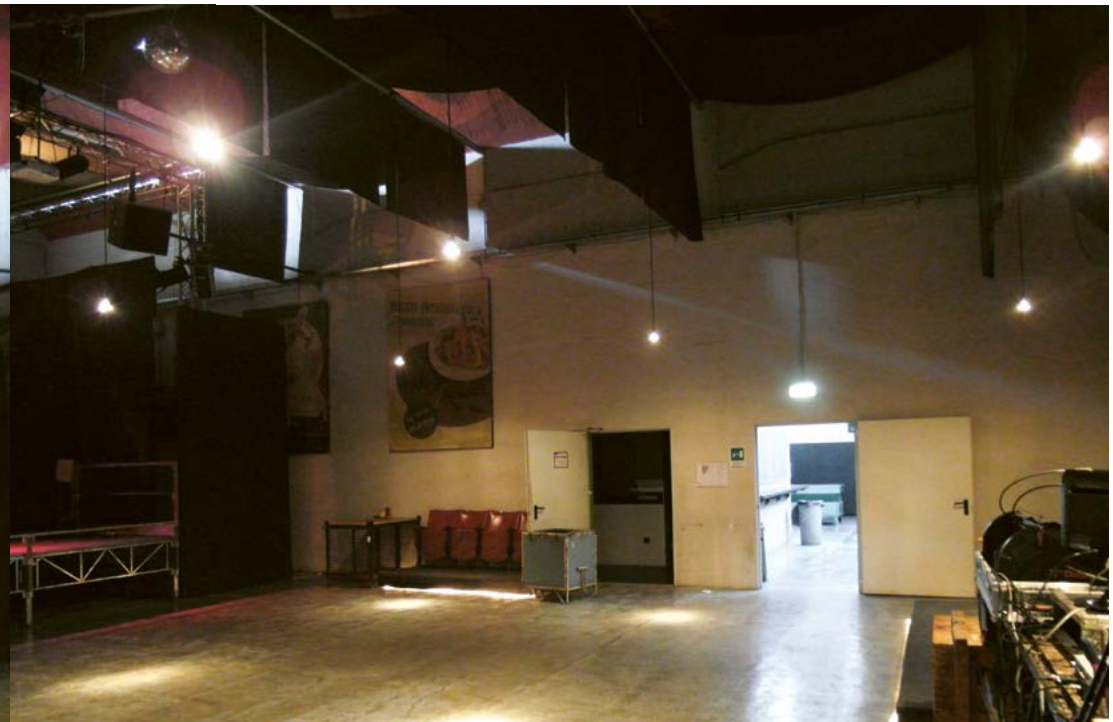
30 | venues



Melkweg, Amsterdam



Interzona, Verona

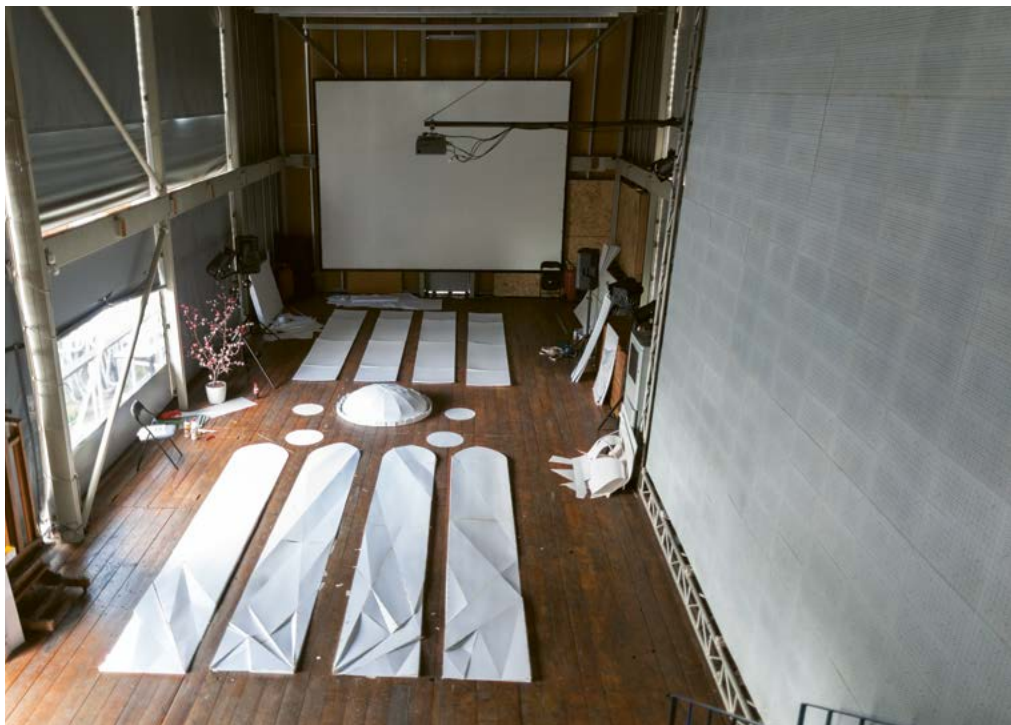




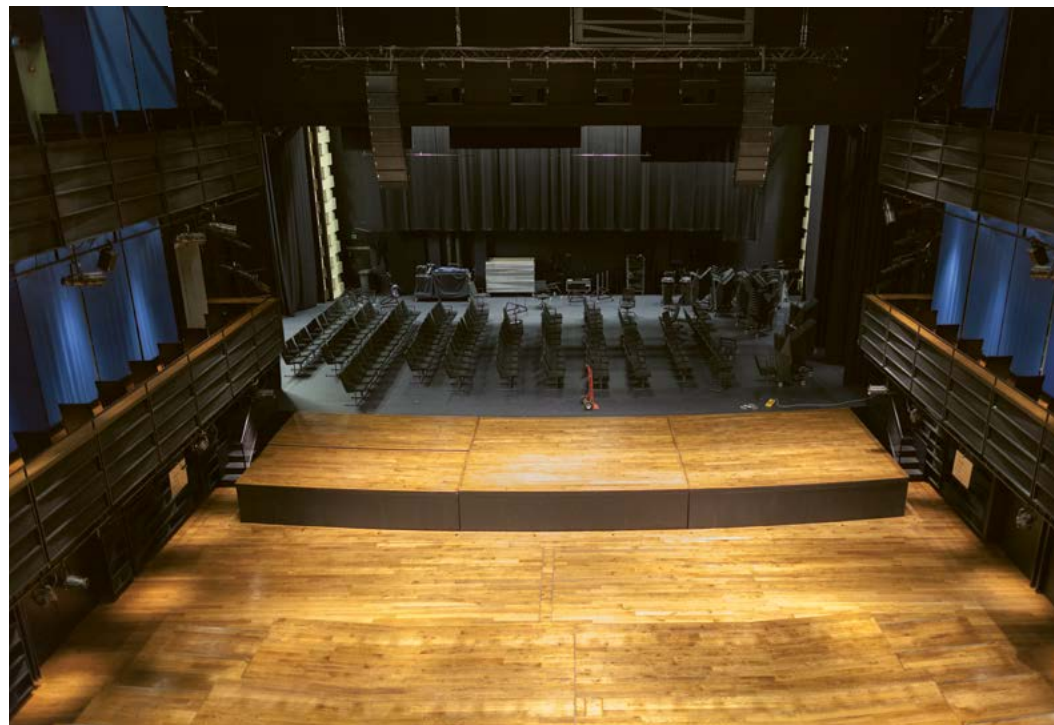
Menų spaustuvė, Vilnius



Stanica Žilina-Záriečie, Žilina
Melkweg, Amsterdam



Noass, Riga



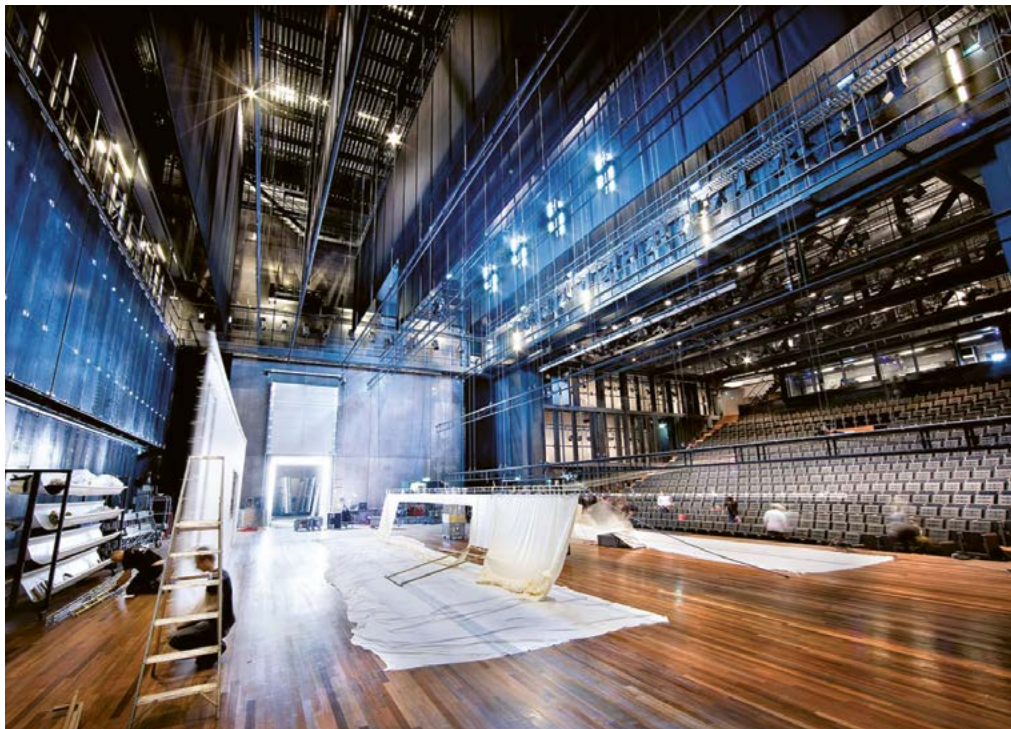
Verkatehdas, Hämeenlinna



Pekarna magdalenske mreže, Maribor



Villaae underground, London
Melkweg, Amsterdam



Melkweg, Amsterdam



Łaznia Nowa, Kraków

31 questions to ask yourself

In the history of Stanica, there have been two meetings where together they revised the positions of everyone who works here and everything that represents Stanica — the activities they are doing, the distribution of responsibilities, the mission, the vision and the future plans..

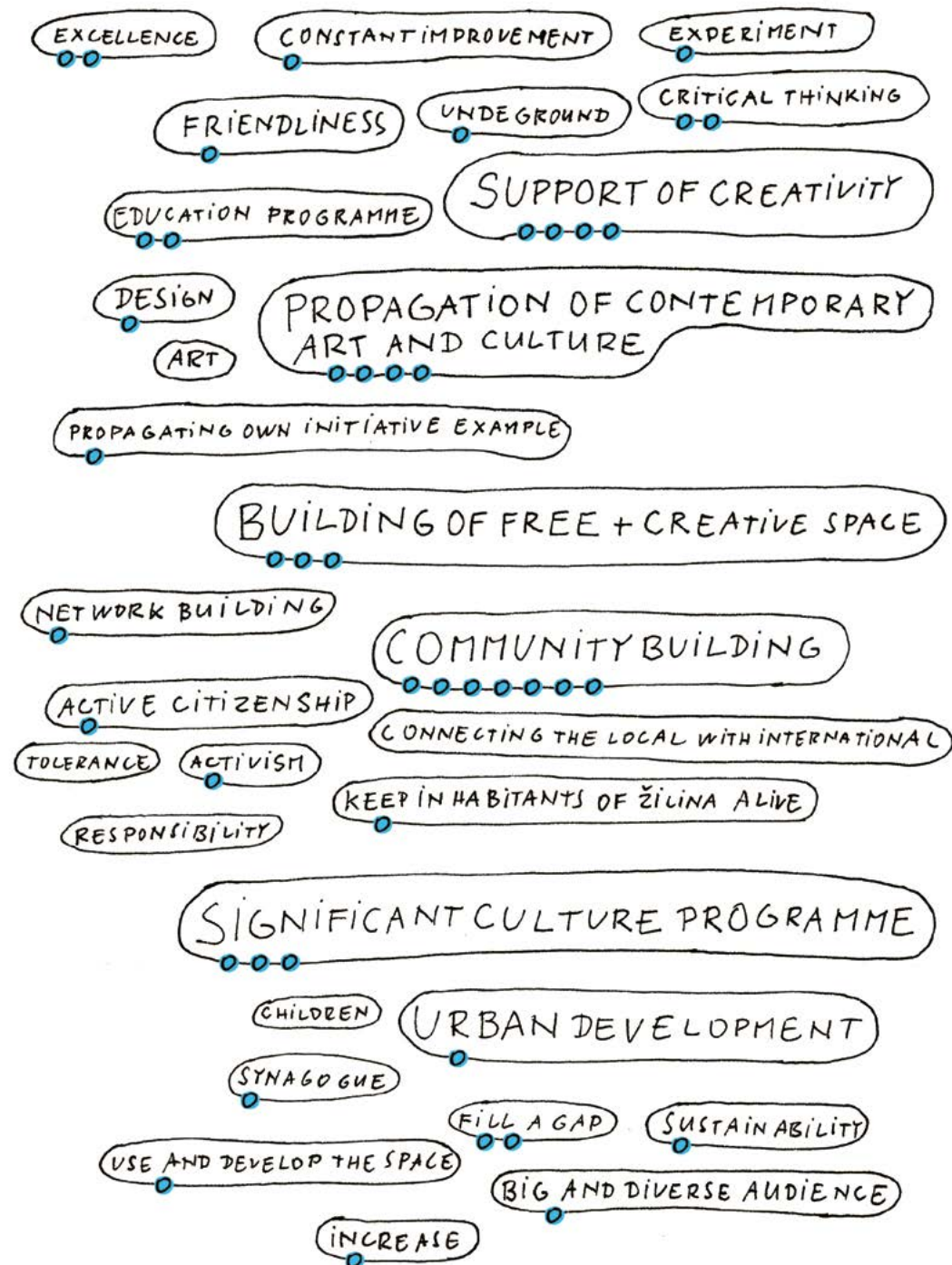
Most of the people are not the same; the team has grown. Stanica has become a well-established institution which deals with a different set of problems and thus, the structure of its planning has changed.

2004

- | 8 x job descriptions
- | activities
- | target groups
- | volunteers
- | internal communication
- | mission
- | reconstruction of the building
- | responsibilities
- | traffic management
- | where does Stanica see itself in 5 years?
- | to-do list

2012

- | 14 x job descriptions
- | what don't we want at Stanica?
- | what characterises us?
- | what do we want to change?
- | who doesn't want to do what?
- | who has the main responsibility for what?
- | mission
- | what are we successful at?
- | what's our motivation?
- | what are we not doing and should be?
- | new system of bar management
- | new system of meetings
- | our history
- | solutions for the space crisis
- | organisation structure



32 | advice on renovation

"In 2005 we managed to avoid being closed down for not fulfilling certain health and safety regulations. This marked the beginning of our project to completely renovate a culturally, historically and architecturally significant building and put it to public use as a theatre.

Antic Teatre's renovation is important for the following reasons:

| Neighbourhood renewal: in this neighbourhood, currently undergoing transformation in the very heart of the city's old town, many of the buildings do not comply with current regulations and are in bad condition. Improving the environment gives the neighbourhood new life, in addition to the residents themselves and people who are passing through.

| Performance arts: Barcelona has many theatres, but young and experimental companies find it hard to gain a foothold in the market. With affordable ticket prices and a welcoming policy, Antic Teatre opens the doors to innovation and new audiences.

Social centre: in its original incarnation as the Circulo Barcelonés, the centre provided cultural activities for poorer local people. Antic Teatre continues along these lines, as a meeting place for people from the neighborhood.

The basic renovation project comes to 950,000€. This includes work to guarantee load-bearing standards in the performance hall, new toilets, improving and extending the performance hall, a new terrace, all the new installations and restoration of the façades. Our contract, signed in 2007, gives us 20 years to complete these jobs.

List of the completed renovations:

- | 1. Structural reinforcement of the floor in terrace, hall and bar.
- | 2. Blocking the windows in the performance hall, soundproofing the hall and reinforcing it with iron beams.
- | 3. Construction of a cabin for technicians.
- | 4. Building a moving grid for lighting and other props.
- | 5. Reconstructing the whole terrace and access steps.
- | 6. Building male, female and handicap-accessible toilets.
- | 7. Creating secondary access for the disabled, which doubles as an emergency exit.
- | 8. Fitting of a lift for access.
- | 9. New electricity and plumbing systems.
- | 10. Installation of several fire doors.
- | 11. Fireproofing.
- | 12. Installation of smoke detectors and a hose connection point for firemen in case of a fire.
- | 13. Installation of an air conditioning system in the theatre, bar and foyer.

My advice:

As the person responsible for the Antic Teatre I found myself in a very difficult position, with absolutely no experience in building renovation (much less for listed buildings!), with no knowledge of architectural blueprints, renovation projects, or official regulations.

To all of you who want to make changes and are responsible for a cultural centre, that is, who sign, pay and have maximum responsibility for everything, You really must read the whole project through in depth. Even if you aren't an architect and can't understand it because it's not your specialisation, you must do this. If you read it over and over you will begin to understand. You need to find an expert and technical manager of the project. Someone who is familiar with all applicable regulations for work according to law, to obtain all permits, and in our case, the final or initial license favorable for control of the environment."

Semolinika Tomic



33 | non-financial support of renovation

“The hardest is to find money for building (e.g., electricity) and the easiest is for the programme. For the building we use part of the money from the bar and donations. For reconstruction, you actually don't need money — you need material and people. It is easier to search for volunteers or for companies that can donate material than to ask for money.

More than half our reconstruction was done that way.”

Marek Adamov



34 | communication of an architectural vision

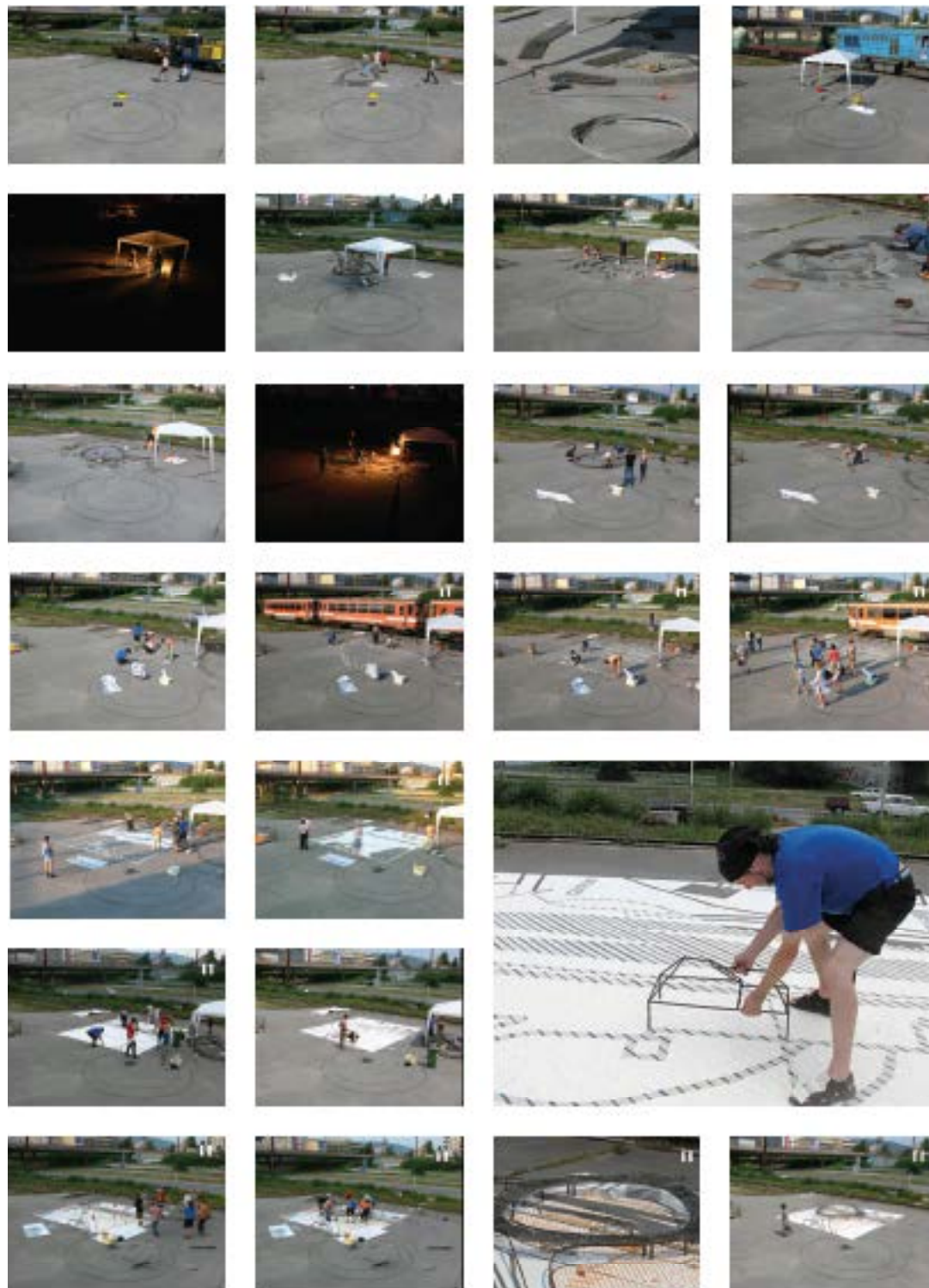
The workshop, which dealt with the architectural vision of the development of Stanica for the next 10 years, was unique not only due to its content, but also because its results were coherently formulated and presented to the public.

Reconstruction of the original building of the station has not even been finished yet and it's already necessary to think about what to do once it's complete. What are the boundaries of Stanica? How much can it grow? The goal of the Living Underground workshop is a manual for use of the area demarcated by the Rondel plan, most of which is taken by a road, railway track and parking lot.

All the outputs were published at the end of the workshop in a detailed brochure; a 6×6 metre model was created on the platform. There it was visible for people who don't come to the performances and only use the station to get on and off the train.

"A 3D model outside S1 was a must. Most importantly, we had to let people know what we are thinking about. Here's the station, here's the rondel, the structure will be here."

Marek Adamov



35 | cover first

How to begin reconstruction? If a building is not going to fall and it doesn't need a structural overhaul, it is necessary to enclose its exterior, which protects it from atmospheric exposure. The roof and façade are acceptable, but we need to close the openings of the buildings. Then we can work inside year-round.

There will be a hostel, a café and a cinema. One of the first steps in any reconstruction is new windows. The building is now under lockdown — nobody unauthorized can enter, it won't rain or snow inside. Order outside, chaos inside.



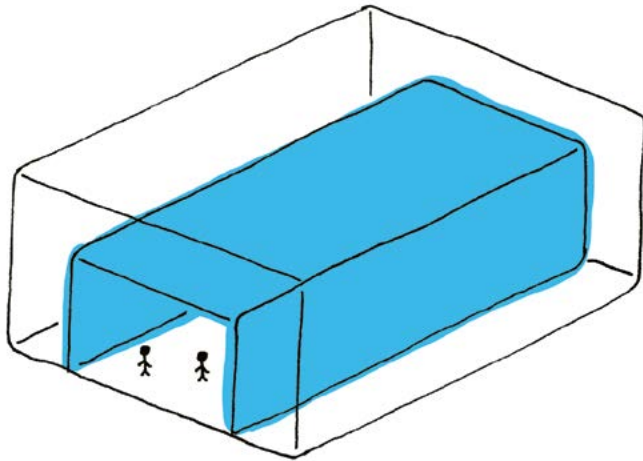
36 | venue reduction

A big space can always be made smaller.

The hall, which originally served as a gym, turned out to be too big to be operated economically during the heating season; too many square metres, even more volume.

Temporary solution

The hall will be prepared for winter mode every year. Simple scaffolding will be built, fixed on the bearing roof construction, appropriate space will be delineated with textiles to offer all necessary comforts, and it will be easier to heat.



Permanent solution

A permanent solution will be to build a permanent object — a box, whose walls and ceiling will be offset from the external walls and ceiling of the building.

Since a lot of buildings are being demolished nearby, they can use windows from them for free, or for the cost of transportation and labor. This is where the biggest challenge lies — to coordinate the logistics of removing windows from a building in the time between the end of its operation and the demolition.

The result is:

- | Low budget
- | Recycling
- | Experimentation
- | Socializing
- | Advertising

37 | temporary partitions

*A big space offers more options than a small one.
You can't turn small rooms into a big one, but a big
room can easily be divided into smaller ones.*



38 | separating public from staff

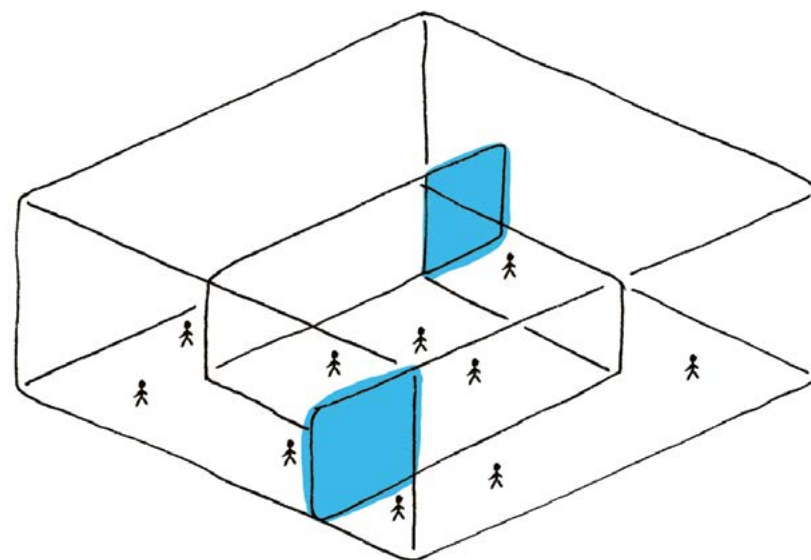
A lot of operational problems can be avoided by separating the space for visitors and staff. It seems obvious — if only this rule wasn't breached with almost every centre's conversion.

Teatr Łaźnia Nowa has the advantage of being a building that easily enables such separation.

Venues are in the center section.

The left section (by the garden) and the front section (by the street) are designated for the public. This way you enter the venues and the bar.

The right section (facing the neighbouring building) and rear section (facing the stadium) are designated for staff and performers.



39 | narrow venue

In a small, narrow venue, the capacity of the standing audience can be low due to the inefficient arrangement of access corridors. By reducing their number you can achieve a better balance.

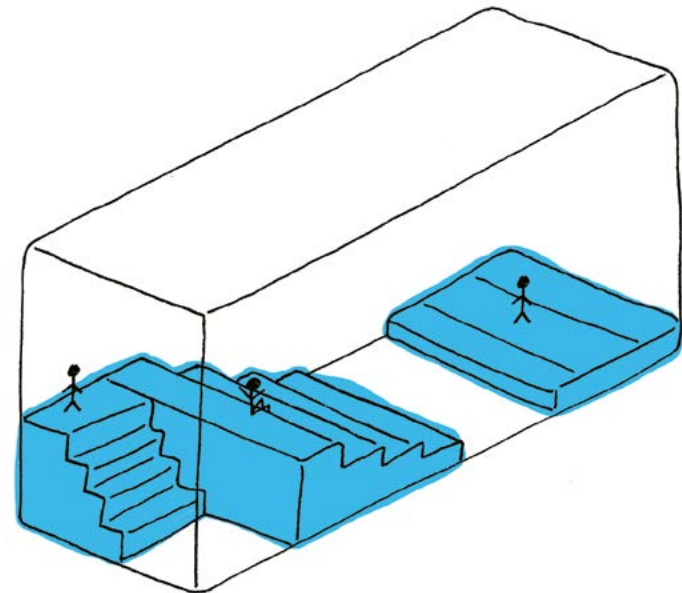
"Antic Teatre's theatre hall measures 22 m deep, 5.2 m wide and 4.4 m high. We can fit around 80 seats.

As our venue is multifunctional, we want seats that can be put up and taken down very quickly without need for technical experts. The most important aspect for us was how to resolve the problem of audience access, how they enter the hall and how they get to the seating. We didn't want two aisles, one to come in and one to go up to the seats.

Seating for an audience is designed in modules and specifically for a small space, where each centimetre counts. The whole floor consists of moving platforms, each measuring 90 cm in width. These platforms can be raised or lowered along rails fixed to the walls on either side. At first, we thought the platforms could be raised and lowered on pulleys, but the final decision is to have a small motor attached to the ceiling.

The audience enter the hall and immediately on their right is a stairway. Once they climb the stairs, there is only one corridor where they can enter the rows and sit on specially designed cushions."

Semolinika Tomic

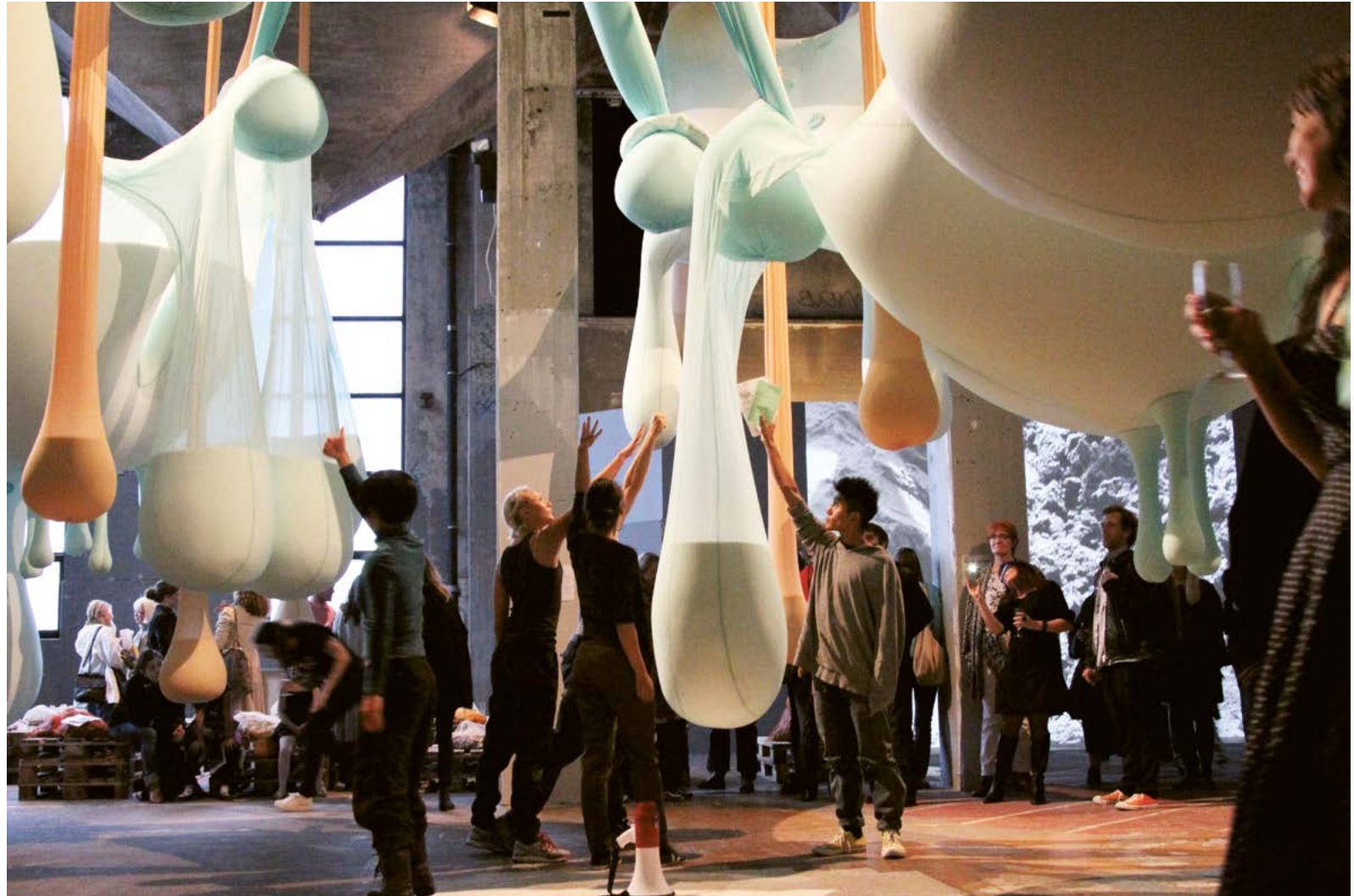


40 | industrial gallery

An exhibited object stands out more in a neutral environment. In a space with strong character, the two are always in a dialogue with one another. What has more value? The building or the exhibition?

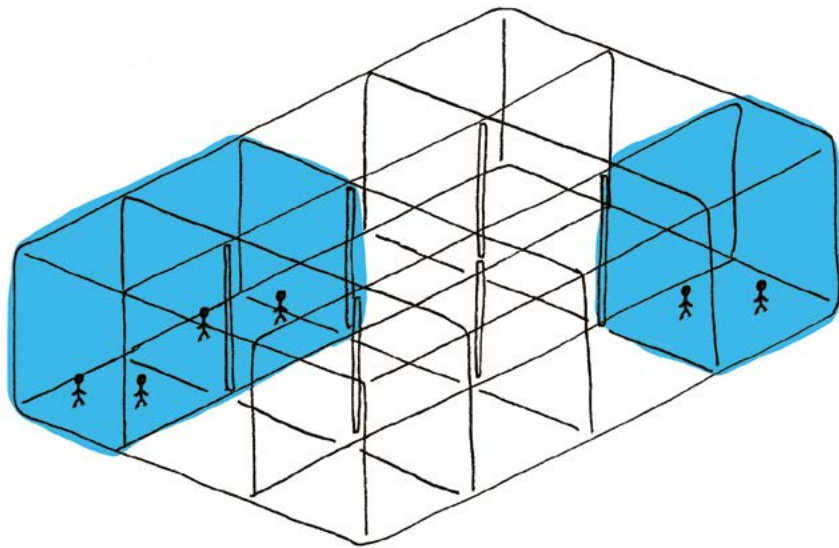
"In Cathedral, we want to leave it the way it is. We don't paint the walls — that's part of the charm of the building, to keep the industrial feel of it. It is really appreciated, because more and more galleries are white cubes. To come in here and feel the concrete from the industrial era is very nice. It's also a challenge for the artist to make exhibitions here."

Mia Christersdotter Norman



41 | grid

Huge rectangular fields of poles are the only size limitation for the programme in this hall.



42 | mobile furniture

The space is vast, the floor is even.
Tables, stage, dividing walls and other
furniture are constructed to be easily
moveable by a single person.



43 | instant blackbox theatre

The theatre hall is a neutral space with blacked-out walls and ceiling, so that full attention is paid to the spotlight, where the performance takes place. That's enough.

On the ceiling there is a grid for the lights and sound equipment. Walls are covered by another black curtain.

These adjustments can be removed anytime, and the listed building is preserved.



44 | flat floor

Some holes are better filled than covered.

In the past, this was the seat of some big machine. A machine so big and complex that the space around it was tailored to place the controllers and material input and output points on a level where the workers could reach them. After removing the machine, the floor was left uneven with variable depth.

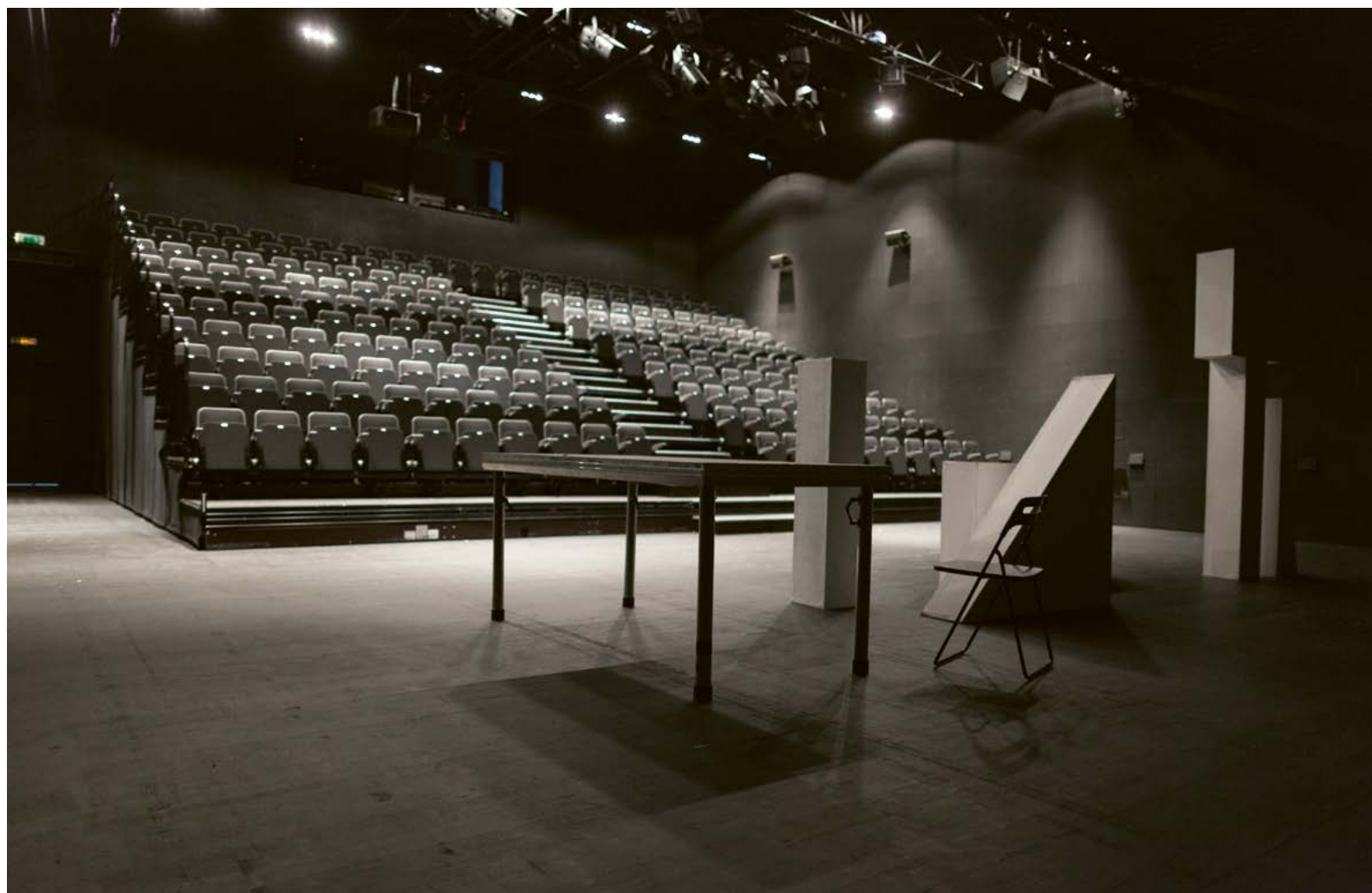
Today the floor is even, filled with compressed gravel. A quick, cheap and temporarily sufficient solution. The gravel can be taken away at any time, still fully recyclable.



45 | telescopic seating

A venue that can offer facilities for theatre, projections, dance, concerts where people are seated, concerts where people are jumping, company parties, congresses, filming — that is a profitable venue. To enable such a variety of programmes, technical equipment needs to be adjusted.

The theatre seating is divided into segments which can be mechanically pushed into a panel by the wall. The most time-consuming thing is to turn each seat individually to a horizontal position. Then it's enough to push a button and, in seven minutes, the seating is gone.



46 | heat

For centres located further north, the question of heating is crucial.

The old factory offers vast spaces, but unfortunately their technical standard corresponds to its age and previous function. Not Quite cannot currently afford to insulate the building or install a heating system that would allow them to use the whole building.

Although NQ has 45 members, they are only using part of the building. Many of the spaces remain empty. They presumed that people would want to rent them as studios. And they did, but only in summer. In winter, it is impossible to heat such vast spaces economically.

Lowering standards for work space has proven to be an effective solution. Tenants are grouped into smaller spaces. Shared space, shared heating costs.



47 | historical layers

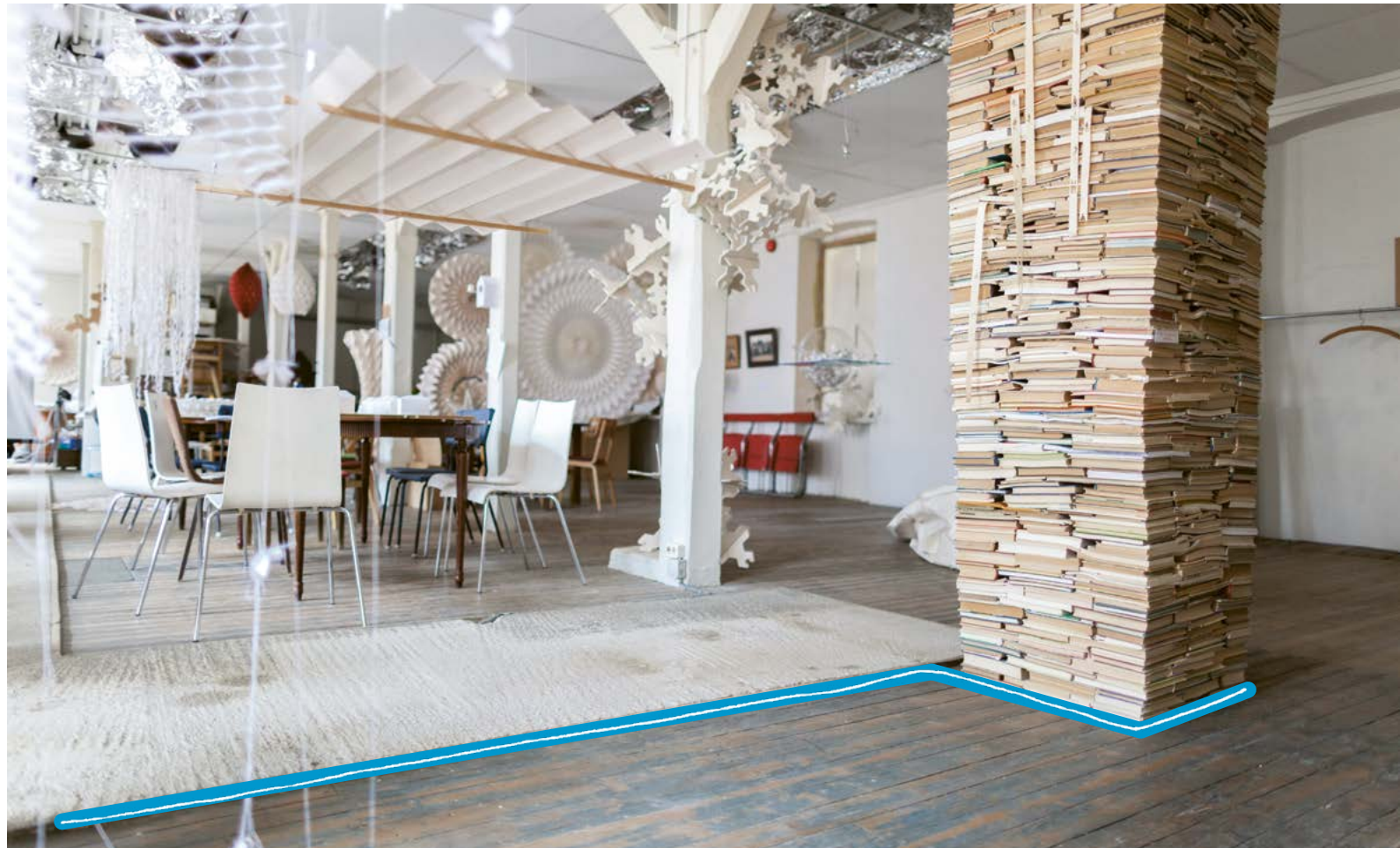
Every layer of a building carries its history. Even those which weren't visible during its previous life... these walls, ceilings, door handles, water pipes and lightning rods are witnesses of faded fame. The extent to which they can be exposed is determined by the ability to defend it.

"Pay attention to the floor: This concrete thing is for a binding machine, then the rest of the floor was covered with 6-7 millimetre-thick metal sheets. Underneath these metal plates the floor was damaged.

This one has been impregnated with glue to make it stronger, then polished with a machine. It was a hell of a job, because it was so broken. They spent an enormous amount of time trying to polish this floor. It would be much easier just to cover the whole floor with MDF boards and paint it with some thick paint and say that's it.

This solution preserves the history of the building, not just these very old floorboards. The ugliness of it is also important, because this is where they used to work with big machines and they destroyed the floor doing it. If we came here and changed it all and made it pretty, that would be wrong. We would lose that part of history. It isn't aesthetically pleasing, but it's historically honest."

Lemmit Kaplinski



48 | fake relic

Every piece of exhibited technical equipment, which seems to be older than 20 years is automatically considered to be an authentic relic.

"Since we don't have any of the old cable machines left in the building — they were all sold or moved or trashed — people always ask me: where are all the cable machines? We don't have any. But when the last two elevators were renovated, we took these parts. This is an old elevator engine, and I think 90% of people passing by think — okay, that's the cable machine!"

Stuba Nikula



49 | renovation follows competition

The local authority put out a tender to choose a company to run the place. The winning party would get the opportunity to make suggestions for the renovation of the building.

"This building was used for shows, meetings, assemblies, things like that. Around the 90s, it was closed because they discovered that the roof was full of asbestos. It took about 20 years to renovate, to work on the whole thing to use it again. When the local authority finally had it ready to use again, they put out a public tender to find an association or some private company that could do all the organisation. We participated in the tender and we won.

The local authority had a smart idea for keeping a small budget for the furnishings. They did the public tender and had this small budget for all the furnishing after they knew what kind of association had won. Of course, it would be quite different if there was a music hall association that focused mainly on music. Since we have a theatre company and we mainly focus on theatre, we asked for a stage."

Federica Rocchi

50 | renovation committee

"We made a committee which served as a professional advisor in the renovation process about the activities happening in Pekarna. We did research in the city — what would be the main activities that needed a place somewhere, activities that did not exist yet. We put these layers together and this was the starting point, which was a reference for the architects. We made a summary of what is happening, why it's happening that way, what to avoid and they formed their own opinions.

It went completely wrong with the first building.

The rest is not so bad. It was done by architects from Maribor, who used to be the audience of the events in Pekarna, so they knew the scene, they knew what the needs were."

Borut Wenzel

51 | main supplier

It is exceptional if there is enough funding to have all the construction work done by a specialist company.

"I haven't been here for three weeks and it's a huge difference. I'm amazed every time I'm here. Look! There is a little balcony! That's new!"

Agata Etmanowicz

The renovation was initiated thanks to funding from structural funds, in partnership with the local authority. With this kind of grant, there has to be a tender published and there is a professional contractor for everything. All the regulations are followed. You can only walk on the construction site wearing a safety helmet and a reflective vest.



52 | service supply

Self-sufficiency on a professional level saves money.

But certain things are better left to a third-party.

A carpenter-locksmith with his own workshop shows us an unfinished steel rack for wine glasses, which will soon be placed above the bar. They can make nearly everything themselves — props for performances, small craft tools. They have their own group of workmen, who can do the majority of the building work.

Currently Bakelit MAC are insulating the biggest hall, the hangar. I'm asking Márton Bauer whether the builders I can see on the rooftop are from the group. His answer is no; *“Insulators are third-party workers, because they are working eight metres above the ground. We don't want our people to fall down.”*



53 | accessibility

To enable disabled people access to any part of the building is an expression of politeness.

Between the landing, where you step out of the lift, and the rest of the floor there is a one-metre difference in height. For an able-bodied person it's just four steps, but for a disabled person an impassable barrier. The problem is solved with a lift.



54 | the only reconstructed building

The complex consists of five buildings. Only one of them has been reconstructed — in a generically representative building standard. In the meantime, the money for reconstruction from the EU funds disappeared.

“The hostel is a public institution. It was expensive. This is a typical situation. If the city renovates buildings like this, they have different expectations for quality. This was in public services category, where it's defined what kind of chair has to be inside, what kind of furniture. The other side is that in the end, when somebody has to actually choose that chair, there's always an idiot doing it.

This building is the only one that has security cameras. You can't touch it. Otherwise you'll probably get caught after some time.”

Borut Wenzel



55 | gate

*Entrance to the hall can be divided into a number of small doors, through which we enter our sector in the audience.
Or there can be just one big gate, which we don't even perceive as an opening in the wall, but as blending of hall and foyer.*

A massive gate leads from the main hall directly to the foyer and through the entrance all the way to the front door. It can disappear in a few seconds.



56 | lobby

The space between the concert and the congress hall, which used to be external when the factory was functioning, is now covered with a glass roof. Thanks to its size it can either be a luxury lobby or a third, full-fledged venue.

A façade of corrugated iron on one side, a wall of bricks laid in a lattice pattern on the other. There is a black circle set on the concrete floor, which together with the second circle on the facade creates a work of art. On the windows of the multi-story part, which connects the halls, there is a sheet of foil with photographs, evoking an image of the times when the factory was fulfilling its original function.



57 | dressing room

Perfect, but unfortunately only a temporary solution.

The whole building with its furnishings is designed and constructed at a high standard, with quality materials and precise finishing.

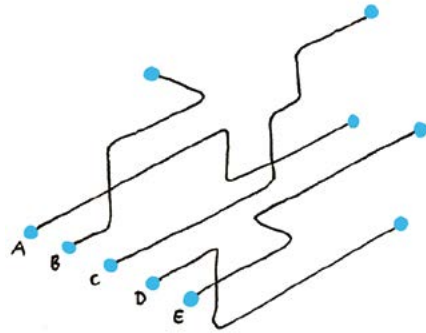
It is almost a shame that this perfectly ergonomic dressing room sticks out too much and probably won't survive the arrival of a proper one.



58 | pathways

It's not always easy to get from point A to point B.

For those who know the space it's not a problem, but for those coming for the first time, in the evening when it's raining, or for those who can't see well, it can be a problem. What can make it worse is that besides A and B there is also C, D and E. Therefore, it is worth considering considering a good navigation system — the simpler the better.



Next to the gangplank leading to the ship there is a glass case with the programme for the next month. Each event is framed in a different colour according to where it takes place. Green for the restaurant, yellow for the concert hall, blue for the gallery, red for the roof terrace. There are also lines — trajectories — on the floor, starting from this point and leading to each of the facilities.



59 | infographics

Which way to the toilet?

Where is the cloakroom?

Where does this door lead?

Which room am I in?

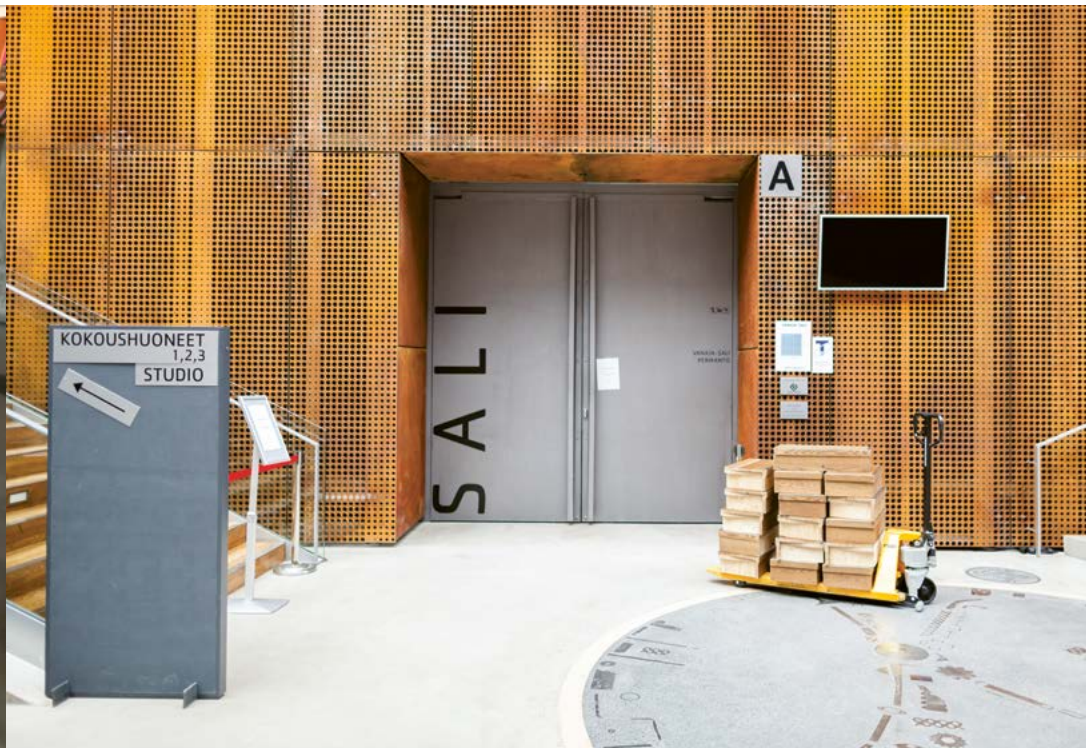
Where can I change my baby's diaper?

What's on the third floor?

Where does this staircase lead?

Infographics solve the problem.





60¹ | contact for moving tenants

Given the high number of studios in Kaapelitehdas, tenants are always moving out, moving in, or swapping their studio with someone else.

Mailboxes

"Long-term tenants get their mail here. The property manager always has a list with and somebody needs a bigger or a smaller space and the beauty of it is that we can usually satisfy that need within six months. Whenever somebody is moving out or moving in and somebody needs a bigger or smaller

space, we say ok, let's swap your spaces. So there are tenants who have been in five different locations in the building, but the address remains the same. They have the same box here."

Stuba Nikula



60² |

Name board

A big fixed sign at the entrance of the building with the names and location of the tenants residing in the building would become outdated too fast.

The graphic plate is divided into a grid of smaller magnetic squares, which are attached to a metal base. Every time someone joins, leaves or moves it is enough to change only one particular square, and replace the old one.



61 | photovoltaics

Implementation of photovoltaic panel in the last 20 years.

"We started in 1992. At that time we had the biggest solar roof in Berlin. 500 square metres. Then some years later we built an experimental field for development of new PV-Systems.

For example, thin film layer or moving systems. The problem is that when you have a panel mounted on the roof, the sun comes up and the panels produce little power. At 12 o'clock, the power is on the top and less in the evening. So we thought about turning the panels.

We found a system with a programmed computer, so that the panels know where the sun is and a motor on axis moves accordingly. But computers and motors need energy and you have to pay for them, so the benefit is smaller.

We'll leave out the computer. How to turn the motor? There are two small solar panels on the left and right sides 90 degrees to the big solar panels, so when the sun comes up on one side of the small panel, the motor turns it to the right position without the computer.

But we still have a motor. So we'll throw the motor away. How to turn it? There is a frame around the modules. There's liquid in the frame. On the right and left sides there is a metal plate. The

sun shines on the right frame and the left one is in the shade. The right one heats up the liquid, which expands, goes through a small tube to the other side, which is then heavier and turns the panels to the most effective position.

We have about 750 m² of photovoltaics panels, and in a sunny year we produce up to 50000 kwh/year — that's enough for 15 families. We don't use this electricity ourselves, because we can sell it to the market for a good price, and take it back much cheaper. That's economical. The initial investment is paid and with the income we can finance new research and development."

Werner Wiartalla



62¹ | fire exit

Technical regulations of every country prescribe the requirements for the capacity of fire exits from indoors in case of fire. If the capacity is not sufficient:

- | *a — they reduce the maximum capacity of places of assembly to a safe level*
- | *b — they insist on the construction of new routes.*

“There is big trouble because of the capacity of the big hall. The width of the staircase is 10 centimetres too narrow, so two people cannot pass at one time, which reduces the capacity to 250 people, which is an economic problem. People are ringing, calling, emailing every week, they want to rent the place and that could be a really good financial source for us.

But since it's expensive to do something in the hall, you also need to have a certain amount of people and you can not have that. The stairs limit the capacity because of fire exits.”

Mia Christersdotter Norman

62² |



Roof fire-exit from hostel

63 | ventilation

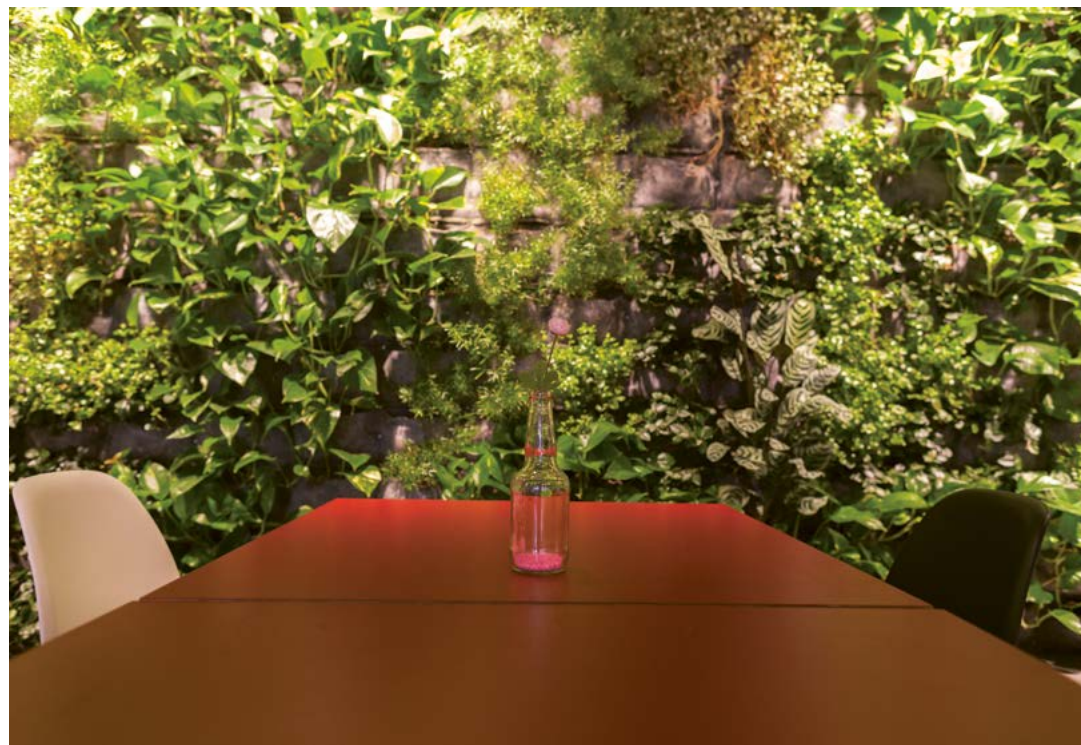
If it's hot and not possible to cool the air, let it move, at least.



64 | green wall

In the centre of the building, where daylight cannot reach, there's a green wall by the tables.

Above are lights substituting the sun.
There's plant substrate in felt bags.
Below is a wide container to collect water.



65 | association

Situation

- | There is a forest.
- | There are no highways.
- | The factory was built in 1795 for iron making, in the 19th century it was converted to a paper mill.
- | There was nothing here before the factory, the village was built around it.

School

- | Stenebyskolan was founded in 1934. There are craft and design programmes at both bachelor and masters levels, specializing in wood-based furniture design, iron and steel / public space and textile-garment-design.

Arrival

- | 10 years ago graduates were looking for a place to continue their work
- | Demands: cheap, workshops where they can live and create.
- | Reason: the advantages of cooperative work.
- | There were 10 people starting up.
- | At first, everybody took a bank loan of 2000 € to have the security to receive other funds.
- | There was help from the unemployment office of Sweden.
- | After a while they had a structure that was working and other people wanted to rent a space here.

- | Karl just applied for membership, paid his fees.
- | After a couple of years the original owners were burnt out, they had been working so much that they were not interested in collaborating anymore.
- | Things to watch out for:
 1. don't work too much
 2. take care of accounting.

Take-over

- | They opened up the association, had a discussion, everybody in the rental group could become an owner for a small fee. So there are now 45 co-owners.

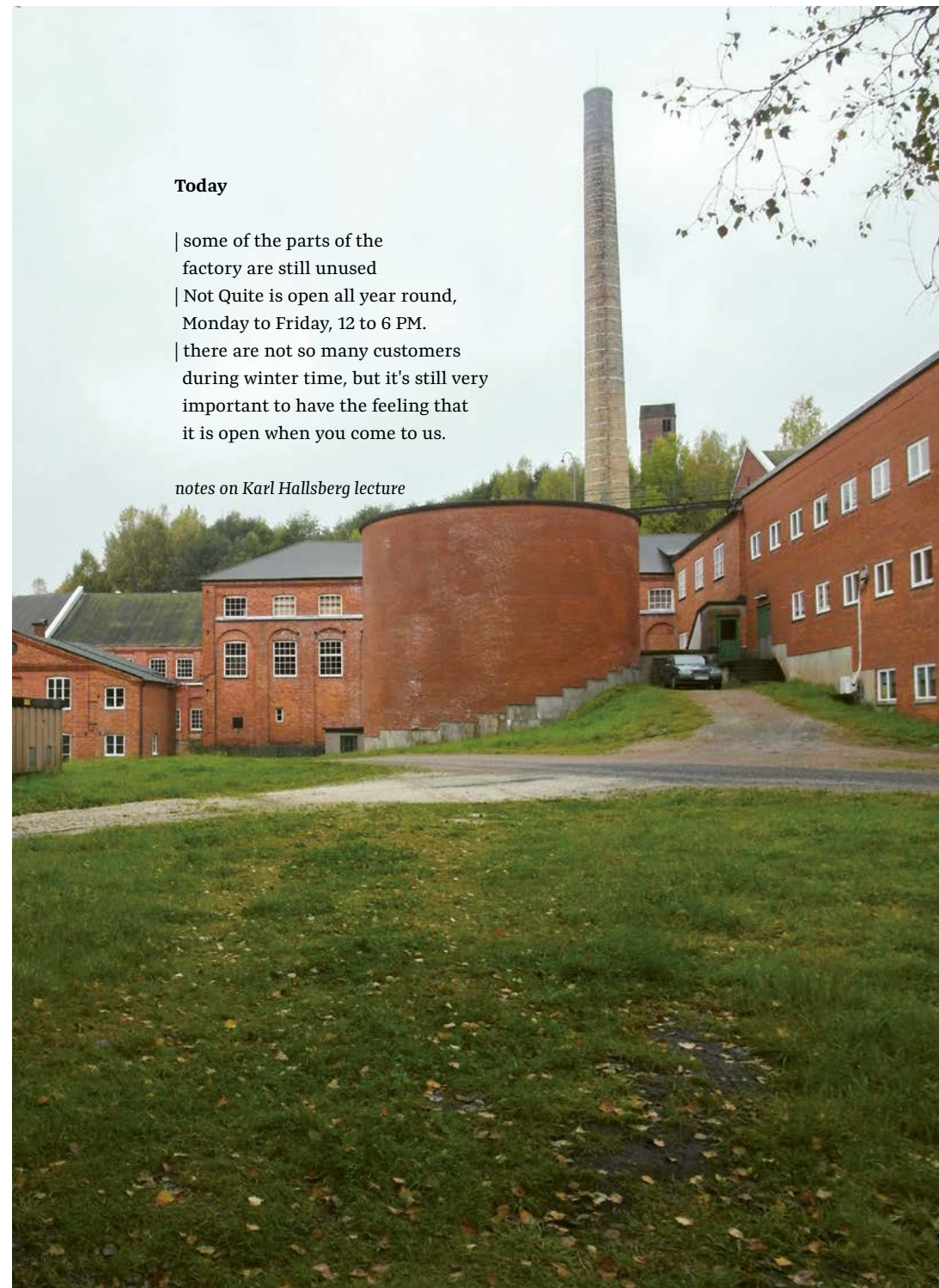
Village

- | People in the village have a strong relationship to the building.
- | Most of them think it's really good what we are doing here.
- | They rent our part from a private owner who inherited it from her grandfather.
- | We have a good relationship, but sometimes it is quite complicated.

Today

- | some of the parts of the factory are still unused
- | Not Quite is open all year round, Monday to Friday, 12 to 6 PM.
- | there are not so many customers during winter time, but it's still very important to have the feeling that it is open when you come to us.

notes on Karl Hallsberg lecture



66 **industrial and cultural production**

To make a cultural centre from a functioning factory and still maintain its production is great.

"In November 2003 this factory produced technical papers. Actually, the factory was not in the best condition when I became the head of it; there were problems with workers as we didn't have enough money to pay salaries to them, nor did we have enough customers to buy our paper. I came to the conclusion that we had to revise our activities and maybe downsize the production of paper. I started the process of transformation by getting rid of some of the equipment, and after that I discovered that I had quite a lot of spare space that we hadn't used for production.

I decided to use those spaces for cultural events containing material we could produce in the factory. The first thing we opened was our exhibition hall in 2005. Since then, we have started to develop this process and now we have three exhibition halls, a theatre venue, and a co-working area for the artist-in-residence programme, and lots and lots of studios and offices for companies that work in the creative industries.

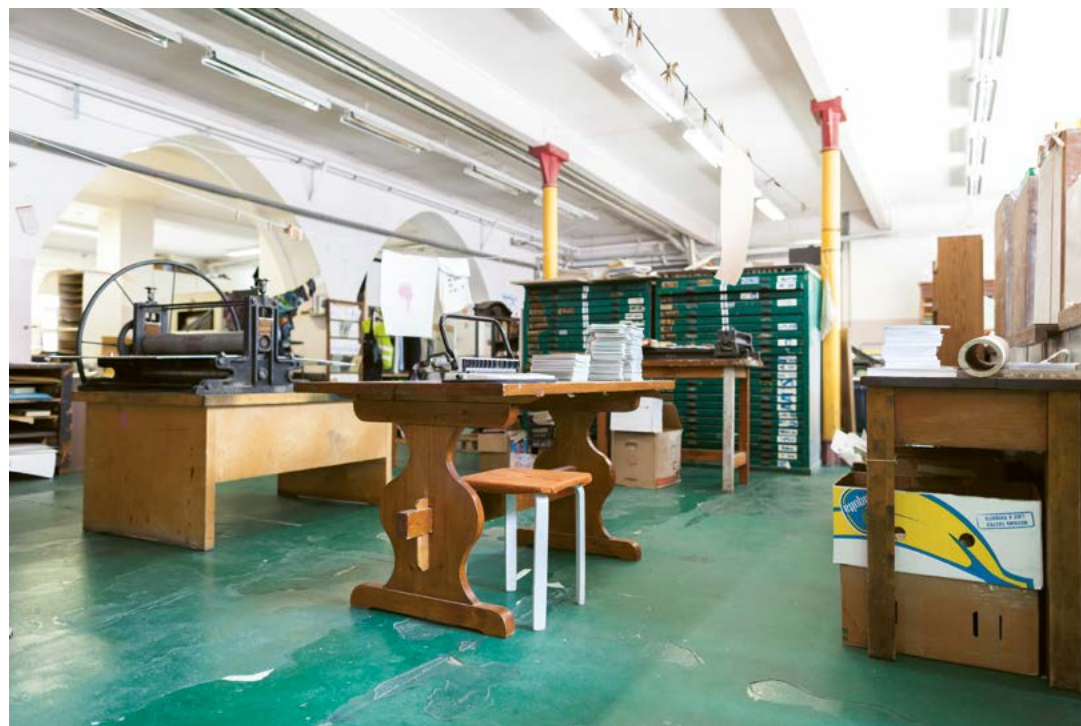
It was not any kind of switch. It was just this situation when all of my personal interests were in the field of culture and art."

Asya Filippova

67 | living museum

The best way to present the past life of a building is to keep it alive.

We're entering the printing room. At first sight it looks like another museum, after a while I notice that the ink on some of the machines has not dried yet. A few girls are running from one machine to another; there is a confusion of buttons and levers, but they know exactly which ones to pull. The machines are clean, well-kept, and their work continues regardless of our presence.



68 | tough times

"When I became the first director of Pekarna magdalenske mreže — the institution, the first year I was only dealing with getting drug users out of the complex. I had to ask the police twice for my personal security, because they were really hunting me. I had zero tolerance for dealing.

The park has been a dark place since the beginning. In the '90s, there was an underground crime ring, lots of drugs and one person died in one of

the toilets. This created a very strong reputation, which has lasted until today. It's a stigma for the place. We had some security in the bars, because it was really tough. On Fridays, people I knew entered inside the bar, I asked them and they gave me their gun. I put it behind and they got it back when they were leaving the place. Fights were very normal. And blood and police. And ambulances and so on. It was a really tough time.

Until you have a place so safe that children could come in the morning, you can't really work in a normal way."

Borut Wenzel

69 | partial-opening

Since there's no end in sight to the reconstruction of the synagogue into a kunsthalle, the exhibition programme is already working, through the means of "partial-openings". Construction work is interrupted for a couple of days, any dangerous areas are denoted with warning tape and the space is used for a while.

Nobody minds that it's not possible to go everywhere and that there are few toilets. With every partial-opening, the building site turns more into a cultural site — a synagogue and a kunsthalle. The experience from the exhibition is all the stronger due to the state of the building existing only in that very moment. Next time it will be different.



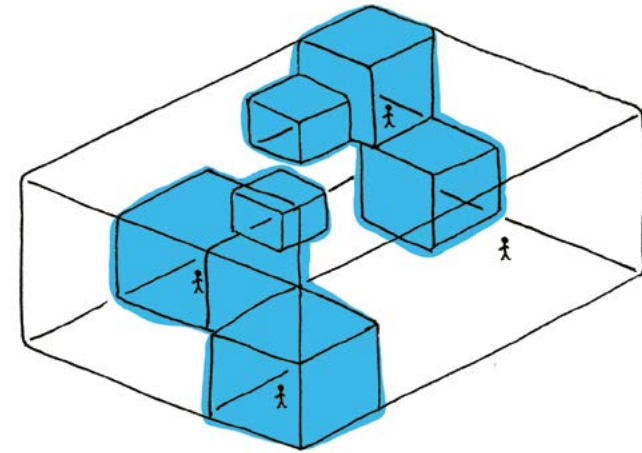
70 | boxes in open space

For some parts of the programme, segmented spaces on a smaller scale are appropriate.

Korjaamo occupies two halls.

On the left there is the smaller of the two, with a bar on two floors, offices, a bookshop, reception, exhibition spaces and conference rooms. Besides the hall, these are the spaces for which the original empty hall was too big.

The space is partitioned by inserted cubicles. They are divided into two levels which makes it more structured. The programme is distributed into the cubicles and the spaces between them. Each cubicle has one function. Each one is different, tailor-made for its content. Some have glass walls, some are dark. Some are permanently open, some are locked.



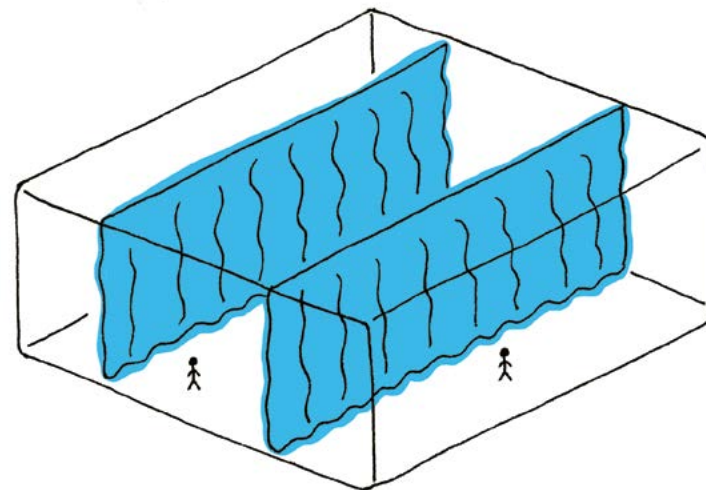
71 | museum, venue, restaurant

*For some of the programme,
big spaces can be made even bigger.*

Korjaamo occupies two halls.

On the right side there is a lobby and a big space divided into three parts by heavy curtains. In the central part is a hallway, and there is a restaurant adjacent to the courtyard and a tram museum to the street.

The curtains that divide them can be opened, which turns the multiple spaces into a single one.



72 | tools

Tools and machines were left behind.

They were free and in good condition.

"We collected everything that was inside, it was a school for metal mechanics, electricians. Most of the things here are instruments from the school and we use them to build the scenography or other things for the space.

I use them for lighting design and other things I build. When we make expositions inside we change the space all the time, so we use all these... For example, this was an oven, an industrial one. We use it to melt these plastic tops for lights."

Maurizio Buttazzo

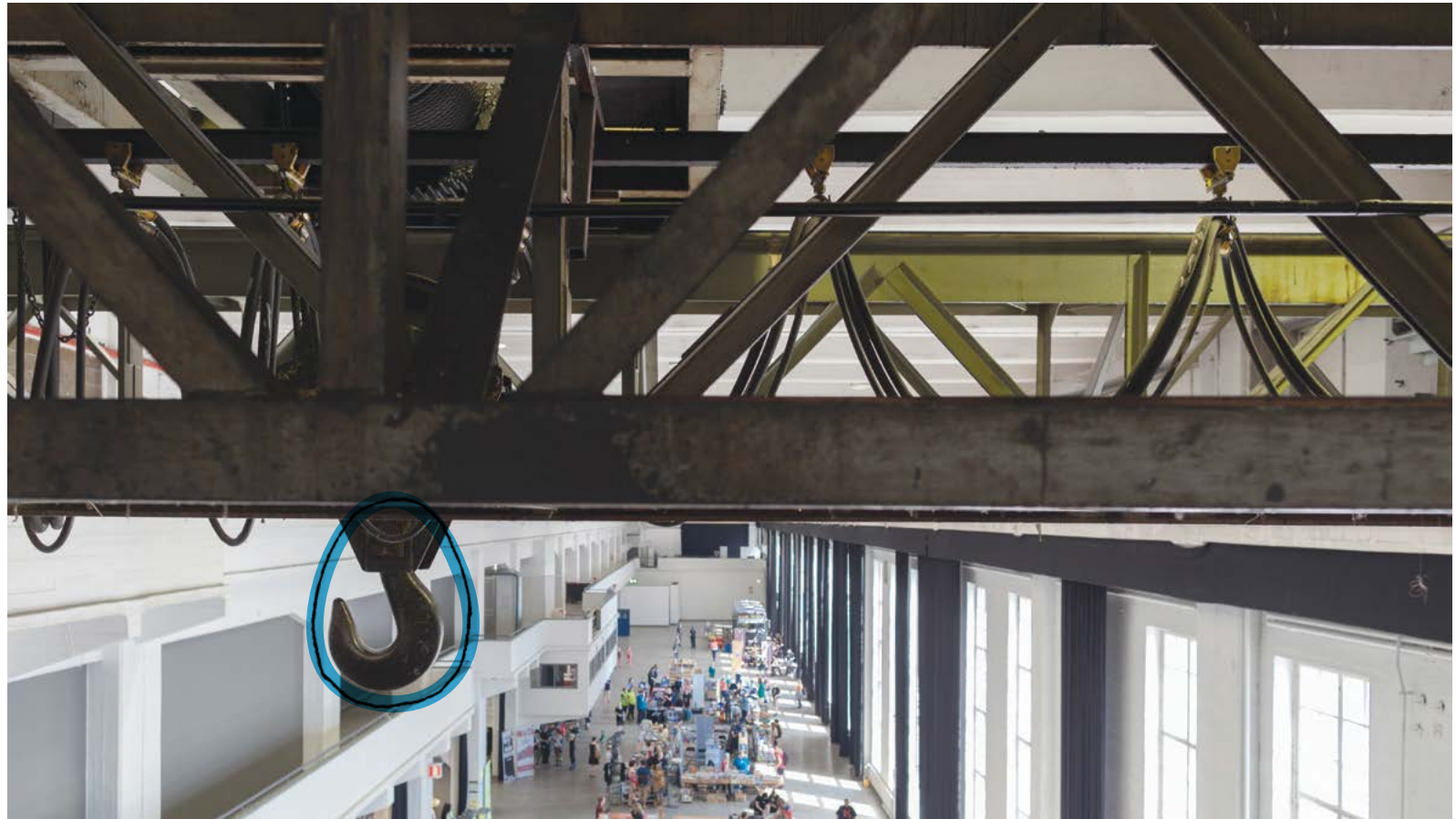


73 | crane

Not all machines in abandoned factories are unusable just because they're old.

"The crane is used for almost every event. It functions and it's inspected regularly. You can rig a hundred tons from that roof. There are three or four rigging points on each of the columns. Once, there was an annual party of a newspaper and there was a car, hanging from that. And at one point in the show, they drove the car through the air!"

Stuba Nikula



74 | workshops

The workshops are fully equipped and accessible for everyone who can demonstrate that they won't hurt themselves while working with machinery.

"The idea was to bring together cultural people, but also people who do workshop-things like carpentry. Different interests were already there in this group of people who were keen to save the building.

If you are interested in doing something, you just go to one of the meetings where all the people meet and then you go and ask if it is possible to join in.

If you want to work you just have to prove that you are able to use the machines."

general commentary during excursion



75¹ | bakery

Running an organic bakery in line with the ideals of independent culture is not for profit, just like culture. With high quality, local ingredients and handmade products it is not possible to make a big profit. This is equally true in Berlin or the Swedish countryside.

"We had this brilliant idea to build an organic bakery, generate income and then spend the surplus on culture and arts. Don't ever try this, it will not work! We are happy when the bakery is not in the red numbers at the end of the year.

Still the bread is delicious. But it is hard to make money with such high quality. It's all handmade, no automated machines, and the materials have their price."

Sigrid Niemer



75² |

"I had this as a dream for a long time and it was perfect. It's a good complement for arts and crafts here. All the bread we are baking is organic and made from locally produced flour.

This is our first year. In Sweden it's very expensive to have a small company producing this type of bread. But it's not our aim to earn a lot of money. We like to have a good life and also do something we believe in and something that feels good from your heart, with good people. That is the main vision for me and for all of us working here. I'm very happy it's working. When I started here, I was a bit afraid. My God, I'll go bankrupt, it will not work economically! But it has worked out, better than we thought, actually. There are 400 inhabitants here and we can work all year. We're the only bakery with this type of bread in all of Dalsland. The closest bakery of this kind is 200km from here. We're quite unique.

I had a cafe and an organic garden in Gothenburg. When I had a child, I moved back to my home. Then I found this. It was a good way of moving back. This is a good atmosphere to be in, that's why I chose to come here.

Many people in Sweden say there are no jobs in the countryside. If you have an idea, if you have courage, if you have a lot of energy, positive thinking and stuff like that, it can work. I hope to inspire people, show them that it is possible."

Sandra Ottoson

76 | iranian resistance library

Thousands of kilometers from Iran, an intellectual resistance platform with no opportunity to present itself at home has found its place.

Since the beginning of WUK, the upper floor has hosted one of the biggest Iranian libraries in central Europe.

After the change of regime, there was very strong censorship in Iran. Literature from Iranian emigrants and the underground accumulates here. The collection contains 5000 books; most of them are political texts about the situation in Iran. People from Slovakia, Germany or Italy come here because they know that they will find books that aren't anywhere else.



77 | bookshop

One of the spaces in Pekarna is a bookshop — a place where books go when they are replaced by new ones in a library or when a whole library closes down.

“We have only received donated books and sell them. Prices are 1-2-3 euros for a book. 700 000 books!”

Bukvarna Ciproš vendor



78 | Bicycle workshop

"It's very simple. You just need a space, a couple of old broken bicycles, some tools, one or two volunteers and it's done."

This is a place where you can learn how to repair a bicycle yourself. Everything is self-managed. You can not come here with your bicycle and ask someone to repair it, but you can learn how to repair it yourself. There are some volunteers that help people do it. It's also a place where you can leave a bicycle if you have one that you no longer use. It either goes to a storage space or you can build a strange bicycle, if you want."

Andrea Alba



79 | kitchen

Sometimes it is not a stage, but another room which is the most important space.

There are studios, offices and a residential floor, but the kitchen is the place where everyone meets up in Ozu. Sometimes they hold workshops, courses or tastings here.

It is huge, with bookshelves, wine and ingredients. Bundles of herbs and chillies hang from the walls, barrels with homemade olive oil sit on the bottom shelves.

The range and the countertop stand independently, next to the dining table. They are the focal points as people stand around them: one's cutting, another one is stirring, the third one is washing and grating, the fourth one is baking, the fifth, sixth and seventh are giving advice. The range is the stage, the dining table is the audience.



80 | noise

Events sometimes produce noise and that affects the neighbours.

When it's not technically possible to keep the level down, it is necessary to try to come to an agreement with them.

"Dear neighbours of Stanica Žilina-Záriečie, dear friends,

Summer has arrived and with it the open-air cultural events. They are linked to good feelings and entertainment, although sometimes, also to noise at night, which is difficult to avoid.

That is why we are writing to you. We would like to ask for your patience for two weekends — only two weekends in the whole summer, when Stanica Žilina-Záriečie will be hosting summer festivals.

Both include evening concerts and DJs playing in the garden. We're not planning to make a lot of noise, but the sound might exceed the allowed limit.

Please don't call the police immediately. For the rest of the six or seven weekends you can enjoy the silence. We will do our best to keep the music down as much as possible and not to exceed the allowed limit. After the experience from previous years, we decided to write to you in advance and try to come to an agreement...it is not pleasant to experience a visit from the police during the climax of a festival.

Or let's do it the other way round — come and join us. The programme is attached to this letter which includes a free ticket for one of the performances."

letter to neighbours of Stanica

81 ■ light

In order to feel safe we need to have control over the surroundings, to see what's going on around us and be seen by others at the same time.

“It's very dark here. We made windows for the restaurant, that was two years ago. The building is like a square plan, it's very deep and many people get scared — they are afraid to come, they don't know what it is, they don't understand.”

Mia Christersdotter Norman

82 | bars



Antic Teatre, Barcelona



Interzona, Verona



Kaapelitehdas, Helsinki



Melkweg, Amsterdam



DOM, Bologna



Village Underground, London



Bakelit Multi Art Centre, Budapest



Manifatture Knos, Lecce



Korjaamo, Helsinki



Melkweg, Amsterdam



Łaznia nowa, Kraków

83 | renting empty space

If the marketplace with spaces for rent for social events is big enough, it is possible to offer a space which is specific due to its shape and the fact that it is rented without any other services. Inappropriate for some events, ideal for other.

"When the building was abandoned, nobody had any use for a space like this — it's too big, too narrow, too long, too everything. This year we are going to rent it out for maybe 170 days.

Everything from small fairs, concerts, art exhibitions, even corporate events. We rent it out as an empty space, without any equipment, gear, technicians. You can bring in your own bar, your own crew, your own anything.

In the beginning, the company didn't have any equipment; we had to rent it out like this or not at all. But surprisingly, there was a need for a space like that.

The events have a much stronger identity, especially due to the changing staff. We have Helsinki design week, we have a rock concert and then we have a pet show. Show me a crew that could take all these different audiences and relate to them. Since the producer is bringing his own crew and bar, the selection is best for that and it doesn't feel like a congress centre."

Stuba Nikula



84 **paid by dinner**

The only paid personnel are the custodians and one sound technician. Everyone else is doing it because they believe in it. And for a special dinner, which always takes place before a performance in the company of artists.

“This kitchen is the liveliest area of Interzona — this is where we meet. What makes Interzona special for us is that we have a huge dinner each night when we have a concert here all together — us (staff), the volunteers and the artists. Normally we have a cook who cooks for everybody. He is very good. We have a very big meal, very tasty. We drink a lot, so this way we can start the evening in a proper way.”

Ada Arduini

85 | carpenters' guild

Projects which are interesting, daring and progressive enough, or have a big social impact, can attract volunteers and professionals who are then willing to work for free, pro bono publico.

Carpenters from the German guild Axt und Kelle have to travel to work outside of their homes for two years as a preparation to enter the guild. To a large extent, they work on pro-social and non-profit projects.

"They did a lot. The first action was in 2000, but later they came again. Then we extended the balcony. In the first year there were 30 of them, and our people also helped a lot. A lot of people were involved.

Later, I think it was 2005, there was another action, and then there were only 10, I guess.

This was called Sommertreffen, as they call it, summer camp. This is a common action of Axt und Kelle. At the winter meeting they decide where to go and which place is worth their time, energy, and strength to help. That winter our friend from here presented our plans at their winter meeting. They had some other offers as well, but they decided to come to Metelkova."

Nataša Serec



86 | anniversary party pays construction

"One of our friends from a building company was celebrating his 15th anniversary and we were celebrating our ten-year anniversary the same year. They said ok, we will do the construction for your boat if you allow us to have the party there. They did the construction in two weeks. I was really surprised how fast people can work if they decide to. They had their party in three weeks, so they did it. They were really interested in finishing on time. As a building company they did it really properly with all regulations and proper documents."

Dzintars Zilgalvis



87¹ ■ carpets from the fair

Materials with specific technical characteristics, such as fireproofing or soundproofing, are usually not cheap. However, you can get them from places that only use them as a one-off.

“When we came here we wanted a place that was good for music, because that was our main source of income. The ceiling was awful, because music resonates inside. It echoed. We had to find a solution. We did everything by ourselves and with very little money. We went to the fair building to ask for the carpets.

They gave us the carpets for free because they were going to throw them away. We hanged them on the ceiling. The acoustics are really good now and the musicians are very pleased.”

Ada Arduini

87² ■

“We can't afford to buy a lot of material, so we try to look for material that fits with what we need and also with security regulations. You need to have specific fireproof material.

In big fairs they use a lot of material and, because they host audiences, they have to have this material. After the end of the fair, when they are dismanteling, we go there with a big truck, four guys, and try to take all the things we need that people would otherwise throw away.”

Camille de Wit

88 | rain ponchos for free

Some companies give out free plastic bags, pens, notepads or T-shirts as merchandising. Menų spaustuvė give out free raincoats every time it rains. And in Lithuania it rains often.



89 **lending**

*Anything borrowed for a long time has
a tendency to change owners.*

"All this equipment (bar and kitchen)
that is very expensive is public.
The local authority wanted to run
a restaurant in a castle, which was
renovated by them. They installed it,
but after a year they didn't use it. They
changed the idea for the castle.

They didn't know where to put all
these things. We were working on our
renovation, so we told them, 'OK, you
can leave them with us.' We installed
them. We just made some changes to
give them some sort of identity."

Michele Bee

90 | reusable cups

Four independent cultural centres in Slovakia started to use plastic cups that are washable and can be used indefinitely. When buying a drink, the customers pay a 1 € deposit that is refunded after the cup is returned to the bartender.

They ordered them together and saved money: with a higher number, the price goes down.



91¹ | toilets

Must be clean.

If the typically dirtiest place is perfectly clean, the rest will follow.

“Culture itself generates loss, we organise weddings and company events, during which the state of the toilets is very important.”

Márton Bauer



91² |

“People love to leave messages on the wall. It's a problem for us to keep the toilets clean, because as you know, business people like to have clean toilets.”

Torsten Reitler

92 | directional light

Making directional light from a spot light by painting half the bulb.

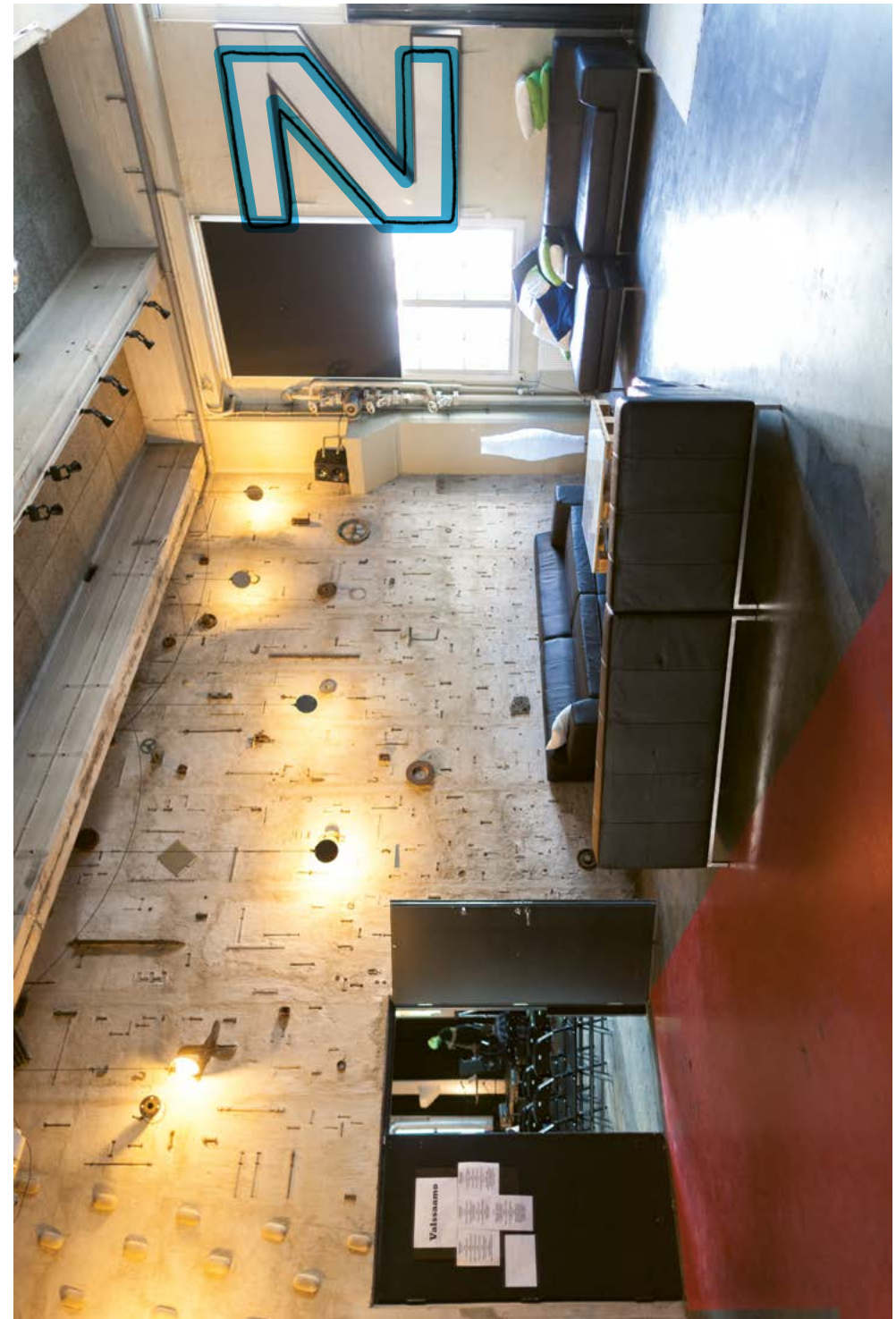


93 | logo

An old object in a new context acquires new meaning.

“That 'Z', for Zodiak (name of our art collective), is actually 'N' for Nokia Kaapeli. They found it in the trash...”

Stuba Nikula



94 | business cards

At NQ, the business card rack is a symbol of a work-in-progress; a place where people are doing something. Craftsmen/artists present themselves with a small piece of paper. Some of them try to squeeze a small work of art onto it and persuade us of their talent, others give up and just offer plain contact information.



95 | culture of posters

NQ posters immediately caught my attention.



96 | openness

All the doors are unlocked. Even those to small rooms with no surveillance. That creates a feeling of trust, of commitment.

“Put a, perché! I am against all this closing of doors but niente! They want to close everything all the time.

Antonio has his books here. This is his little place where he stays during the evening, waiting for the people to finish so he waits here studying. But the problem is that young people come here for love. So there is a conflict.”

Michele Bee

97 | mess

Production of "cultural smog" is big in cultural centres.

"At the beginning of the Living Underground workshop, the air was filled with a need to do something significant.

Lately a lot of work has been done building the garden. There were problems with all sorts of things. It was necessary to fundraise, discuss, a lot of pressure from all sides, a lot of work. After such an investment of time you don't feel ok. There was no time for some things, some things went wrong, no energy was coming back. There was a need to put things in order.

Workshop participants are people from outside. They came unburdened, from a different environment, and thanks to that they could show us what to put where. They created a basic order, which has been working ever since. They brought energy and a fresh perspective.

From one point of view, nothing got solved, from another, a lot did.

Things need to be in order, because it's only when it's tidied up that you can start actually doing something."

Marek Adamov

98 | access

Stanica is located behind a busy road, which separates the city centre from the suburbs. An underpass is the only way to cross it and it has been a long-term problem ever since the beginning.

2005

Stanica raised 3300 € and all the money went for the renovation of the underpass. 25 people took part in the workshop trying to solve the problem — architects, graphic designers, artists, students. The results are unbreakable lights (still on today), white paint to optically brighten up the space, and colour-distinguished entrances.

2012

There is a new paint shop at the exit of the underpass. Upon their arrival, they invest in its environment and reputation — they donate white paint for another renovation of the underpass, which was graffitied in the meantime. Volunteers paint the walls. Everything is ok again for a while.

Future

The idea to build a bridge over the road and close the underpass has lived for a short while. It is not necessary to invest in something that is in a way working, when there are many important things which are not working at all or do not even exist yet.



99 | beauty

If a thing is simply beautiful, it doesn't require a lot of intellectual advocacy to be accepted.

"The headline of one interview about Suvilahti was *Maria Sharapova of cultural centres*.

She's a really beautiful tennis player. She's not the best one, but she is just so good looking that there is a lot of press coverage about her. And in a way many of the Trans Europe Halles centres are just such beautiful places that even a bad photographer can take a good photo of them."

Stuba Nikula



100 | entrance

Between parking the car and entering the building, I'm already walking through something. It doesn't take long, but it's pleasant.

The street is widened before the entrance. It creates a dignified entryway that gives the building not only a certain amount of seriousness, but also creates a pleasant place to stay, which is already the property of Teatr Łaźnia Nowa. More people are entering, passing by groups of smokers, the atmosphere is tightening, through a row of glowing columns, we're entering.



101 **bicycle stands**

Bicycle stands, a cloakroom for coats. Basic infrastructure for a place where people go for culture.

Beauty and simplicity harmonize with the main entrance of the building.



102 | two façades

It's Saturday afternoon, we've been sitting by the sea in the front of Kaapelitehdas for three quarters of an hour. There are a few people sitting at the tables that the cafe owner has pulled out. The whole time, only about five people have passed by.

We leave through the other side of the building. The opposite of the sleepy atmosphere of the seafront. People are coming and going to the tube station nearby. The courtyard entryway is long, narrow and tall. There are entrances to halls, studios — a lively world.



103 | façade gallery

What look like windows are not windows. They are frames of an exhibition behind glass, against the one-to-four metre wide walls formed by the pillar of a demolished viaduct.

The exhibition programme that can be supported here is specific, which in context of the broad cultural offer in London is actually a good thing.



104 | temporary façade

Load-bearing steel construction is ready for a glass façade to be hung, which will fulfill all the requirements that a façade should: insulation, acoustics, safety. There's only one requirement it doesn't meet: an affordable price.

Until the price goes down (which is unlikely) or more money comes to their disposal, the glass façade will be substituted with rubber tarpaulin sheets.



105 | graffiti

Graffiti appears whether we want it or not. There are ways to suppress it, but the question is whether directing it to a place where everyone accepts it could be a solution. It requires willingness on both sides, which doesn't always work. It works here.

"The house was called graffiti house for a long time. It was really spectacular and liked by many people, but of course some people didn't like it at all.

We had zero tolerance for graffiti for a couple of years, but this year we managed, by working a lot with young people and having art classes for them, to have the first legal graffiti wall in Gothenburg. We call it the dragon. 84 metres of legal painting space.

It's really appreciated. People paint here all day and night. It's changing every day. The better the picture, the longer it usually stays."

Mia Christersdotter Norman



106 | communication with graffiti community

The graffiti community is closed, since what is considered by spray painters (or artists) as beautification is seen as vandalism by the public. Opportunities for establishing constructive communication are rare. A specialized shop is one of the ways to achieve this.

The area contains one of very few legal graffiti walls in Helsinki. Nearby is a paint shop, which is also a gallery.

“We had a graffiti problem. Suvilahti was a closed area, now it's suddenly open. People were painting the walls of buildings. So we said — here's the spot to paint on, not the walls. It works pretty ok, they really respect that.

The problem is not actually as having the graffiti-wall there, but rather who's going to do the cleaning. Every morning our non-military service goes there to pick up the cans and garbage. It's amazing. There is a big trash bin next to it, but 5 metres is sometimes too far.

It's really hard to have a conversation with people who like to do that. If there is a problem, it's nice to have some kind of link to them. This shop assistant is the link.”

Stuba Nikula



107 | hole

The hole is a memorial which comemorates an attempt to demolish Metelkova, but also the fact that there were people who stopped it. For them, it was important exactly in its current form.

"When they prepared the contract to be signed with the municipality, it was decided not to sign and the history of this place started to go in a different direction. In September of '93, between 9 and 10pm, a group of people heard that some machines had come here to start to demolish these buildings. They came and protected the buildings."

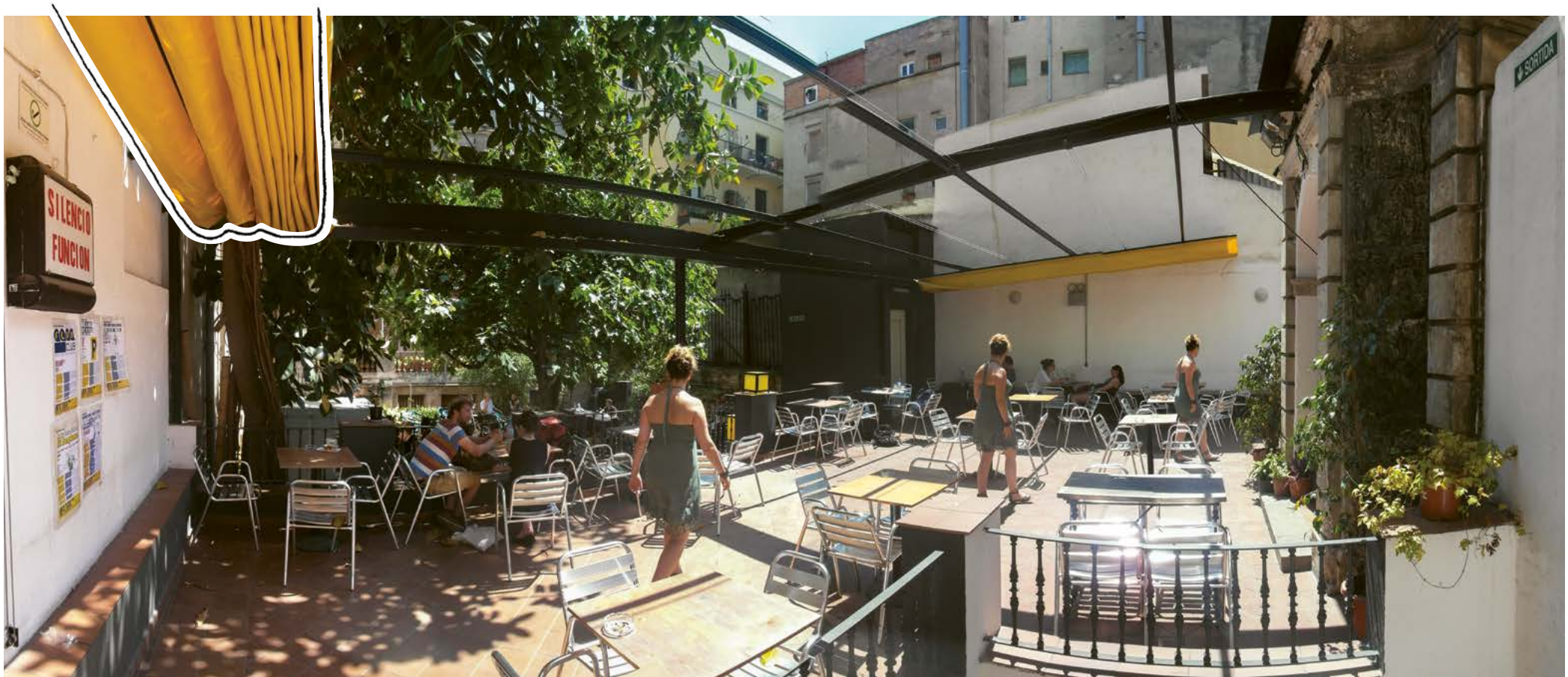
Jadranka Plut



108 | pergola

If I want to see the sky, it's just a plain, subtle structure.

If I want protection from the sun or rain, I pull the cover over.



109 | courtyard

The courtyard of Antic Teatre is a lovely little world with pleasant character, only a few metres from the streets full of tourists.



110 | terrace garden

Amid bricks, corrugated iron, concrete and asphalt, representing all shades of grey, the colour spectrum is complemented by a small garden on the terrace. From spring to autumn it is the main meeting point for all the visitors of the building.



111 | terrace with potential

*Old buildings often hide seemingly nonsensical spare spaces:
an annex, an emptiness between two real functions.*

At first sight it lacks potential. Upon a second glance, their uselessness as a space for a practical purpose makes them be places with the potential for hanging out, smoking, lying down, sleeping, the occasional theatre scene, reading, workshops, parties. Places, which no one can name on the floor plan properly, but where everyone meets during lunch break.

The roof terrace is sheltered by the building itself from three sides and by the neighbouring building from the fourth side, which creates potential for summer evenings and nightlife. The pioneer of this programme is the ashtray by the entrance.



112 | terrace advertising

It is not necessary to build from cheap materials if the sponsor is paying.

The roof terrace on the second ship A38 was sponsored by a phone company, whose visual identity is so well-connected with the colour pink that it's not even necessary to write their name. It is enough to look at the seats and the pattern on the floor and everyone knows whose treat it is.



113 | roof garden

A zealous gardener can grow his plants even on the eighth floor of a building with constant wind from the sea.

"A few of the tenants came to our office two years ago, asking if we could have a roof garden. This is what we managed to do for them. The problem is that it can't be too heavy and the wind is very harsh. They actually have to choose the plants so they can survive under such circumstances."

Stuba Nikula



114 | green roof

Thermal insulation, rain absorption, a place to stay

A tour of the UFA fabrik area is a tour of experiments with environmental building solutions.

“The standard tar roof can rise to a temperature of 50 degrees when the sun is shining in the summer. The foil beneath the surface is about 25 — 35 degrees. So the rooms under it are cool and there is no need for air conditioning.

We have about 10 centimetres of soil which stores about 70% of the rainwater. Before we've had a problem — the water came out of the sewer because the water couldn't flow to the river fast enough.. We had all the streets full of water, also here in ufaFabrik. Since we have had the green roofs, it hasn't happened. The first flush is collected by the green roof and then it evaporates the water and this also cools the area here in ufa. It takes the energy from the room down under, it's a very good air-conditioning system without electricity. The dust is filtered from the air; we have a very good microclimate here.

The weight depends on the substrate. For example, if you take soil, you have 16 kg/m² in a water-saturated condition. We use lightened substrate with a weight of 6,5 kg/m², it's less than a half.

You don't need a flat roof for a green roof. We have a roof with a 25-degree angle, it is no problem. When you need more, 45 degrees, it's very difficult, you have to protect it very well with slip thresholds and it's expensive. 25 degrees is the limit for environmental use.

In the 80s there was a programme in Berlin supporting green roofs and most of the roofs were built with money from the government. The city of Berlin wants to catch all the first flush from the strong rain, so the black water doesn't overflow into the rivers. They had to build very big halls, very big cellars with concrete this is double the price of building green roofs with the same effect.”

Werner Wiartalla



115 | agri-culture

The olive grove is a regular part of the cultural centre.

Time slows in the countryside.

“Our piece of land is a slice of hill. We bought it. 350 trees. Trees need care every year. Every day. It is not difficult; it's simple. Just the work. We need to cut the branches, prepare the soil and prepare manure to get good olives. No need to poison insects. At this level — over 600 metres above sea level — there are no insects that could damage olives. It's organic here. No enemies of olive trees.

There are 2000 different kinds of olive trees with different characteristics. Red, black, green. We have the green kind. Normally, the bigger ones are not good for oil and the little ones are good.”

Enrico Blasi

“In November, when the olives are ready to pick, we invite people to

join us for a weekend. We pick olives through one morning, after Saturday usually. We have a barbecue lunch here together. Then, in the afternoon, we go to the press. Follow the whole process and take back the new oil so we can have a dinner cooked using the fresh oil. On Sunday we make a little tour of the area and go to a nearby lake, to visit Roman ruins. Then we have a taste of typical products and a tasting of different oils.

Anybody can come. People pay for hospitality, food and transportation. Families with children enjoy it a lot. Children can play, rolling around in the grass and climbing up and down. If you talk with people in the village, they say, 'oh, today I picked one hundred kilos of olives.' One hundred kilograms of olives is 20 litres of oil. When we come with people there are maybe 10, 12, 15 altogether picking olives. At the end of the day, we go to the press with one hundred kilograms of olives. The ground is very steep. It's slow.”

Paola Simoni



116 | asphalt lot

A blacktop field forms a big part of the complex. In the summer, it hosts festivals that require building tents. To make the work easier, there are graphic marks on the ground indicating where and how deep the foundations can be anchored.

"There were trees here, but the soil was really polluted — asbestos, creosote, cyanide. They dug out fifty-seven thousand tons of polluted soil and took all the trees with it. That's why we have to have all the asphalt here.

These drawings are actually a guiding system. When there is a festival here they either use concrete weights or spikes. This is the guiding system not to hit any plumbing or electricity cables. White is maximum 50 centimetres. Grey is 120. Yellow is 30 centimetres. Otherwise it's 150 centimetres. The red one is zero."

Stuba Nikula



117 | open area

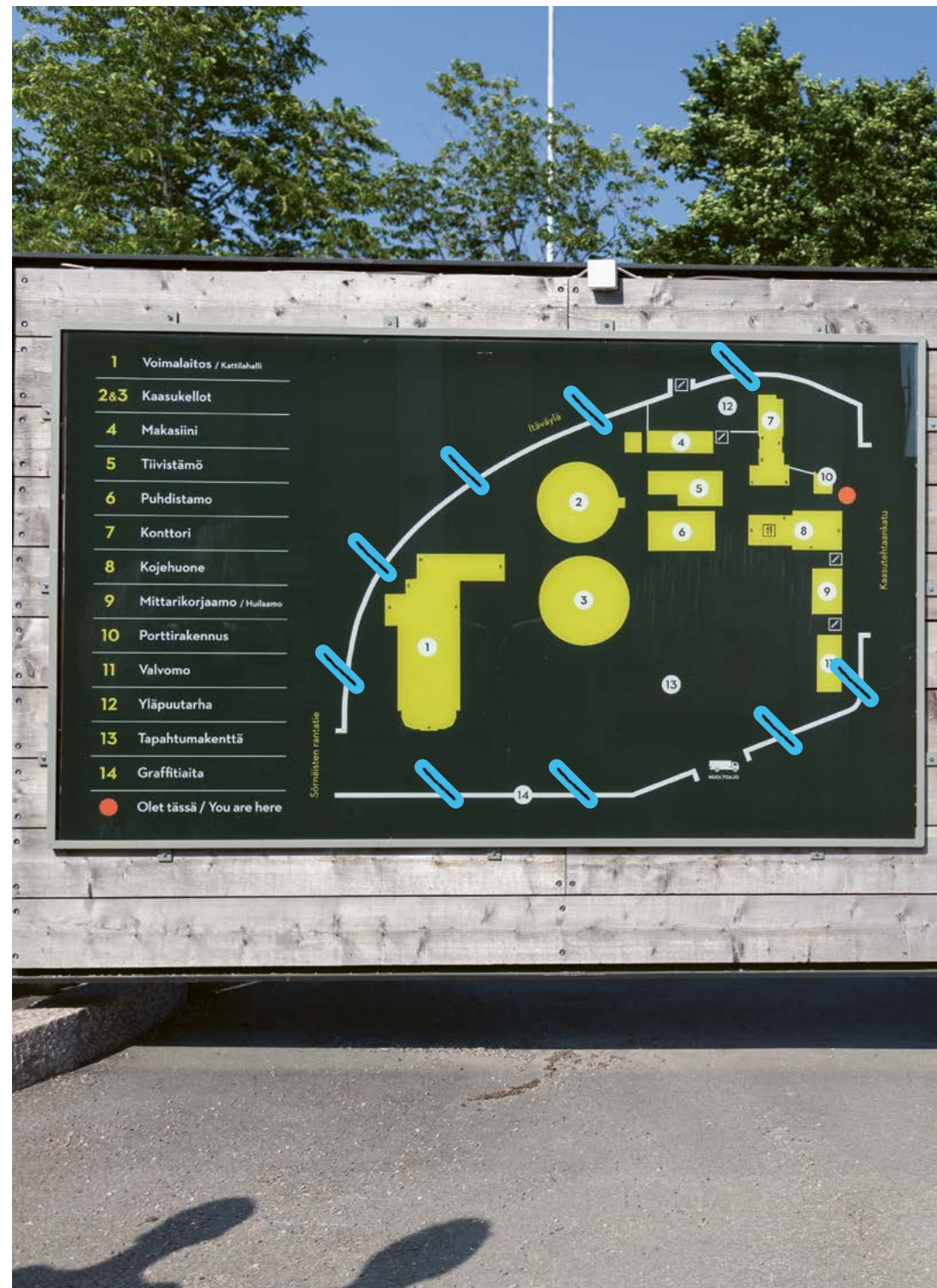
Complexes that originally formed a single production plant usually split into many smaller establishments after a conversion. The fence is taken down, the space inside can become public, it can properly connect the former factory to the city structure.

"One of the biggest tasks we have in addition to renovating and filling all the buildings is to open the whole area to the city. Factories like this are closed areas. The purpose of them was to be closed and now they become part of the city.

Which fences can we get rid of? Are there any new entrance points we can open up? The outdoor area is an event park. Even outdoor events need to have fire exits, so you can't do it in a closed factory yard.

We don't want to develop only one site, but a whole part of Helsinki. People walking here are not interested where our lot ends and the city lot starts. They are just using the city."

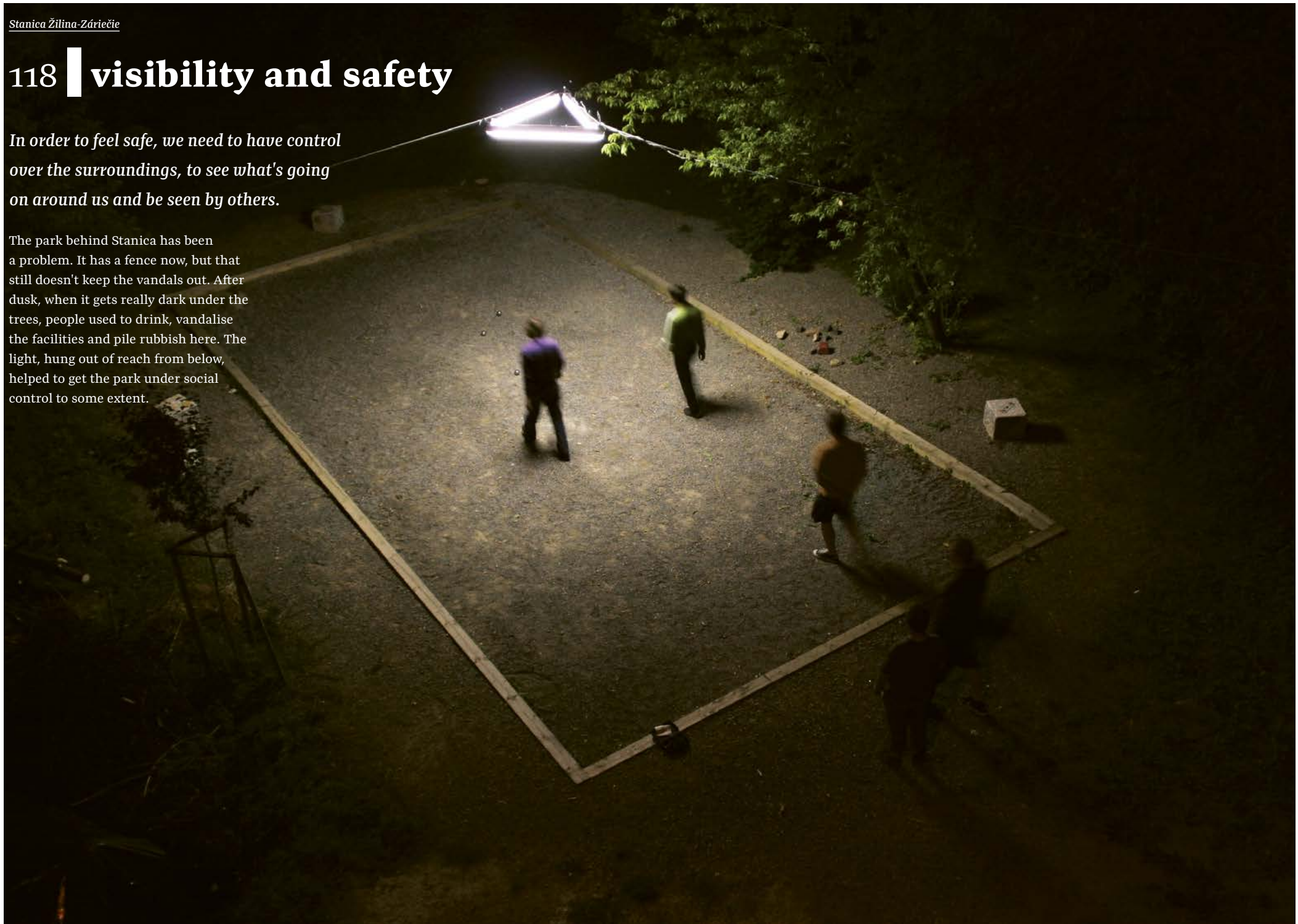
Stuba Nikula



118 | visibility and safety

In order to feel safe, we need to have control over the surroundings, to see what's going on around us and be seen by others.

The park behind Stanica has been a problem. It has a fence now, but that still doesn't keep the vandals out. After dusk, when it gets really dark under the trees, people used to drink, vandalise the facilities and pile rubbish here. The light, hung out of reach from below, helped to get the park under social control to some extent.



119 | developing area

Every local authority has urban planning tools that it uses to create a plan for the future operation of the city. If the plan doesn't sufficiently define the space around the centre, or it defines it incorrectly according to us, it is possible to formulate a counterexample. It is important to define a place that we claim from the outside; to show that we know it and we can do it best.

"The city is not connected to the water much. There is a big planning process to change that, to build up the riverfront from the Röda Sten area all along Gothenburg on this side. The city plan decided to stop right there, by the nearest bridge. Röda Sten is outside of that plan. It's really bad, because they have to work with the old plan.

Last week, for example, there was a really strange thing that came up. Gothenburg has these luxurious cruisers coming in — the really big ones. They cannot enter the city, because the bridge is too low. So they're now looking for a spot to put the cruisers. There was a suggestion to put it here and if we had a plan, that would never happen, it wouldn't have any chance to go through. But now there is a risk that they put the ships outside. So I would like the plan to be in our hands for the right purpose."

Röda Sten invited STEALTH unlimited, who initiated the "testing the waters" project (Dis)assembled. The project developed and communicated, in a very hands-on manner, possibilities and opinions on what the surrounding of Röda Sten should look like according to the people who come here and use the terrain.

"We don't like other buildings around us. We want to build something ourselves. We don't want offices, flashy apartments. We want to control the area; to use it as we have done for twenty years. We want to use it for festivals, for whatever people would like. So in that sense the STEALTH project was both a success and a failure. People came and built things, it was like a huge playground and it was really great — arty, educational. But this doesn't mean we want buildings here. We want something where people can come and do whatever they like."

Mia Christersdotter Norman



120¹ | fences

Construction of fence panels enable a simple and quick designation of areas, shaping the flow of visitors.



120² |

It is sufficient to use temporary solutions for temporary requirements.



121 | free field

The space of Manifatture Knos itself is not extraordinary enough to invoke extraordinariness at the life inside it. It is sufficiently big and open; the rest is a question of regime.

"This space has only been available for five or six months. We are working on a project to create a free park, free garden. Knos is a free space of indecision. That means there is no direction, there is no coordination, there is no group that manages it. It is a place where everyone can do things that he or she thinks are good and can interact with others. We have only one rule: whoever proposes it, does it. It's enough. It's a space for spontaneity, invention-really, really open. We would like to do the same things here."

Michele Bee



122 | art vs. creativity

*Official versus independent culture
(from the independent perspective).*

The whole city quarter was originally owned by the army. When it left, the city divided it into two halves.

One half is run by the state. The Ministry of Culture is investing into state-representative culture, constructing new buildings and creating new institutions.

The other half is run by the local authorities. Here you can find more smaller organisations and artists, self-regulated, independent culture.

The boundary between them is designated by a narrow passage. There's a demarcation line on it, marking out the location of art and creativity.



123 | end

The centre has seen better days. Polymer is no longer a TEH member, the pace of activities is slowing down, everyone has their own projects. I sense an end coming soon.

"No future. I think there is no future with the house. Maybe with other people it can continue somewhere else in the future. There are always some ideas.

The landlord doesn't care about anything that is going on here. I don't know why he is keeping it in this kind of condition. I think he's waiting for the right moment to take it down and do something else instead.

I don't believe that it is possible to find a way to renovate this and make it nice. I'm not sure if am I sad about it or not. Maybe it's even a good thing. A lucky thing.

A three-month contract with the owner is somehow liberating, it makes you free in this way — you know what to do, you're not stuck, you don't make roots for yourself. Maybe it's not such big drama if things are collapsing and something is going to happen somewhere else."

Tanel Saar



124 | credits

Published in 2014 1 st edition, 700 pc.	Cooperation Katarína Gatialová Marek Harčarík Matej Veverka Estelle Weiss-Tisman Marta Blašková Maňáková Jana Baierová	Photos, graphics (with story number) Peter Lényi: 6e, 9, 13, 14, 15, 18, 22, 25, 30b, 30g, 30h, 37, 51a, 42, 43, 44, 46, 52, 54, 58b, 61, 63, 65, 72, 74, 75, 76, 77, 78, 79, 82a-b, 82e-h, 85, 91, 92, 94, 95, 103, 105, 107, 108, 109, 115, 120a, 121, 122 Peter Snadík: 5, 6a, 6d, 7, 20, 27, 30c, 30e, 30f, 30j, 35, 45, 47, 48, 51, 53, 55, 56, 57, 59, 60, 62, 64, 67, 70b-e, 71b, 73, 82c, 82i, 82k, 83, 86, 88, 93, 99, 100, 101, 102, 104, 106, 110, 111, 113, 116, 117, 120b, 123 Lucia Blanáriková: 16, 29, 31, 36, 38, 39b, 43b, 58a, 70a, 71a Stanica archive: 21, 23, 30d, 33, 34, 69, 90, 98, 118 Melkweg archive: 6c, 24, 30a, 30i, 82d, 82j A38 archive: 6b, 17, 112 Google Earth: 4, 19 Antic Teatre archive: 32, 39a ThisWayDesign: 3 Zuzana Godálová: 24 Attila Urban: 40 ufaFabrik archive: 114 STEALTH.unlimited archive: 119	Date of record 2005/05 Buenaventura, Castelfranco Veneto 2012/05 A38, Budapest Bakelit MAC, Budapest Tabačka Kulturfabrik, Košice 2012/08 Stanica Žilina-Záriečie Melkweg, Amsterdam Antic Teatre, Barcelona 2012/09 ufaFabrik, Berlin Not Quite, Fengersfors Röda Sten konsthall, Göteborg Moritzbastei, Leipzig Centre for Creative Industries Fabrika, Moscow 2012/12 WUK, Wien 2013/02 Mains d'Oeuvres, Paris	2013/05 Pekarna magdalenske mreže, Maribor Metelkova, Ljubljana Interzona, Verona OZU, Monteleone Sabino Manifatture Knos, Lecce DOM, Bologna 2013/07 Teatr Łaźnia Nowa, Kraków NOASS, Riga Menų spaustuvė, Vilnius Kultuuritehas Polymer, Tallinn Suvilahti, Helsinki Kaapelitehdas, Helsinki Korjaamo, Helsinki Verkatehdas, Hämeenlinna Creative Centre Carnation, Tartu Fabryka Sztuki, Łódź 2013/12 Village Underground, London Nová synagóga, Žilina
Publisher Truc sphérique, cultural centre Stanica Žilina-Záriečie, www.stanica.sk	Respondents/ Contributors Ada Arduini Agata Etmanowicz Agnė Tuskevičiūtė Amelie Snyers Andrea Alba Asya Filippova Benedek Vasak Borut Wenzel Camille de Wit Cor Schlosser Dzintars Zilgalvis Enrico Blasi Federica Rocchi Jadranka Plut Juri Battaglini Karl Hallberg Kate Zilgalve Lemmit Kaplinski Marek Adamov Márton Bauer Maurizio Buttazzo Mia Christersdotter Norman Michele Bee Monika Chabanová Nataša Serec Olli Hietajärvi	Living Underground 2012 workshop participants/ lecturers Adam Gebrian Alison Killing Cor Schlosser Juri Battaglini Katarína Gatialová Karl Hallberg Lea Linin Lubica Segečová Marcel Benčík Martin Jančok Maurizio Buttazzo Michele Bee Natalia Novik Nina Vurdelja Peter Lényi Peter Liška Semolinika Tomic Stuba Nikula Yaroslav Taranov Zuzana Godálová		
Printed and bound i + i print spol s.r.o.				
Editor, author of texts Peter Lényi				
Graphic designers Marcel Benčík Peter Liška				
Photo editor Peter Snadík				
Co-editors Marek Adamov Róbert Blaško Pavla Lényiová Peter Hapčo				
Translation, proofreading Monika Šusteková Sandy Fitzgerald Christopher Ketchum Elena Agia Bountouraki				
ISBN 978-80-969392-8-2				

125 | list of participants

| A38, Hungary, Budapest, www.a38.hu
| Antic Teatre, Spain, Barcelona, www.anticteatre.com
| Art Factory Łódź, Poland, Łódź, www.fabrykaszutki.org
| Arts Printing House, Lithuania, Vilnius, www.menuspaustuve.lt
| Bakelit Multi Ars Centre, Hungary, Budapest, www.bakelitstudio.hu
| Buenaventura, Italy, Castelfranco Veneto, www.buenaventura.it
| CCI Fabrika, Russia, Moscow, www.proektfabrika.ru
| Creative Centre Carnation, Estonia, Tartu, www.nelk.ee
| DOM La Cupola Del Pilastro, Italy, Bologna, www.lacupola.bo.it
| Interzona, Italy, Verona, www.izona.it
| Kaapelitehdas, Finland, Helsinki, www.kaapelitehdas.fi
| Korjaamo, Finland, Helsinki, www.korjaamo.fi
| Kultuuritehas Polymer, Estonia, Tallinn, www.kultuuritehas.ee
| Mains D'Oeuvres, France, Saint-Ouen, www.mainsdoeuvres.org
| Manifatture Knos, Italy, Lecce, www.manifattureknos.org
| Melkweg, The Netherlands, Amsterdam, www.melkweg.nl
| Metelkova, Slovenia, Ljubljana, www.metelkovamesto.org
| Moritzbastei, Germany, Leipzig, www.moritzbastei.de
| NOASS, Latvia, Riga, www.noass.lv
| Not Quite, Sweden, Fengersfors, www.notquite.se
| Nová synagóga, Slovakia, Žilina, www.novasynagoga.sk
| OZU, Italy, Monteleone Sabino, www.ozu.it
| Pekarna magdalenske mreže, Slovenia, Maribor, www.pekarna.org
| Röda Sten konsthall, Sweden, Göteborg, www.rodasten.com
| Stanica / Truc sphérique, Slovakia, Žilina, www.stanica.sk
| Suvilahti, Finland, Helsinki, www.suvilahti.fi
| UfaFabrik, Germany, BerlinTempelhof, www.ufafabrik.de
| Verkatehdas, Finland, Hämeenlinna, www.verkatehdas.fi
| Village Underground, UK, London, www.villageunderground.co.uk
| WUK, Austria, Vienna, www.wuk.at
| Tabačka kulturfabrik, Slovakia, Kosice, www.tabacka.sk
| Teatr Łaźnia Nowa, Poland, Krakow, www.laznianowa.pl



Engine Room Europe was a three-year programme (April 2011-May 2014) of activities dedicated to independent cultural workers and their creative processes. It was initiated by Trans Europe Halles (TEH) and co-ordinated by Melkweg (Amsterdam, The Netherlands) in association with 10 co-organizing TEH members. Engine Room Europe has been funded with the support from the European Commission. This communication reflects the views only of the author, and the Commission cannot be held responsible for any use which may be made of the information contained therein.

We did it, because we did it well.

Order the printed copy of the book and you will get all 123 chapters on 272 pages

*By purchase of this book, you donate money that
supports the renovation of new cultural space "Nova
synagoga / kunsthalle Zilina" in Slovakia.*

Price:

19 EUR (including shipping within EU)

21 EUR (including shipping worldwide)

Order on-line at www.designhandbook.bigcartel.com