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"Soviet Standardized Single-Family House: a Failed Hope of Non-Communal Living in Postwar Lithuanian Towns"

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Keywords **– single-family house, standardized architectural design, modernity, cold war.**

I. INTRODUCTION

After the WWII one of the principal tasks, for soviet building and construction sector, was to implement mass industrialization, followed by standardization. Alongside with Khrushchev's promise to 'provide a flat for every family' and the whole communist ideology praising public ownership and communal control, the soil for mass housing projects and their implementation was set up. In this case, designing standard single-family houses, especially in big towns, seem like an antithesis to the whole system. Nevertheless, for a period of time, standardized single-family houses *were* designed and built in Lithuanian towns. Were they symbols of freedom and welfare or just another way to embody communist doctrine? Could we recognize the traits of modernity in their architecture? How they (or their absence) formed the architecture of a typical singlefamily house in contemporary Lithuania? The paper aims to answer these questions, as well as to present and investigate this often disregarded typological group of soviet architecture.

II. SOVIET STANDARDIZED SINGLE-FAMILY HOUSE: HOSTAGE OF COMMUNIST IDEOLOGY

During the years when Lithuania was a part of Soviet Union, there was only one type of building, that, for a period of time, was prohibited to construct - a single-family house. This radical move (prohibition) suggest single-family house being regarded as threat or some what unsuitable way of living for soviet citizen. It is peculiar that before the initial ban in 1962, this type of housing was celebrated and regarded as equal to apartment blocks. For instance, in 1958 Lithuanian Central Committee of the Communist Party declared that until 1960, 2 000 000 m2 of dwelling space will be build, 800 000 m2 (almost half) of it should have been of single family houses [1]. This typological group was praised as having better living conditions, it was said that there are too little of these houses in Lithuania (in comparison to Scandinavia or even U.S.!) [2]. Standardized designs of houses were, of course, prioritized. The legal existence of single-family house started to change in 1962, when it was prohibited to construct in major Lithuanian towns – Vilnius and Kaunas, as well as in principal seaside resort Palanga. Prohibitions to construct in Klaipėda (main port town), Druskininkai, Neringa, Birštonas followed in 1975. There is a correlation between diminishing construction of soviet single-family houses in the 60s and American National Exhibition in Moscow in 1959. A full scale American model house 'Splitnik' was shown in the exhibition, 'Nixon proclaimed that <…> suburban home represented nothing less than American freedom' [3]. For some time 'Splitnik' served as a reference (Fig. 1) to soviet architects, though later Soviet Union switched their focus to mass housing.

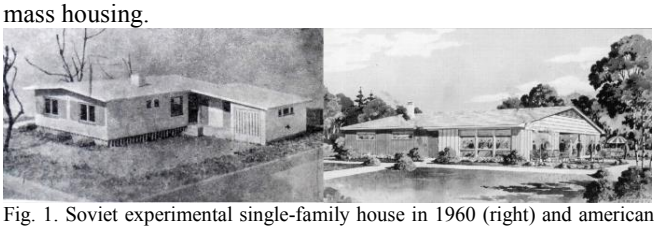

Fig. 1. Soviet experimental single-family house in 1960 (right) and american 'Splitnik'

III.BLURRED TRAITS OF MODERNITY IN SOVIET STANDARDIZED SINGLE-FAMILY HOUSES

Soviet standardized single-family house created a chance (at least theoretical) for every family to live in a house with sewerage, running water and other features of modern house. These accomplishments were used as propaganda against prewar living conditions of working class or lower middle class families, and this propaganda was actually kind of truthful. Prewar modernist houses, constructed from bricks, were mostly dedicated to the upper class families, others lived in the wooden ones (not counting holiday villas here). Soviets were quick to prohibit construction of wooden houses in towns, therefore interrupting Lithuanian housing tradition. New standardized houses were a mixture of Russian, German traditional architecture combined with stylized Lithuanian traditional elements and modernism. They represented a peculiar hybrid of modernity and communist ideology: built using innovative technologies, having garages and terraces, but at the same time applied 'folk' architecture symbols, pitched roofs, not having separate bedrooms for children, etc. Images showed houses standing in a much bigger lot, than it was possible to get in soviet towns, with unknown type fancy car – a house which could have been standing anywhere.

IV. OUTCOME OF NON-EXISTING TRADITION

The regulations of construction of single-family houses in Lithuania became more free by the end of the 80s, resulting in post-modernist chaos. American dream of suburban house became even more real in the 20th century producing eclectic quarters, mostly of low quality architectural design.

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"Artistic Factor in Modern-Day Urban Planning in Lithuania"

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Keywords **– urban planning in Lithuania, city modelling, legal framework, artistic tools.**

INTRODUCTION

The issue of city modelling is very essential these days because of the significance of city identity, preservation of historical core and other questions. Therefore, it is important to analyze the legal framework and its practical implications in the process of city modelling. However, the practice of urban planning in Lithuania is based on two dimensional solutions and the artistic factor is overlooked. The article reviews the legal basis of Lithuanian urban planning, its practical implications and emphasizes the necessity of artistic factor during the process of city modelling.

II. ARTISTIC TOOLS IN URBAN PLANNING

Considering the urban planning legal framework and its practical implications, it could be said that it depends on the theory which is recognized in the particular country and schools which prepare specialists. Though, the architects, urban designers and urban planners in Lithuanian schools are taught conversely: on the basis of the projects of the BA students of Department of Urban Design, FA, VGTU, it may be stated that the young generation of architects is not only interested in the innovative design but also aims to understand and incorporate in their projects the established features of the town's physical form [1].

Also, the well-known Lithuanian scientists, such as K. Šešelgis, A. Miškinis, J. Vanagas, P. Juškevičius, Z.J. Daunora, A. Vyšniūnas, V. Jurkštas, I. Alistratovaitė – Kurtinaitienė, D. Dijokienė, agree on the significance of plan and view relation in the process of city modelling and recognize an urban composition as the main artistic tool in the urban planning and urban design [2].

Moreover, Lithuanian academicians appeal to Western scientific literature and emphasize the relevancy of space and their systems in cities. For example, R. Trancik suggested integrated urban design principles are one of the methods used in urban design and urban planning studies [3].

So, we confront a paradox that artistic factor and three dimensional tools exist in the theoretical level, but on the contrary, two dimensional and non-artistic issues domain in practice.

III. MODERN-DAY URBAN PLANNING IN LITHUANIA

According to the main law of urban planning in Lithuania [4], a concept of city master plan consists of three main parts: general spatial concept, determination of functional priorities, peculiarities of territories regulations. The general spatial concept of city should be the key element in the process of city modelling. However, the general spatial concept of city master plan is not defined in the law.

Therefore, it is not a surprise that there is no unanimous viewpoint to the city physical form and its' modelling in Lithuania. The research of the relevant legal framework and its practical implications was based on these main points:

- How urban planners name the part of general spatial concept?
- What are the compositions of general spatial concepts?
- According to the analysis general spatial concepts in practice, what is the conception of general spatial concepts in practice?

The research results showed that usually functional parameters and issues are identified in general spatial concepts. The dominance of functional, two dimensional questions in master plans of cities leads to the ignorance of city identity.

IV. CONCLUSION

The accomplished research presents that the existing legal framework of urban planning is missing the artistic factor in Lithuania. In order to solve the problem of absence of three dimensional, artistic questions in urban planning, the scientific basis must be strengthened and used as the means for improving the legal framework of urban planning and urban design and its practical implications in Lithuania.

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"Architectural Solutions of Riga's Large Scale Housing"

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Keywords - Riga's large scale housing, soviet housing, panel housing architecture, khrushchyovka.

Postwar mass housing is a quantitatively and culturally historically important part of 20th century's architecture. Part of these edifices already have or soon will have reached the age of 50. That is a borderline from which evaluation of a construction period and its culturally historical, as well as architectural value begins estimating elements and amounts to preserve. Large scale housing in Latvia and its capital Riga is a new subject in this matter. Modernist mass dwellings inhere conceptually different architectural design and urban principles comparing with previous style systems. Thence for the present there is an unequivocal approach to identification and preservation of this heritage. In addition, in former Soviet Union's countries, as well as in other parts of Europe society has negative attitude towards mass housing. In post-soviet countries it symbolizes an unwanted occupation time, as well as a mechanical architecture. Due to abovementioned reasons in Latvia, as well as elsewhere mass housing evaluation and inclusion in architectural and culturally historical heritage lists happens very reluctantly if at all. This situation is very topical in context of so far from heritage point of view architecturally unregulated first renovation wave of these buildings.

Riga's large scale neighborhoods were constructed between 1958 and 1991 providing approximately 200 000 apartments of various size (today 40 % of the city's housing stock). The estate planning and design followed rules of Modernism. The main characteristic of these estates is free urban plan producing visually unified building groups supplemented with significant amounts of green spaces. The buildings are more or less independent or distanced from main streets in terms of alignment. The main architectural trait (resulting from seeking most economical solutions) – serial buildings totaling in at least 11 different series in Riga. Following modernist approach, a significant emphasis was put on developing urban plans which underwent a considerable development with propositions of different sizes, element number and population density, as well as urban layout and density. These are aspects already researched and systematized [1]. However, less attention has been paid to the architectural traits and evolution of Latvia's large scale housing.

In regard to all of the abovementioned aspects a research on the architectural aspects of post-war multi-apartment buildings has been led and resulted in this paper defining aspects that endow an architectural quality and unity of original image of these edifices. The aim of the paper is to define a research course by analyzing post-war multi-apartment building architecture using a method of architectural element and their evolution analysis. To obtain this result a literature review, an on-site surveillance, as well as 4 series' projects' examination was carried out. This research is aimed to maintain a theoretical basis to post-war mass housing culturally historic and architectural evaluation, as well as to provide on a scientific research based theoretical material which could help in normative regulation consolidation of mass-housing renovation.

CONCLUSION

Although mass housing is often described as monotonous and lacking personality because of its serial character, Riga's large scale estates are considerably varied in terms of urban arrangement, series' combinations, story heights, section number, decorative detailing, colour solutions etc. in that way creating as mixed environment as possible considering economical and regulatory restrictions of the period, as well as overall uniformed modernist approach to architecture [2]. The First generation housing (1958–1963) can be characterized by simple up to 5 storey high forms and transition from brick structures to precast reinforced concrete panel ones. Second generation (1963–1971) is marked by a more diverse floor number (up to 9), variations of façade panel sizes and decorations, as well as more expressively pronounced staircase zones. Following that, Third generation (1971–1985) buildings are distinguished by a rich and motley façade decorations within one series, especially the 119. one. In addition, it marks a return to brick structures [3]. Lastly, the Fourth generation (1985–1991) in Riga is defined by monolithic concrete tower buildings with plastic forms.

Nowadays mass housing is having problems with adaption to present day needs in terms of energy saving. In addition, the buildings have visually deteriorated. These two factors substantially define the current trend of their renovation by adding an extra insulation layer to their exterior parts covering the original facades. As there are no heritage related regulations concerning these buildings in Riga the process happens chaotically often not respecting valuable primary architectural elements and built environment context. The most significant aspect of this is a highly potential risk of losing these values before they are distinguished on the level of heritage conservation.

Post-war Mass housing in Latvia shouldn't be regarded as a worthless construction period. It produced best new housing for masses at its time. In addition, it is still considered to be good housing and therefore mostly inhabited in Riga. The visual deterioration is more a question of up-keeping and environment maintenance than one of architecture quality. It is an architecture with its own traits clearly representing a certain style. Finally, it is quantitatively dominating and therefore a significant building type of the period worth to be conserved to a certain extent as a remain from the period.

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"The Interaction Between Urban Development and Sustainable Living in Historical Cities"

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Keywords **– liveability, residential function, cultural built environment, historical residential buildings, Historical Centre of Riga**

A functioning residential area is essential for the downtowns of historical cities – those cities initially were founded for common living. Despite of overall growth of global urban economics, over past increasingly globalized two decades each forth city worldwide and one-third of European cities with more than 200 000 inhabitants, has experienced irregular habitation (loss of liveability), and notable (more than 10% in two-year period) population decline (urban shrinkage) particulary in their historical visinities.

This highlights a fundamental problem of current planning and management of historical urban environment: the physical ("in authentic visual appearance") preservation of historical residential buildings is practically ensured and strictly supervised, but it does not ensure the further use of historical residential for habitation. However, questionable is what (methods or approaches) would prevent this well-known, but still less explored phenomenon "loss of liveability" in the Europe.

The research discuss relations between urban develeopment trends in historical cities and the paradigm of sustainable living. The aim of the research is to get a better understanding of current trends of urban development in the historical cities (case of Riga) and how these trends correspond to the concept of sustainability.

II. GENTRIFICATION TRENDS IN THE HISTORICAL CENTRE OF RIGA

While a significant level of emigration and negative natural growth are global problems for cities and countries around Eastern Europe, the privatisation and denationalisation of real estte, the economic crisis, a change of land use and the gentrification trend (resettling historical residents to less-prestigious districts) in the HRC are more local trends. The residential function, which has historically been the dominant use in the HCR, has in recent decades been significantly reduced. This is evidenced by data on unoccupied housing and the replacement of the housing function with commercial (for business and services) functions. At the same time HRC is the most prestige area in the city.

III. RESULTS OF THE SURVEY

The overall analysis of the results of the survey shows that population turnover in the neighbourhood is high, there is weak sense of community. Since the housing in different quality and standard is available in neighbourhood, there is also diverse social composition of the population.

IV. CONCLUSION

The development tendencies - the renovation process of historic building with the aim to convert it to higher standard of dwellings, as well as the construction of new buildings for exclusive housing market indicate the process of gentrification. Since the municipality has not defined the instruments to promote social diversity HRC takes place in the population with lower income exclusion from HRC.

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"Beachscape of Jurmala City Since Beginning of 19th Century"

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Keywords **– Jurmala, beach, beachscape.**

The research provides the analysis of Jurmala city beachscape development and its architectonical aspects from beginning of 19th century, when Jurmala started to develop as the health resort area. The analysis is bases upon the image data base, which is added to the annex of this volume. The data base is created during the research process and consists of numerous images of different elements – buildings, structures, improvement elements – that form the beach environment in Jurmala. The research provides to the public for the first time the complex and comprehensive view to the beachscape of the biggest resort city of Baltic States.

"Effectiveness of CPTED Principles: The Case of Urban Allotment Gardens"

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Keywords **– crime prevention, urban allotment gardens, urban environment, safe environment.**

I. INTRODUCTION

Crime, theft and vandalism is a common problem occurring in urban areas [1]. As shows previous research, Crime Prevention Through Environmental Design (CPTED) is an effective tool [2], which helps to create safer environment. Being already tested in different types of housing neighborhoods, on public transport stops, metro stations and even parks, implementation of CPTED principles hasn't been researched in relation to urban allotment gardens, which, however, in certain countries often face problems of theft and vandalism. Based on this data, this paper aims to examine whether there are any of CPTED principles implemented in urban allotment areas and whether environmental design solutions can help to decrease crime on these sites. This paper presents the investigation (observations, evaluation and interviews) of four allotment sites in Riga and four sites in Warsaw. Results of this research show that, effectiveness of various environmental design tools differ in Riga and in Warsaw. However, implementation of complex CPTED solutions ensures creation of safe environment in both cases.

II. METHODS

In order to ensure collection of both, qualitative and quantitative data, it was decided to use semi-structured interviews, observations and evaluation according to the CPTED checklist. Semi-structured interviews were conducted with heads/managers of the associations of gardens on eight sites. The interview results showed which crime prevention strategies are used in the garden area and how do they contribute to decrease in criminal activities.

III. RESULTS

Research data was analyzed according to four general CPTED principles: natural surveillance, natural access control, territorial reinforcement and maintenance. Natural surveillance appeared to play the most important role in theft and vandalism prevention, as criminal usually avoid easily overlooking areas (Fig.1). Natural access control, an approach which is focused on creation of clear definition of private, semi-private and public space using different kinds of physical elements (fences, doors, gates, shrubs etc.) appeared to play an important role only in case of Riga. Territorial reinforcement, which is described with elements, like signs or fences which help to create the sense of ownership, contributes to creation of safer environment, however as show examples in both countries, this tool is not enough to reduce crime to zero. Maintenance appeared to be important as degraded and abandoned places provoke crime, but well maintained areas show less theft and vandalism.

Fig. 1. Ensured and not insured natural surveillance. Allotment garden area „Buļļu 11" in Riga and allotment garden ROD Rakowiec in Warsaw.

IV. CONCLUSION

Research showed that in case of allotment gardens all four CPTED principles contribute to creation of safer environment, however crime reduction to zero was recorded only in two areas, where according to interview and observation data, a complex approach including almost all CPTED principles is used. In turn, areas, which were described as designed against CPTED principles show high theft and vandalism rates.

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"Local Tendencies in Public Discussion of Architecture"

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Keywords **– public discussion and debate in architecture**

This research is part of the wider study about regional trends concerning architectural value lobby and representation in built environment processes of Latvia. The subject of this paper is public discussion, as an instrument not only for quality control, but also for coordination of different interests. Simultaneously, - the study aims to analyze the public debate as a service, within which, the service provider transfers information about certain property, attracts stakeholder attention and influences' public opinion in a certain way – through media.

I. INTRODUCTION

Public discussion and debate about questions concerning whole society is the cornerstone of democratic policy. It is also supposed to be an instrument of providing procession transparency, quality of the certain product and alignment of interests. The officially declared aim of public discussion in the institutional understanding is "to coordinate interests of public and construction proposal, which cannot happen, by prohibiting the construction, but is possible by the adjustments of construction intention, while respecting government spatial plan and specified building regulations" [2]. Since the product of built environment often is the subject cherished by the individuals, groups and institutions, in some cases, it becomes double layered, - obligatory (de jure) and by initiative (de facto). The topic is actual, because the notable value of the architectural success depends not so much of architectural qualities as thought and function [1], 'good' or 'bad' parameters, but on the capability to influence the institutional and social decision machinery in conditions of disagreement.

II. RESEARCH METHODOLOGY

Paper analyses the approbated mechanisms, with help of which, the information about the case of built environment is delivered to the society. Research methodology sets principles of normative basis and differ the service of public discussion procedure as driven by legislation (universal) and as driven by initiative (individual). Main tasks include in-depth analysis of legislation normative and case study on media monitoring, including: a) the subject of the service and service provider; b) whose interests are in deal; c) which interest themes are affected; d) how information is delivered, gathered and reinterpreted.

III. PUBLIC DISCUSSION AS SERVICE BY LEGISLATION

Bureaucratic way to discuss architecture includes clear way of procedure applicability [3];[4];[5];[6]. Despite criticism of it' s fiction nature [13], this instrument is most used and suitable for average possible interest collision cases, like tree felling, neighborly relations, shading. Most of arguments normally are plain and preventable. Problematic include, - a) inability to measure citizens' dissatisfaction objectivity; b) often developers talking in conditional tense and cannot answer all the questions of the citizens); c) developers tend to minimize or hide level of attention; d) there is no guarantee or provision that obliges the developer to listen to citizens thoughts; e) decision by deputies are not an administrative act, so it cannot be challenged under the administrative procedure (only in a court); etc.

IV. PUBLIC DISCUSSION AS SERVICE BY INITIATIVE

In parallel of official public communion, known as public discussion procedure, increases use of another public communion type. Since official procedure's structure is limited in resources, it is not supposed to cover multilayered diversity of opinions, and is also neglected as too time consuming, unpopular, formal and ineffective for complicated situations and cases. As a result and addition, the communication of conflicting sides happens through the third person, the mediator.

V. THE QUALITY OF INFORMATION EXCHANGE

The mediator might be either institutional formation, as city representation and non-governmental organizations. Additionally, serious role plays mass media, where socially, professionally, politically, economically active individuals communicate, using all types of media, as publications and columns in magazines, portals, newspapers, public letters, interviews, collection of signatures, etc. Problematic include, - a) mixed media literacy and competences, where fragmentation of media market are prevalent; b) segregation of sources and opinion leaders; c) the topics of architecture are not the central point in the debate about architecture.

VI. CONCLUSION

Research on local tendencies in public discussion of architecture in Latvia, shows that legal procedure is not adapted to the particularities of contemporary processes. 'Mechanisms' of information transfer, which work in the frame of legislation, is closer to informative neutral and formal character, meanwhile the one based on initiative, uses mediators and media literacy of local scale with full spectrum of argumentation patterns. Thus, social influence grows, but public discussion process flourishes through media market, and might become unpredictable and manipulative.

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"Conceptual and Theoretical Basis of Integration The Elements of Different Time Periods in The Historical Environments of Small Towns"

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Keywords **– integration, diachronous elements of urban environment, regeneration of historical urban space, small towns.**

Nowadays the architects and the urbanists are actively trying to overcome the degradation of the historic small towns and to change society's attitude towards valuable historical and architectural heritage. A big exploratory work has been already done, but urban fabric is being continuously updated and requires new approaches to conservation, humanization and development of historic urban environment.

The article details the conceptual and theoretical basis of approaches to the regeneration of diachronous environment of small towns built on broad domestic and foreign practical experience and research-based theoretical principles. For this end it is suggested to use the term integration in urban planning, the meaning of which the most accurately matches the process of improving the relationships between diachronous planning and spatial elements of the historic environment. There is also generated an integration model of diachronous space objects, which implies a set of sequential stages. The article is focused on one of the intermediate stages that defines the content of the model structure designed by a specific algorithm. It is constructed so as to link the theoretical principles with specific applicable suggestion for updating the historical environment of small towns.

Thus, as the first step aimed to identify the content of model structure there were specified requirements and the main factors affecting the harmonious coexistence of historical and contemporary urban space elements. The second stage was to generate the primary goals for the regulation of urban environment on the basis thereof. The goals identified were conventionally grouped into three subsystems: natural, anthropogenic and social. They provide the most significant impact on the historic environment through the unique sphere of influence, the integration fields. Generation thereof was the third stage of the above algorithm. The transformation from theoretic approaches to practical ways for diversified improvement of historic space of towns was carried out through them. This transition was seen in following the relevant theoretical principles and techniques for harmonization of planning and spatial elements of urban environment. The fourth step was to specify the principles of harmonious coexistence of diachronous urban space objects according to specific integration fields and to form techniques on this basis.

Within the architectural and spatial integration field the techniques developed will provide for visual and imaginative as well as functional transformation of architectural heritage, will contribute to preservation of its historic image and its functional adaptation to the needs of modern society at the same time. Within the natural and landscape integration field there were defined the theoretical mechanism for development and preservation of natural environment, regeneration of the potential landscape and environmental as well as recreation centers, etc. Within the social and cultural integration field the techniques were generated aimed at reconstruction of sense of community and building a single social and cultural formation that synthesizes spiritual landmarks for the residents, hierarchy of their consumer priorities and vacation destinations. Within the engineering and transport field the theoretic mechanisms will impact the forming of convenient and safe transport framework and its efficient material and technical resources for all road users, providing for extensive application of the modern energy and recourses saving technologies.

"Legislative Background for Protection of Industrial Heritage of Riga"

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Keywords – industrial heritage, architectural heritage, cultural heritage, urban landscape, heritage protection.

INTRODUCTION

On the public level, there is a high esteem for the cultural heritage and monuments as they even dominate the scene of popular culture in the country. Protection of ancient churches, palaces and manors are a significant part of social discourse. However, the industrial culture and industrial heritage, once prominent and dominant in urban landscape, rarely gain the spotlight for their heritage values; it is the deterioration and abandonment of the former industrial sites or their temporary use for cultural activities that gain the spotlight.

The paper will examine the actual situation with protection of industrial heritage in Riga, providing survey of legislative basis for heritage protection. It will explore the correlations between legislation, tendencies of city's development, and actual loss of industrial heritage. It also will provide a brief insight into public opinion on the issue, and a comparative analysis on conditions of the industrial heritage with other branches of architectural and cultural heritage of Riga.

I. LATVIAN LEGISLATION AND INTERNATIONAL RECOMMENDATIONS CONCERNING INDUSTRIAL HERITAGE

Riga is proud of it's architectural heritage, it's historical center is inscribed on the UNESCO World Heritage list. Not only national, but also international legislative regulations are to be taken into consideration there, and the adjacent areas have specific protection, too. The heritage protection is regulated both by The Law of monument protection and by Regulations issued by the cabinet of Ministers.

However, there are problems and faults in heritage renovation and maintenance in general. Deterioration of historical structures, lack of or insufficient maintenance, loss or replacement of historical details with inappropriate ones (plastic windows being the most noticeable intervention), and the demand for re-arrangement of interior spaces are the most common threats architectural heritage has to face.

II. PROTECTION OF LISTED INDUSTRIAL HERITAGE

The listing of a building depends not only to its age, but also to its architectural features, a name of the architect, and the authenticity of details. In some cases, the unity of an ensemble can be taken into consideration, too. However, these criteria seldom work for the industrial heritage as the functionality, utility, and production efficiency where the main criteria for building such structures. The industrial ensemble was not a result of an architects' drawing, but an outcome of some 10–20 years (or even up to a century) of continuous development of production process. Therefore there is not a long list of listed industrial buildings in Riga.

Architectural quality of an industrial building became important when its image became a part of the branding of an enterprise. Currently, the impressive architectural facade can be used either for the branding of the company itself, or for the branding of an entire town if its best age started with industrial revolution. The main hall of "VEF" factory, under renovation and functional conversion right now, is such an example, setting a new bench-mark for renovation of industrial heritage.

The recognition and protection of the most recent industrial heritage is starting just now as a petrol station "Ogres DUS" (outside of Riga) is up for listing. Other structures built during the 2nd half of the 20th century are still awaiting their faith.

III. PROTECTION OF NON-LISTED INDUSTRIAL HERITAGE

Due to general economic situation, both protection and maintenance of listed and conversions of non-listed industrial heritage face similar problems and options for renovation. If a building is evaluated by expertise as "a building with a minor heritage value", a true achievement is its survival (instead of being replaced with a new one). Sometimes, the true architectural quality of an abandoned industrial building can be evaluated only during the process of renovation (the case of successful conversion of the non-listed "Ģipša fabrika").

A historical industrial enterprise or site consists of several buildings and structures from different periods, and of variable architectural and technical quality. In a case of renovation, the most recent or the most damaged structures are going to disappear first. For an operating enterprise, it helps to develop and modernize an enterprise on the existing site ("Latvijas Gāze", "Aldaris"). Sometimes, only a single chimney ("Kuzņecova porcelāna fabrika") or single building ("Preču stacija") is left to mark 100 years of a legend. In such cases, a fragmented architectural history is saved, while integrity of the industrial heritage is lost.

IV. CONCLUSION

Due to the limited of architectural heritage along with promotion of existing good practices could be of essential help for better future for industrial heritage.

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"Wooden Building Renovation in Riga"

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Keywords **– wooden architecture, timber, Latvia, restoration, renovation.**

I. INTRODUCTION

Wooden architecture of the 19th century is mentioned in the UNESCO world heritage description of Riga as one from criteria what makes it of Outstanding Universal Value. About a century ago, there were around 12 000 wooden buildings in the city and approximately 4000 have survived to this day. The wooden buildings left are with the different function and are located in all areas of the city. The wooden buildings as part of world heritage are protected only in Historic Centre of Riga, but there are valuable buildings outside protected areas as well.

In general, wooden buildings have been not well maintained during the second part of 20th century and now they are in bad technical condition. In the last decades more and more wooden buildings in Riga have been renovated. The renovation includes the process of improvement of building so that it is getting not only in better conditions, but also enhancing the quality of architecture. Internationally approved principles in the Venice Charter (Article 9) state that the old building should be preserved as far as possible, but the new part of the building has to be different from the old one, so it can be easily recognized. In Riga, there are different kind of initiatives of the owners in restoration of wooden buildings. Some buildings are restored carefully to save the typical wooden architecture, other buildings are renovated and get new function, but there are also buildings that are replaced by a new structure.

Information about reconstruction of four wooden buildings is compiled in this paper. The aim of this paper is to give a closer overview on the impact of ownership, founding source and location in city on the renovation process and building architecture changes.

II. METHODS

The research consists of visual and functional assessment of renovated building's architecture. The refurbishing process of buildings and compliance with the Venice charter principles have been studied as well. During the study, the architecture of restored buildings has been assessed and compared with the original appearance and appearance before renovation of the building. The research includes the study of publications about building and analysis of archive materials as well. The interviews with owners, architects, reconstruction consultants and other persons involved in the reconstruction process have been held during research.

TABLE I. DATA ABOUT RENOVATED BUILDINGS

The new function	Address of object	Built	Reconstr.
Office and shop	**Elizabetes iela 83/85**	19th Ce	1996, 2006
School dormitory	**Gertrudes iela18**	19th Ce	2007
Office	**Kalnciema iela 33**	1895	2015
Office and shop	**Brivibas iela 216**	1920	2013

III. RESULTS

Wooden buildings chosen for research were primarily built as the residential buildings, but their function was transformed due to the development of the city. Two of survey buildings are located in Historic Centre of Riga, one in Pardaugava and one in Vidzeme suburb. Three buildings have private owners and one is owned by the municipality. Sources of funding have been different as well.

Building on Elizabetes iela 83/85 k-2

Renovation of the building was performed before the Historic Centre of Riga was inscribed on the World heritage list. Now the building is rebuilt for shop and office needs. Additional rooms in the attic and basement are constructed. The solution of entry unit of the street facade is controversial because of hardly perceptible new one detail.

Building on Gertrudes iela 18

The wooden building is the first structure on the plot. Later a school building was constructed behind it. Initially, it was used as a residential building, then it was changed for school and since the middle of last century it is a dormitory. Renovation was supported by municipal funds, and it caused some difficulties with procurement of the repair process.

Building on Brīvības iela 216

During the last century, the wooden building was rebuilt part by part and before the reconstruction there was no timber left neither in the facades nor in the wall structures. The wooden facade was desired by the owner, and the architects Dace and Juris Paegle were invited there especially to design the facade. The new wooden facade is like embellishment for exclusive food shop and café.

Building on Kalnciema iela 33 k-2

This wooden building is last renovated part or sixth building from *Kalnciema kvartals* complex. Renovated by using EU funds, it is now an office building for education and information center of wooden architecture.

IV. CONCLUSION

Internationally approved renovation principles are not often taken into account in Riga wooden building renovation. Every case is different, but in general the renovation is complex and complicated process that requires professional consultations in different areas. More consultations the architect can have before the design process, more complete will be the project and renovation process.

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"Methodological Aspects of Architectural Design as Criteria for Classifying and Defining Architectural Style"

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Keywords **– architectural design, methodological aspects of architectural design, modern architecture fields, contemporary architectural style, defining architectural style, architect's creative work methods, architectural theory, contemporary architectural theory in the turn of the 20th and 21st century.**

I. INTRODUCTION

Applying the descriptive (monographic) method, the author discusses the continuity and development trends of characteristic features of historical in emerging architectural style samples in modern cases in the turn of the 20th and 21st century, i.e. particular architectural objects from Riga, Latvia and across the world. Special attention was dedicated to the methods and creative techniques employed, typological specific character of objects and buildings defined by the applied materials and technologies, as well as the latest and topical criteria for classifying architectural styles.

The author's objects of interest are methods, emerging techniques, focuses, trends, fields, and concepts of an architect's creative work in the turn of the 20th and 21st century, as well as modern architectural styles and their tendencies, i.e. the reason why an architect sees a building or object at a certain place and time in one particular way, not another. The author rather focused on researching methods and techniques employed in creative work than studying the practical ones related to technical aids. For the purpose of better understanding of modern architectural phenomena, the historical concept of style was reduced to analysing the approaches used and creative architectural methods applied in design. Thus, the author analyses and attempts to formulate the most topical guidelines and trends in the modern architectural theory.

With a comprehensive range of technical, architectural engineering and technological tools being available in modern architectural practice, it is of key importance to define modern, logically comprehensible and conveniently applicable classification principles, as well as 1) establish and continuously update a system for classifying dominant architectural realms that enable to navigate; 2)comparatively analyse and evaluate, as well as 3) study and forecast phenomena in the domains of practical architecture, creative architectural work methodology, and architectural style – 4) analyse and systematize cognitive and conceptual principles and techniques, architects' creative working methods. 5) It is also equally important to teach and learn, acquire at architecture schools and in the course of professional architects' lifelong learning process.

The existing and expanding diversity of the above mentioned fields and possibilities leaves increasingly fewer opportunities to define, classify and analyse separate objects, architectural stylistic fields, and authors themselves according to formal (constructional, technical, or compositional and visually esthetical) features, principles, attributes and elements. Instead, understanding, analysing and substantiating each author's working methods, or methods employed for developing each separate object, that can be used to trace and assess the common and distinctive features of modern architectural styles in each particular object and in its development process and substantiation, acquires an increasingly large and important role.

Some of the expected results from such transparent analysis and classification formulated and introduced by the author: simplified and enhanced learning process for architecture students through in-depth awareness and understanding of the genesis of architectural forms and conceptual principles, i.e. students' increased ability to perceive, understand and analyse the key principles of shaping architecture and existing domains of architecture, as well as a result – a larger and increasing proportion of high quality and meaningful contemporary architecture in everyday practice.

II. OBJECTS

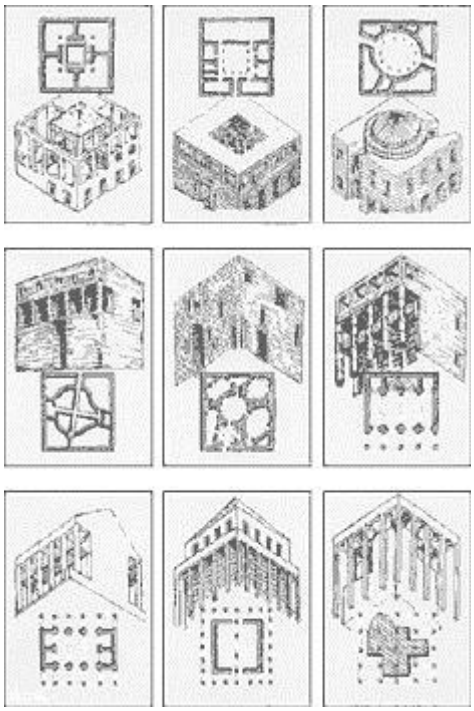

Fig. 1. One of objects of research is the reason why an architect sees and develops a building or architectural object at a certain place and time in one particular way, not another.

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