

КАРАМЕЛЬ
НАША ИНДУСТРИЯ

КАРАМЕЛЬ
ОКТАБЕРЬ

ГОСУД. КОНДИТ. ФАБРИКА



КАРАМЕЛЬ
НАША ИНДУСТРИЯ



ГОСУД. КОНД. ФАБР.
"КРАСНЫЙ ОКТАБЕРЬ"
МОСКВА.



КАРАМЕЛЬ
НАША ИНДУСТРИЯ

От «Даврычской Карамели»
Мы улетели на самолете,
И сладко и вкусно
Возле ели хлеба и сала!
Ты вложи конфеты эту
Историчку на прощанье!
С каждым годом все-таки растет!

На ее обертках лежат,
Она несет ладные
Улет! Пусть глаза твои
Вырывают от счастья!
Музыкальн. марш «Даврычской»
И дорвана в залу,
Летим! — эту историю!

1950 г.



**WHEN
ART
COMES**

**TRANSFORMATION
OF INDUSTRIAL TERRITORIES
OF MOSCOW.**

**RED OCTOBER
CREATIVE CLUSTER.**

Anastasia Albokrinova

Design Group

Strelka Institute

for Media Architecture and Design

WHEN ART COMES:

TRANSFORMATION OF INDUSTRIAL
TERRITORIES OF MOSCOW.

RED OCTOBER CREATIVE CLUSTER.

Structure of research:

07 Introduction.

11 Where art lived in 1990s? Art-squats of Moscow, opportunism and real-estate market in the 90s.

14 Dramatic crossroads of art and industry: artist Dubossarsky meets developer Kuznetsov. The story of Red October.

18 Breaking the “stone belt” of Moscow: transformations of industrial sites of the capital.

20 Creative Clusters: Russian and European realities.

23 **1st stage** of transformation of Red October chocolate factory: Art-Strelka.

24 Luzhkov's contribution to popularity of Art-Strelka: 2 monuments of new Russian identity and the space in-between.

26 Creative clusters of Moscow. Actors: artists, developers, art-loving billionaires, authorities and general public.

30 Novel experience: what happens when art enters a factory?

Additional:

56 Performance

64 Photo of Red October, 2011

33 **2nd stage** of transformation of the island:
Art as Lifestyle.

40 Scales of transformation. Aesthetic balance
of postindustrial space.

45 **3d stage**: when it comes? Traffic, heritage and
other obstacles on the way of Red October to an elite ghetto.

50 Conclusion: the role of artistic action in change of status
of the land and, on the way, of cultural experience, spatial
perception and social ritual.

53 Question to the future of Moscow: will art be powerful
enough to establish long-lasting transformations in the
city or it will remain a tool of market revival of depressed
spaces?

Introduction

In this research we concentrate on art and culture as forces capable of generating activity in particular areas of the city. In light of the post-communism paradigm and transformations of the city territories we observe industrial areas of Moscow as a bright example of change of land use, triggered by the impulse of artistic and cultural activity, and accompanied by change in the performance of space, social experience and, consequently, market value of the land.

We question ourselves - what is the role of art in this process? Will art remain a temporary inhabitant of marginalized city territories, welcomed as a catalyzer of change only to fall victim of gentrification processes when the "thing is done"? Or in the future of Moscow will it create long lasting transformations in the city?

As a specific example we studied the Red October chocolate factory. From 1990s it passed two waves of change: from a factory working in full capacity to one sharing space with contemporary art galleries (2004-2009) and then successively from artistic cluster to island of trendy lifestyle (2009-2011). The third wave is now coming- the redevelopment of the territory for elite housing.

All the stated questions are relevant for the case and developed through this research, supported with voices of actors, experts and field studies.

CITY'S BREATH CLOSED

"STONE BELT" of Moscow

moving out?

defragmentation

WEAKNESS MARGINALISATION

RECONCEPTUALISATION

STAGNATION

ART ESTABLISHES NEW RULES

NEW BREATH?

REVIVAL BY ART

HERITAGE?

INSPIRATION

ISLAND OF LIBERTY

DEMOCRACY


Small-scale intervention

CREATIVE CLUSTER

TEMPORARY

FACTORY of CULTURE

CHOCOLATE GIRL

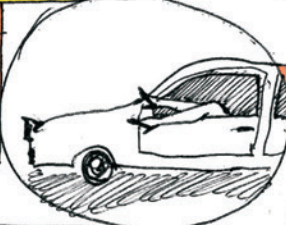


WHEN ART TURNED INTO LIFESTYLE?

FROM INTRAVERT TO EXTRAVERT

diversity

BUSINESS LUNCH 350 RUB



Where she's gone?

ART as a TOOL

GOVERNMENT

"VIPSTERS"

OLDER, RICHER HIPSTERS

we'll stay out of it until they go big.

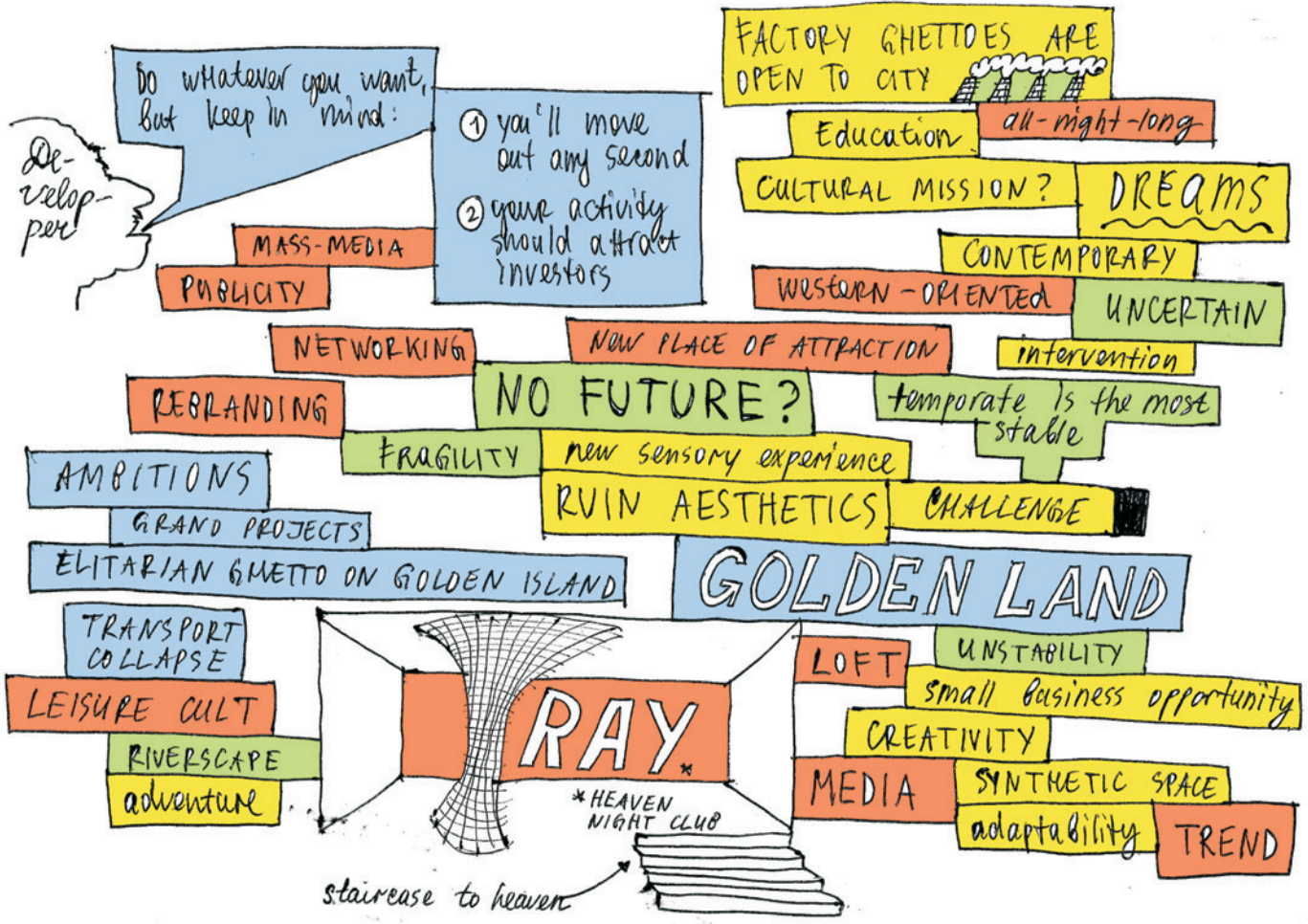
FRIENDSHIP OF ART & BUSINESS

MILLIONAIRES INVESTING INTO CULTURE

CREATIVE CLUSTER "RUSSIAN STYLE": DO-IT-YOURSELF; EARN-IT-YOURSELF

What's on the other side of Patriarch bridge?





Where did art live in 1990s? Art-squats of Moscow, opportunism and real-estate market in the 90s.

Interview.

“In the beginning of 90s artists of my circle grouped together- it was easier to survive that way. Because we weren't famous and couldn't get a workshop, these were rather strange places that we chose- mostly squats. If artists somehow managed to settle there a whole collective grew around. First there was a space on Furmannyi lane- in the end of 80s, then these guys moved to Chistye Prudy (Clear Ponds area). There was a big squat of Petlyura on Petrovsky boulevard, and we had a squat on Trechprudnyi lane.”



Vladimir Dubossarsky
artist

It was a very hard time, very uncertain, everything changed so fast. And there were no rules in the game. There were Soviet rules of game- you're an artist and you get a workshop in the society of Artists and you make your career there, or you quietly do something- like Kabakov, Bulatov,- they were official artists- with big workshops, commissions, books, or you were complete underground, worked in, let's say, a boiler-house and did something underground.

Then the times started to change fast- new laws, government collapsed, and everything became hard to understand. It's hard for you to understand the state of complete euphoria we had- because everything changed, moved, you are young, everything seemed to change for the better. From the other side- there were no economical perspectives- and to survive- to draw, you had to buy colors, rent a workshop. Clearly nobody had money, so they squatted flats.

The city was slightly different at that time - Moscow wasn't like this- there were many empty flats in the center. Resettled communal flats, abandoned flats,- they were seen because of broken glass in the windows. We had a flat on Baumanskaya- big communalka where a drunkard lived and we rented out the other rooms for a cheap price.

It was a place where people lived and worked, And culture- it was a culture itself that they lived on the earth. Because they drew something, did some objects, made photos, discussed, interesting people came to them- other artists, musicians, writers, poets, philosophers. At that time it was a half-kitchen culture.

The flats everybody got randomly. We got a good flat on Trechprudnyi lane- a formidable one. I had a balcony there facing the crossroads of Vilnovsky and Trechprudnyi lane, on the 3d floor. We were about ten people in each flat. An artist for each room.

All the squats were different. Each had it's own face. In Petlura's squat it was all about carnival, contemporary fashion, street performances. We at Trechprudnyi were a strictly artistic lot, conceptual. Everybody seriously wanted to be an artist, there were no party people.

We had our own gallery- one of the workshops under the leads, designed as a gallery and called "Gallery on Trechprudnyi". ... Every thursday we made there an exhibition- either personal or collective exhibitions, or of guest artists- who came to us- both foreign and ours. It was a complex system- on one hand- it was an education, because there was no education in contemporary art, on the other- it was a place of exchange- a place where we exchanged our thoughts, ideas, knowledge.

Western people were interested in the art that was there (in former Soviet Union- auth.). The country was closed for so many years. Then it collapsed and opened. Art somehow also took part in the collapse of the bubble. Different people came- some big names, some who understood about art, and others, who just wanted to take away a souvenir from Moscow, from Russia- they needed vodka, caviar, and, maybe a picture. A hundred or two hundred dollars was a colossal sum that time- and for them it was like going twice to a restaurant, or even once. For us it was two to three months of life.

The thing is that the center was broken, empty, the windows were not lit, streetlamps were out, everything was dirty, broken and abandoned. And there were many empty flats. But they were constantly bought out, settled, and then there were none left. Already in 1997 there were no flats to squat."

The dramatic crossroads of art and industry: artist Dubossarsky meets developer Kuznetsov.

"I organized a festival Art-Kliazma. It was a private initiative and we were funded for the festival: given space, printed catalogs. In Art-Kliasma I met Kuznetsov, the general director of Guta, which owns Red October. I offered him to make a project there- because I knew they were removing the Red October factory. And he said: "Perfect, I have similar ideas, but it has to be done fast, very fast, before (or on??) the Day of the City". We had several months. There were garages- the workshops where machinery was repaired, everything was full of oil and equipment. They removed it all, painted the walls, installed some heating and said: "Come, act."

I offered various institutions to make galleries there- people, gallery owners, collectors. There already was a model that worked for me: Chelsea, Soho. I didn't invent it, yet it was clear how to make it. I had more ambitious plans, but they couldn't be realized because of different reasons. Red October had a temporary ideology: "You can party here for a while, until we remove the production facilities. Then we'll reconstruct." We had a very advantageous rent fee, everything was loyal. But my problem was that it was temporary- we only had a contract for 11 months. It was obvious I couldn't involve any serious people. Who would come from his occupied place to here for only 11 months? Nobody. So here there were mostly risky, marginal stories."



Vladimir Dubossarsky
artist

The story of Red October.

1850



Red October chocolate factory was built from 1889 to 1914 by German-ex-stalemate Ejnem who had a confectionary business in Moscow from 1851. New factory complex on the river was responding for the growth of production, and in 1913 Ejnem factory received a rank of the supplier of Russian Emperor's court.

1900



Just three years later, in 1917 factory was nationalized and renamed into the "State confectionery factory №1, former Ejnem". In 1960 it passed technological moder-nizations.

1991



With the transformation of Soviet Union to Russian Federation factory also transformed into Open joint-stock company in 1992.

2000



In 2002 Guta Group acquires shares of "Red October" by foreign shareholders. The factory becomes the holding company "United Confectioners" and from 2007 it's production capacities are moved to a new place in Moscow Region.

2011



Reality

Chocolate factory

Contemporary
art galleries
lease former
garages

Leisure and
entertainment
facilities add
to tenants

New
construction

1991 1992 1993 1994 1995 1996 1997 1998 1999 2000 2001 2002 2003 2004 2005 2006 2007 2008 2009 2010 2011

Ambitious design projects for
redevelopment of the site

Dreams



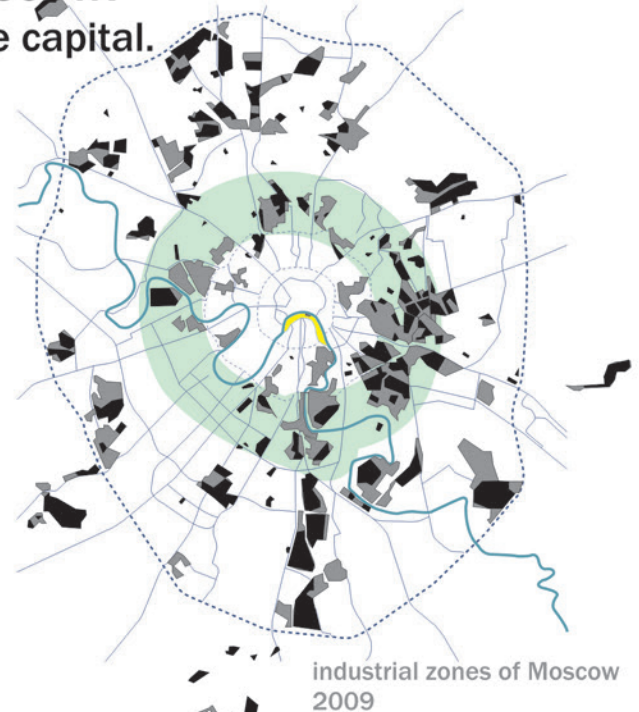
bird-eye view on Bolotnyi island

Breaking the “stone belt” of Moscow: transformations of industrial sites of the capital.

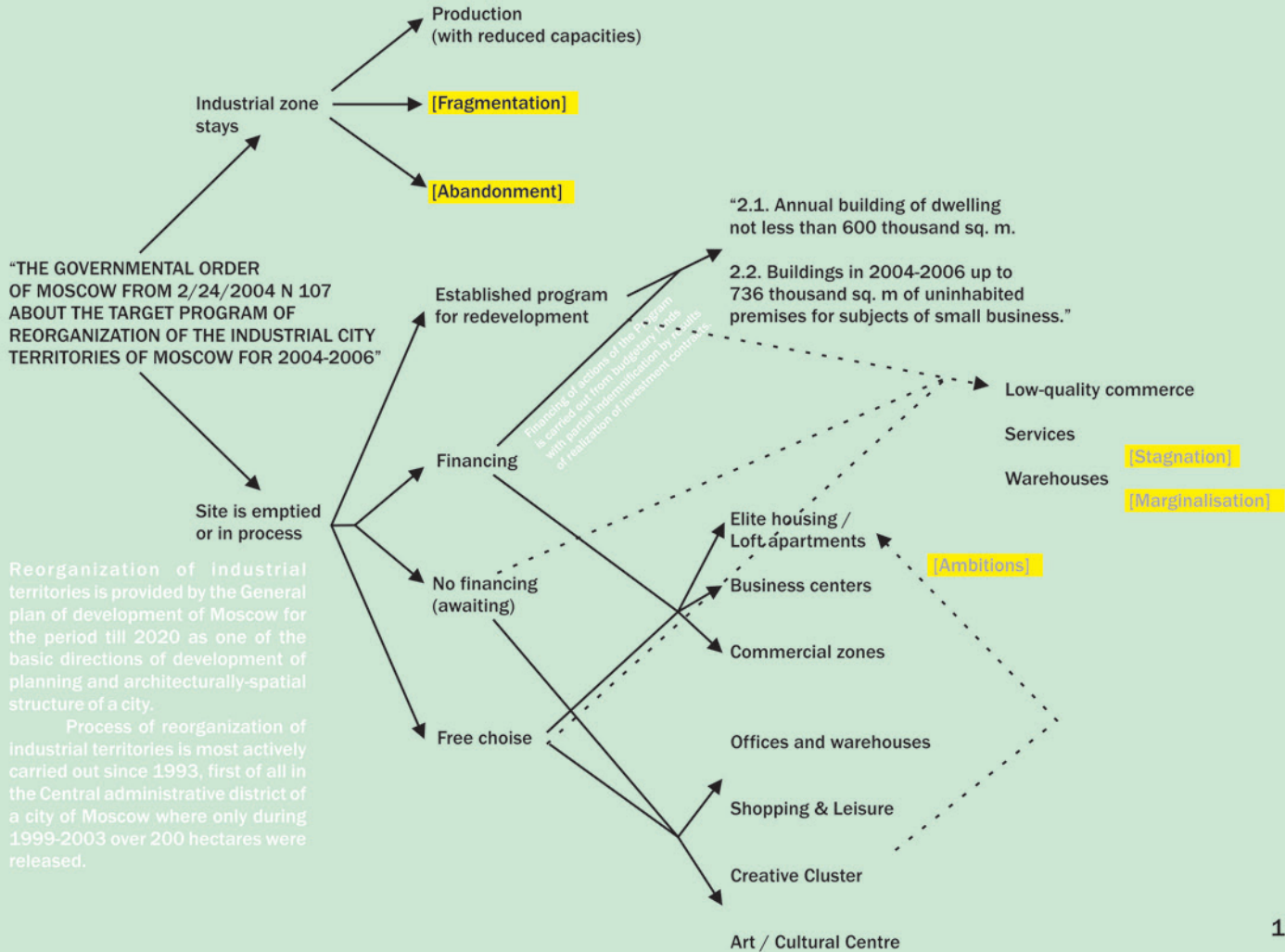
“In the époque of industrialization a so-called stone belt of industrial zones was created in Moscow,- says Valery Bekker, deputy director of economics in urban planning NIIPI of Moscow. Now it appears to be nearly in the heart of the city. Formerly everybody thought that the capital wouldn't grow.” (Natalia Samarina, “World and House”, July 2005)

Challenged with a competition based market economy many industrial sites had to change from the 1990s. Started in 1993 and created by “Governmental Order of Moscow 4/24/2004 №107 on the target program of reorganization of industrial city territories of Moscow for 2004-2006” a program for the liberation of central city areas from industries didn't go as easily and rapidly as expected. Multiple ownership, a result of privatization of governmental property in the 90s; the obligation to have a new space for relocation of production facilities; unmodified transport and engineering infrastructure became problems that the government failed to solve and that fell instead on the shoulders of new owners.

As an outcome only a modest percentage of industrial sites succeeded in actually redeveloping to become dwelling, office and shopping areas. The remaining zones also passed through transformations, but of different type. Defragmentation, abandonment and decline is the scenario for the weakest ones.



Survival with lease programs for cheap service and trade is another one. Conversion into a business, shopping or cultural center, with preservation of the construction and redesign of interiors and environment is a rare, but challenging and optimistic change.



Reorganization of industrial territories is provided by the General plan of development of Moscow for the period till 2020 as one of the basic directions of development of planning and architecturally-spatial structure of a city.

Process of reorganization of industrial territories is most actively carried out since 1993, first of all in the Central administrative district of a city of Moscow where only during 1999-2003 over 200 hectares were released.

Creative Clusters: Russian and European realities.

This research zooms into one particular type of transformation of an industrial area: the creative cluster.

Olga Venina, urbanist and social geographer, addresses the European experience and names a number of factors that helped shape the formation of creative clusters:

“Creative Clusters are geographical concentrations of interconnected companies, specialized suppliers, service providers, firms in related industries, and associated institutions (for example, universities, standards agencies, and trade associations) in particular fields that compete but also cooperate.”

(Porter, 1998:197).



Olga Vendina
urbanist, social geographer

“The thing is that many factory spaces were abandoned for 50-60 years. The question is then, why did they come into use again? Why were new functions were found for them?”

In Europe it was the very end of 80s- beginning of 90s. A whole new class, usually called "creative" formed. If we go deeper we can say that this started even in the 60s with the hippy movement, when the question What is really valuable in life? Should we spend our life to earn more and more money, gain more and more prosperity? was stated. These inner changes shaped a layer in the society which put, not the value of money but the value of self-expression and public acceptance, as a priority. And this creative class presented a demand for these creative spaces.

The other line of change is the change of structure of economy itself: from industrial economy to postindustrial- a transition from production of money and goods to their consumption. The higher the level of consumption the more money flow into economics (consumption not only of goods, but knowledge. A new demand for offices therefore appeared - not only for big companies, banks, but for middle- and small-scale business.

And a third, and very important tendency can be identified in the fact that the industrial époque was an époque of standards and mass consumption while the postindustrial époque is to a greater extent identified with a neglect of mass consumption and a turn to individualism.

Basically, there are three factors: the change in the system of values, in the structure of economy and in the relation to how you live and what you want.

In Russia these terms are not enough for things to develop spontaneously. In Russia it looks like adoption of experience without the necessary base of economic and social conditions. Even in the example of Art-Strelka- the process moves phlegmatically and slowly. Even Winzavod, that has a lot of events, attracts a limited number of public- it doesn't live the full life it could. It's a social problem. People in Russia are still busy with survival. The system of values is shaped to earn money, to buy a flat or a dacha, to ensure a vacation on Canary islands, etc.- and not by living your life and have to say something as an individual. Surely this circle of people exists- but it is not enough to ensure a complete development of such projects."

1st stage of transformation of Red October chocolate factory: Art-Strelka.

Art-Strelka started as a cluster for artists in rather specific conditions. The lease contract was proposed for 11 month only. No guarantees were given for the artists on the length of their stay at the former factory garages. Every two weeks the new “inhabitants” were ought to organize a vernissage for general public. These limitations shaped the profile of tenants: adventurous, young, contemporary art organizations moved in.

“In five years in mode of each-2-weeks Saturday collective vernissages 250 exhibitions and 50 various events, including concerts and performances, took place on Art-Strelka”. (Kommersant newspaper, may 2009)

НЕЗАВИСИМАЯ

21.06.2007 | культура
Максим Шулц

Цеховое братство



«АртСтрелка» заняла место фабрики «Красный Октябрь». Теперь туда можно пройти от храма Христа Спасителя по Патриаршему мосту.
Фото Сергея Приходько (ИГ-фото)

article in “Independent newspaper”, June 2007:

“Workshop brotherhood.

Cultural space on the place of former smoking factories.”

Starting from 2004 more factory spaces added to the new concept of territory: the extra-glamorous nightclub “Rai” (Heaven) opened on the other side of island, several designer boutiques, and, more importantly, a whole chocolate workshop in the main brick building became an exhibition hall. A notorious exhibition of a New York art dealer Larry Gagosian “For what you are about to receive” made the most glamorous public rediscover the factory space.

“Moscow experiences a boom of demand for brands- and these brands are willingly brought to Russia. First carefully, not to frighten. Let's remember: the first visit of Larry Gagosyan was to Barvicha (luxury village in Moscow region- auth.), private viewing. Now Gagosyan is in the center of Moscow- on Red October factory, open and available. In exposition a wide palette is represented- from Picasso to Kuns.” (Novaya Gazeta, September 2008)

It is possible to say that different seeds were planted into the nasty ground of industrial wasteland: a seed of democracy and self-expression by contemporary artists, a seed of pathos and exclusivity by club-people, a seed of glamour and financial interest by art-dealers.

Luzhkov's contribution to popularity of Art-Strelka: 2 monuments of new Russian identity and the space in-between.

It would be reasonable at this point to mention Luzhkov- the 18-year mayor of Moscow and his unintentional contribution to the popularization of contemporary art. During the years of his presence as mayor Luzhkov, and his ambitions and vision of the center of Moscow as the museum of a nation, established 2 monuments on the opposite sides of the river (Prechistenskaya emb. and Bersenevskaya emb. on Bolotny island): the Cathedral of Christ the Savior and the Peter the Great monument, symbols of orthodoxy and enlightenment. From one masterpiece to another a "Patriarch" bridge was erected in 2004. But the public walking from CTS to the island found itself at an empty factory and garages with artists.

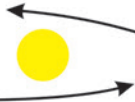
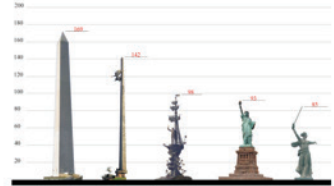
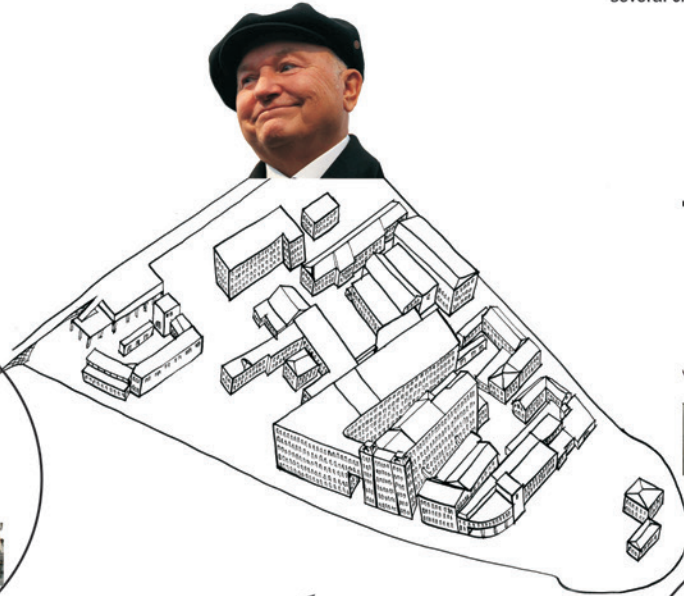
"From a 10-meter-wide pedestrian bridge, leading from Christ the Savior through the "Golden Island" to Yakimanskaya emb. a view, slightly wild for the central area of city, opened up: the broken glass of former factory blocks and homeless people digging in the garbage containers. "Since practically all the art-galleries moved here in spring, many clubs for young people opened. A god's place doesn't stay empty"- the sleepy guards explain the origin of the garbage." (Moskovsky Komsomolets newspaper, july 2009, Elena Egorova)

The question is what role does the in-between space play in this setting? It can oppose itself to the pathos of monuments by producing alternative culture and aesthetics or be a smooth continuation of a "touristy" route. By now the attitude of the island's "inhabitants" is rather ironical: Dmitry Likin, co-founder of Strelka, guiding an excursion over a newly-built Strelka bar with a terrace facing the river, pointed: "From this terrace you can see the two most ugly constructions in Moscow." Considering that Strelka hosts a group of architect and design students, this saying promotes an oppositional view on what's good and what's bad in the architecture of the city.

Constructed between 1994-1997. A photocopy of demolished in 1931 orthodox cathedral with added functions (parking, canteen, carwash, exhibition hall). A promo-project for presidential election campaign of Luzhkov. A symbol of revived religion in post-soviet Russia.

between
Christ & **Peter**
The Savior & **The Great**

A rejected monument of Columbus (sculptor-Zurab Tseretely, court artist & friend of Luzhkov) for the USA was renamed in St-Petersburg-based Emperor Peter and installed in center of Moscow in 1997. Despite public and professional criticism, several city's proposal to take it, it's still at place.



Creative clusters of Moscow.

Artists, developers, art-loving billionaires, authorities and general public.

Established in 2004, Art-Strelka intentionally or unintentionally signified a wave of similar projects in other factory spaces: “Project Fabrika”- a theatre- and art-oriented complex sharing space with factory of technical paper “October”; art-center “Winzavod”- a converted pre-revolutionary wine plant; fashion, art and club spaces in gazholders at former “Arma” plant; the “Artplay” center of design at the “Red Rose” factory.

From 2008 a few more spaces followed: the “Garage” art center in a constructivist bus garage, the “Flacon” design plant in a former perfume bottle factory.

All these centers, though similar in type of occupation (mediation between art and leisure), are diverse in many other factors: terms of lease, methods of gaining income, relations with local authorities, inhabitants of the area, prospects for future.

Still, as a general tendency we can name the lack of support from authorities, and no cooperation in terms of creating public activities as a general characteristic. “Contrary to the other centers, Flacon seemed to start developing good relations with the municipal authorities of the city district. The officials of Butirskiy district (where Flacon is situated) expect that the center may affect the development of the cultural resources of the district which at present lacks some cultural amenities, such as cinema”- writes Katja Ruutu in her research of new cultural art centers in Russia.

The other touching moment is the financial base of a creative cluster. As formulated by Creative Industries Agency, the main financial sources are the owner’s investments and the income derived from the rent of the spaces. Additional financial sources are based on incomes from organized events. Sponsoring is underdeveloped, except for private foundations by individuals and companies, mostly based on personal relations with management of the project. And what CIA notes as non-existent is state support.

Artist Vladimir Dubossarsky is unsurprised by the position of the state. He recalls that the two major Moscow galleries: Tretyakovskaya and Pushkinskaya were in fact started as private collections of wealthy Muscovites, and only generations later were they nationalized and state-supported. Independence from the state is now seen as the unique way to develop.

M A I N
FINANCIAL
SOURCES
ADDITIONAL
UNDERDEVELOPPED
ALMOST NON-EXISTENT

owners' investments
+
rent income

organized events

sponsoring

state support

At the same time some of these centers started and continue to be strongly supported by Russian businessmen. If we look at a yearly catalogue by magazine “Art-Chronica”: “50 most influential people in Russian art”, we’ll see that the 2008-2010 newcomers are precisely these art-loving billionaires:

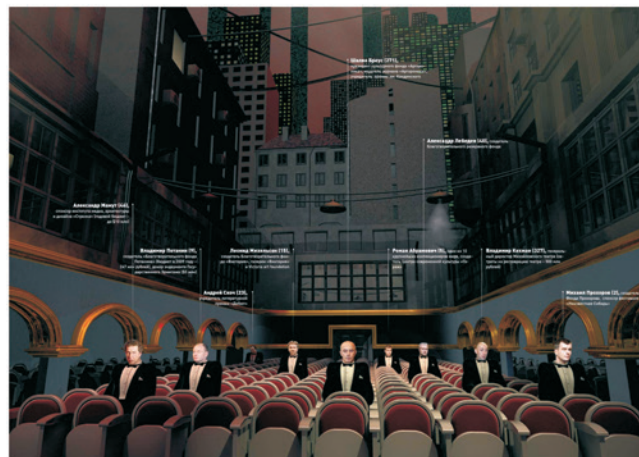
1st in 2008, 2nd in 2009, 1st in 2010- Roman Abramovitch and Daria Jukova, collectors, founders of center of contemporary culture “Garage”;

9th in 2008, 8th in 2009, 7th in 2010- Roman and Sofia Trotsenko, owners of cultural center “Winzavod”;

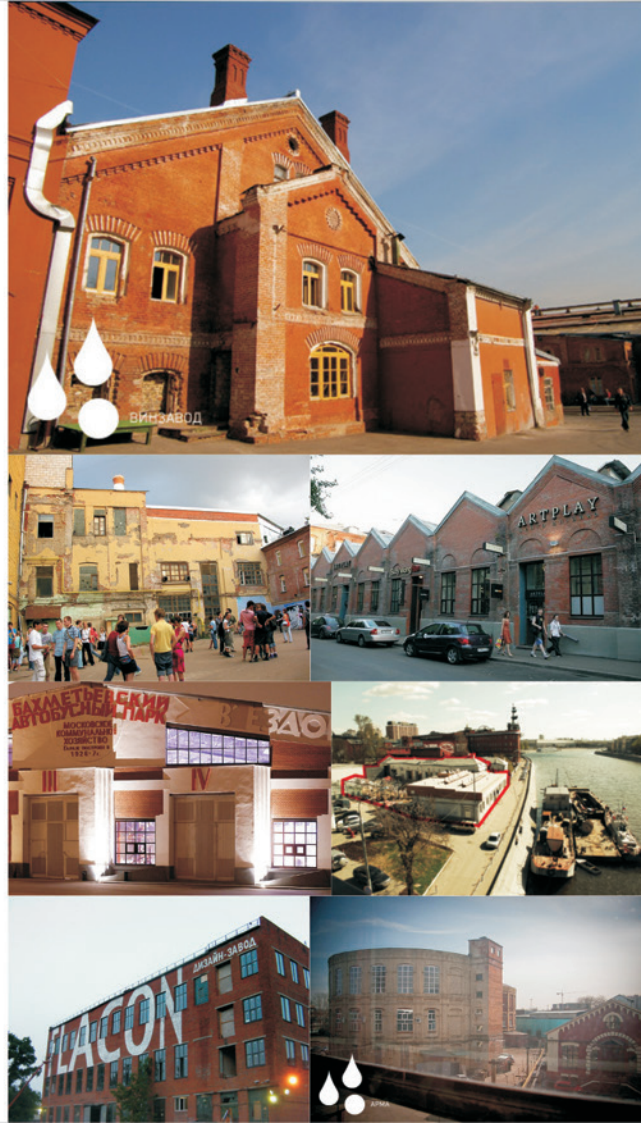
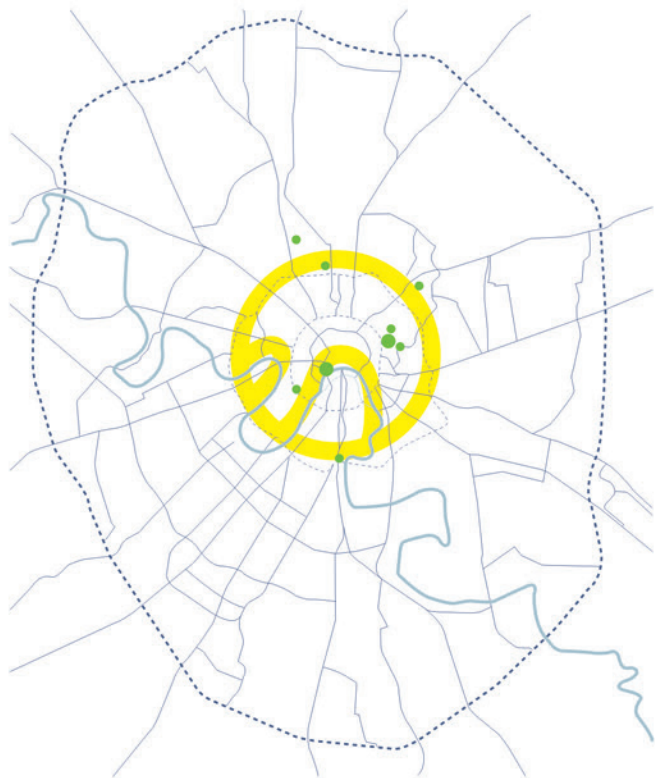
29th in 2009, 35th in 2010- Maria and Oleg Baibakov- founders of “Baibakov Art Projects” on Red October (later moved to Paveletskaya metro);

27th in 2010- Alexander Mamut- businessman, founder of institute “Strelka”.

This act arouses numerous discussions in press, as the intentions of Russian billionaires aren’t clear: “Cultural projects, financed by billionaires are gaining more and more scale. To separate cynical calculation from sincere enthusiasm is very hard.” (Finance magazine, February 2011) We won’t try to investigate on this, but will accept it as a fact: supporting art has become a trend, and this makes new art-institutions grow and master new territories in the city.



Creative clusters of Moscow.



Name of the C.C.	Space occupied	Owner	Residents	Program
2003: -- ArtPlay Centre of Design	former "Red Rose" fabric factory, 75 000 m2	co-founder- Sergey Desiatov	architects and designers ateliers, furniture suppliers and sellers	Convenient complex with all the services in one place. Weekly cultural events: fashion shows, concert, theatre performances, book presentations
2004: -- Art Strelka	former garages of chocolate factory	Vladimir Dubossarsky	8 galleries	Exposition change 2 times a month, in collaboration with other cultural institutes- actions and performances
2005: Project Fabrika	presently functioning factory for technical paper "October"	Asia Fillipova	artist spaces, galleries, music studios, animation, theatre studio, performance space	Art biennale (partly using production of the factory), theatre performances
Winzavod (Wine Plant)	former XIX-century vine factory "Moscow Bavaria", seven buildings with total space 20 000 m2	Wife of the co-owner Sofia Trotsenko was appointed executive director	contemporary art galleries, artists studios, avant-garde clothing store, bookstore, fashion studio, art-café	"The first centre of contemporary arts": exhibitions, art-biennales, graffiti-festivals, presentations, lectures
The Arma Plant	former factory	"Visavis" bank owners- didn't stimulate the cluster development	gallery, private clubs for fashion designers and models	Private parties, exhibitions, theatre performances
2007: ▶ New ArtPlay	building on Baumanskaya			Expected to open in the end of 2012
2008: Garage	former Bakhmetievsky Bus Garage designed in 1926 by Melnikov	Roman Abramovitch, art-director Dasha Zhukova	exhibition-hall, media library, art & design bookstore, café	International art exhibitions, lectures, art-education programme for children
2009: The Flakon Design Plant	soviet time perfume bottle factory			Newest design centre rents it premises to companies, program and individual experts, plans to expand it activities to a large and diverse cluster with common marketing
▶ Red October	former chocolate factory 4.9 hectares	Guta Development (2006)	art galleries, workshop spaces, cafes, nightclubs, showrooms, luxury lofts, Strelka Institute for Media Architecture and Design	In perspective- to be redeveloped as luxury housing with the exception of two public spaces and factory museum. Actually factory hosts a number of creative and recreation businesses.

Novel experience: what happens when art enters a factory?

“Factories and plants suit Russian art very well. How pleasant for the ear, nostalgic for soviet époque, are the names “Red Roze” or “Red October”. Having found itself in the factory walls Russian art should have, as in heroic times of constructivism, felt itself the producer of new ideas, ideologies and lifestyle.

However, all this underground heroics in contemporary art-promzones is only an element of design. Notably- rather bourgeois design: miserable turns out to be fashionable. In the sphere of production of ideas in native art we can see certain stagnation. So the creation of new and new exhibition spaces seems to be a result of incautious and impatient desire of novelty and “clean slate”. As if the space itself is capable of generating fresh ideas, and new artists appear in stylish galleries as mice in dirty rags. Possibly, new art-centers are really empowered to fulfill the thirst of the new: a cultural outing to such a place is an adventure by itself, sort of extreme tourism, independent of what is shown there.” (Irina Kulik, art-critique, Creative Policy website article)

Indeed, former plants promptly became a desirable adventure for citizens- to wander past fences, railways and production facilities, enter a dimly-lit workshop and find there pieces of art seemed more striking than seeing the same art-pieces in white walls of galleries. Of course, the auditory of these spaces was different: students, creative professionals, trendy middle class (so-called “vipsters”).

But the official galleries of Moscow expressed their concern about the lack of audience. This is nicely illustrated by a provocative advertising of Tretiakovskaya gallery on Krymsky Val. The video shows a railway area with immigrant, homeless and drunk people, who, to a question: “Where will you go for the Night of Museums?”, mutually answer: “To Winzavod”. Then the camera shows a neatly-dressed lady in a car, who says: “And I am going to Tretiakovskaya gallery on Krymsky val!”

Now a number of city territories are changing their profile- Kurskaya metro station with “Winzavod”, “Arma” and “ArtPlay” near, Dmitrovskaya metro station with “Fabrika”, Bolotnyi island with “Red October”.

Area inhabitants and visitors are introduced to new activities- art and cultural events, children holidays, open-air festivals, markets, educational programs. The daily flow also changed, and the blank streets around industrial zones are alive for event nights and weekends.



2d stage of transformation of the island: Art as Lifestyle.

Vladimir Dubossarsky describes the turn to the second stage of transformation of Red October factory,- the period when the production facilities were removed but there was no investment to rebuild the space. The year was 2009.

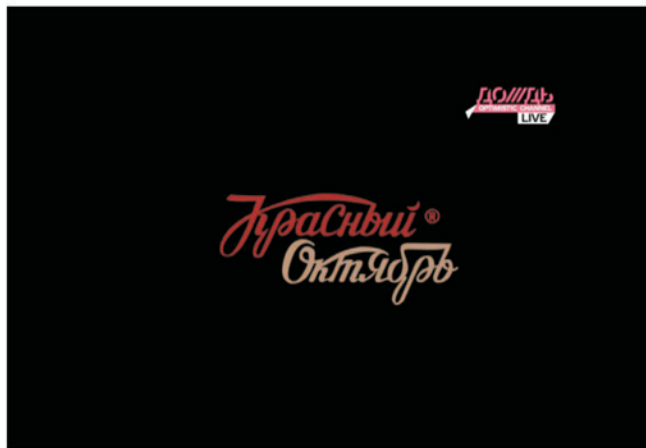
"They (Guta Group- auth.) had a plan to rebuild- I followed it with interest, and I'm desolate that they had they couldn't realize this plan, because it would have been all different here. They were aiming for this but when the crisis came their plans ruined. They had to act according to the situation. And it's a huge space- you have to keep it somehow- heated, clean. So they started to rent it out- with no idea of how soon it would have rented out, for how much, what type of people would come here. Yes they filtered it somehow."-



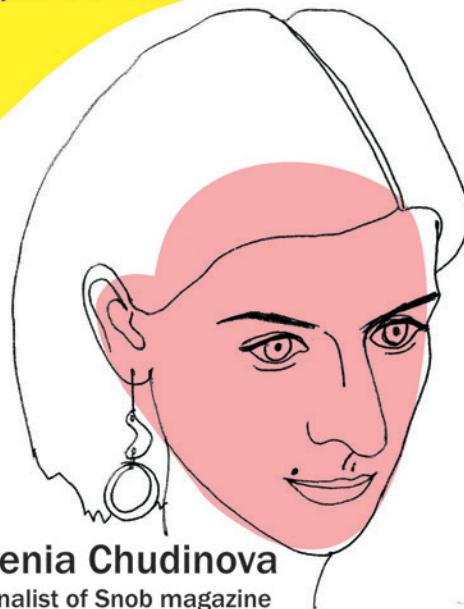
Vladimir Dubossarsky
artist

Inner life.

At the fall of 2010 Ksenia Chudinova and Philipp Mironov, guest TV-presenters for TV-Rain (media-company located in Red October), were commissioned to explore the island and it's inhabitants and present the life of "Red October" in a series of shows. The commission came from the management of the island, Guta-Group, and was mutually beneficial- the TV channel got a lower rent, and, in turn, promoted the space for future tenants. But, being asked about the success of the project, TV presenters seemed rather skeptical about it.



"I came here in October and thought: oh, how cool it is here, how interesting, what beautiful people! Let's see what they are doing here, how good they are digesting the territory. But it became obvious that every person and every organization digest only a small piece. But in general nobody communicates."



Ksenia Chudinova
journalist of Snob magazine

“And everybody has rather tough relations with the renters. This is expressed in impossibility of prolongation. Here no organization except Strelka has a feeling of prospect. Here and there we hear that it will be demolished in 3 months, or at some time or other.”



Philipp Mironov
consultant of Art-Academia
gallery and restaurant

Today the former Red October hosts over 140 tenants, among which are organizations of basically two types: ones for leisure activities: bars, restaurants, nightclubs, shops and beauty centers; others, which can be defined as “creative”, or innovation-producing, are IT, architectural and media companies, institute for media, architecture and design, workshops of artists and designers, galleries. We could also name a third type of space-use- a flexible one. These are several halls for rental events- exhibitions, festivals, shows.

It would be worth mentioning that the distinction between the two types of organizations is not so strict. Some of the leisure spaces also incorporate cultural functions: Art-Academia restaurant has a bookshop and hosts temporary exhibitions of contemporary art, specifically curated and oriented towards potential customers; or Dome café, which shows cinema for free.

Ideology.

But the proportion of entertainment and leisure facilities is in any case overwhelming the cultural ones, an issue that brings us to the question of ideological base of space in general. Answering this question Philipp Mironov addresses the mentality of the developer, owner of the space.

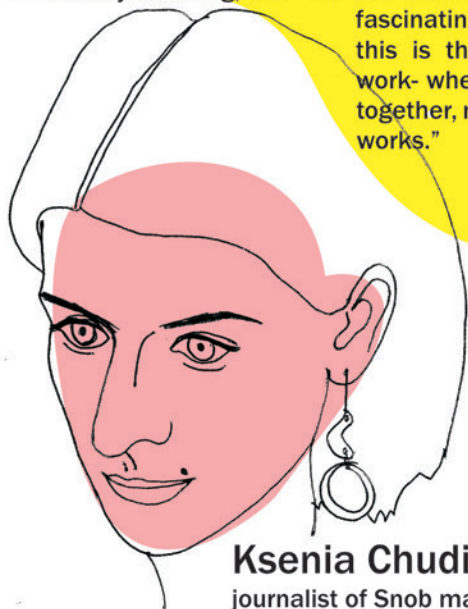
But Ksenia proposes to put the question of ideological content on the tenants of the land.

“There are different types of developers- there is Abramovitch and Mamut, who organize open competitions for “New Holland” (dwelling area in Moscow- auth.), fashion shows, etc., and there is Guta (Guta Development company- auth.), which is ideologically old, pre-crisis, with the task to grab as much industrial land as possible, keep it in property and earn more.”



Philipp Mironov
consultant of Art-Academia
gallery and restaurant

“Dima (Dmitry Chertkovsky, developer, Dome restaurant owner- auth.) proposed in a TV show: “If every organization could do something for the island in general- like we at Dome are showing cinema, Strelka institute is educating, so maybe Rai club could do children holidays on Sunday morning, etc.”- In this case we could get a fascinating story. I feel this is the right way to work- when people come together, negotiate, and it works.”



Ksenia Chudinova
journalist of Snob magazine

Chapters of TV-show:
Found and Done /
History /
Art /
Night

Aim of TV-show:
explore the life on the Red October
Island, get acquainted with neighbors,
provoke action on improvement of
environment and public life.



7 Symbolic Mayors of the Island.

Within the framework of TV-show "Red October projects" the Mayor of Red October was chosen through public voting. He was given a symbolic golden key of the island and symbolic responsibilities- to walk around the island and tell what he would change there.

Among mayors various tenants of the Bolotnyi island (restaurant and gallery-owners, chefs and architects) had a chance to speak out their visions on development of the island. Some mayors even switched from symbolic actions to real, attempting to solve common problems as parking, handicapped access, advertisement, etc.

Island of freedom



1st Mayor: Oleg Shapiro
owner of the WOWhouse architectural studio
appointed by TV show, 25 Oct 2010

Actually, a number of coincidents happened, and suddenly the territory entered the city space, the space of social life.

All stopped because of the crisis, good objects started to be given, for 2-3 years. The life formed here. Something like territory of freedom formed here- small, maybe the only in the country.

Work-on-mistakes Island Car-friendly Island



2d Mayor: Mitia Borisov
restaurant owner

elected by facebook voting, 2 Nov 2010

About parking problem: "We need to negotiate with Red October actual management- so that those who are doing business here would carry this program themselves. We'd chip in together and find a person- somebody from London, from the institute of urbanistics. He would come and do the logistics- how cars, parkings, payment systems and fences live here. I created a small HIS department and tomorrow we are going on inspection of all the Red October. And I think this time we will be doing a "correction of mistakes" work.

Ph.- This is a purely Sobianin practice. No, i think it's not only Moscow, any mayor's in Russia.

Built a wheelchair ramp at Bontempi restaurant: "As a mayor of Red October I give a direction to make yourselves a wheelchair ramp. For example we did it and instructed our staff to help handicapped to go in. And anyway- for drunken people it's also more convenient than using staircase.



3d Mayor: Tatiana Berkovitch
"Mao" restaurant owner

elected by facebook voting, 9 Nov 2010

There is one difficulty which we can't overcome and which is terrible- not for us only, but for all Red October- it is the traffic problem. It's been several times that I asked Red October to solve this question- because we are stuck. The parking's closed all days except for friday and saturday.

Now Red October is a unique area. During just a year such a lot of everything opened- for all tastes. You can come and spend all day at Red October- go to the cinema, to the bar, to the restaurant, dance, do a haircut- everything!

A lot of people rush here, but there are rumours that you can't park your car here. You know, it's like: one hand is creating, the other is destructing. It's all about Russia.

As the management of the factory announced today, the parking will start working at full capacity next week. I can't say this is my merit, it's just a happy coincidence.

Popular Island



4th Mayor: Alexey Suchanov
TV presenter

elected by facebook voting, 17 Nov 2010

Seriously, I think that Red October is a fantastic area, broadcasted enough. You can come here friday night and see it yourself. The only thing that I don't like is that sometimes the historical appearance of our fantastic building is spoiled. And that's what I'm going to deal with.

About the rubber advertisement covering the Red October iron logo:

Some time ago here was a factory that produced beautiful chocolate. This factory is gone. Is it good or bad?

Ph.- I think that is a natural process.

Now we are here- walking around and making our rules. This is also good. And here is the question: does this construction have any historical value?

Ph.- I'm not shure. This is a soviet construction, done in 80s.

So this was sort of a brand, postcard view. And this is the new life of this postcard view. You can take my word as you want- be indignant, support me, but I will be sincere with you. I think that each of us needs advertisement here. And each of us needs popularity here. We should be known. And this is the real help for us to be known.

Non-Smoking Island



5th Mayor: Ovanes Pogosian
site "main people", Belka bar owner- 1st non-smoking restaurant in Moscow
elected by facebook voting, 24 Nov 2010

Ph.- If you had real political power on the island, would you have enough political will to ban smoking on the whole island? I would ban smoking in all Moscow public places. And why waiting, why delaying? Why we should do everything with delay of 5-10 years from America, from the States? What's the sense? We are conciously doing that. Because it's clear- there are 10 people who push money here and there, saying: no-no-no, wait, why so early? You know how many businessman will loose their money? They won't loose it- people will keep going to the restaurants anyway. If people want to smoke they go out. In my place they do, and nobody said a word, later they thank me that their clothes do not stink.

For me this island is sort of a Moscow Soho with all the ensuing consequences.

Intellectual Island



6th Mayor: Dmitry Chertkovsky
co-owner of Dome club, developer of Moscow City Group
elected by facebook voting, 1 Dec 2010

Talking about lie of the land on the Red October factory- it is great that here exists an N number of galleries- they give cultural education to moscovites and guests of the city. Here exists a big number of offices that possess wonderful human resources and intellectual resources, who form the population of the Red October, who visit the places we created for them.

K.- So you mean that life is reborn here- intellectual, creative, party.

Yes, but it, unfortunately, goes parallel with a life rather inelaborate, primitive- for the relaxation itself. It is to go to a night club, spend some time there and exit it normally not in the adequate state. So I would like to address the question not to the owners of Red October, but to the owners of the small territories- what are they doing for their visitor, what social burden do they carry. Because it really happened amazingly that we can use this territory- although not for long, for 3-5, maybe more years- to introduce some ideology, an ideology of a thinking, intellectual, free man.

Communication Island



7th Mayor: Gizeppe D'Angelo
executive chef of restaurant

elected by facebook voting, 8 Dec 2010

I see this place like Manhattan in NY- a small island in the center of the city. And there's everything here- there is fashion, television, restaurants, clubs. And there are a lot of are galleries.

For example in Italy, and in Europe, there are streets full of restaurants and bars all together. People don't change the island or the street but have the possibility to move around from one place to another. So I don't think that competition is a bad thing. It rises the power of the area. Because if people feel comfortable they do not have to go to a specific place.

My main idea is that organizations located here- the neighbors, would built such kind of networking. Here should be some common, out-of-work life. Because concurrence is not a fight, it can be friendship. You can do something that unifies all the people.

Scales of transformation.

Aesthetic balance of postindustrial space

With the situation as it is at present - lack of common decision-making among tenants, lack of support in design of public space from the land-owners - the factory space passes small-scale random transformations.

Zooming into different scales we see that the factory complex is still kept intact- few new buildings were in fact added, all subordinate to the existing ones. But in the sphere of small architectural forms all the creativity and self-affirmation of tenants is put into action. Entrance complexes, terraces and advertisement represent a diversity of content of the cluster. Another scale of transformation is the interiors. The rich factory space enters into the synthesis with contemporary architectural forms and materials. Consciously or not, tenants are establishing a relation with the factory's past through design.

What's notable is that visitors of the creative cluster also appreciate the balanced aesthetics of old and contemporary. But the line between "ruinous" and "glossy" is too thin, and if the design is declined towards one of the poles the feeling of authenticity is lost.

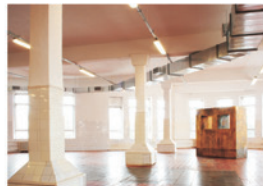


Facade



Opposed

Interior



Synthesised

Image



Relaxed

Activity



All-day-long

Face



Glamorised

Overlapping signs direct the flows of people.



TV studio, gallery and show-room with one entrance offer a multi-functional timespending.



The former name of the factory is now a landmark for the area.



Advertisement of facilities is used both in formal and informal ways (through graffiti)



Sparkling alien marks the entrance to the glamorous club.



The best way for dealing with street art on the "official" bridge is to erase it.



Open spaces become parking slots.



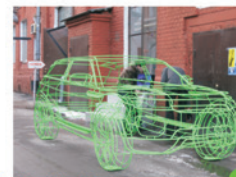
Facilities of the same type group together, allowing visitor to choose.



The "Heaven" doors invite for the night.



Installations are located right in the alleyways.



Art objects in the windows allure.



Iron and plastic constructions are adjusted to brick buildings.



Dilapidated and welcome at the same time.



Amorphous forms are playing with plain architecture.



Along with cafes and restaurants the service part is also under expose through the glass walls.



Some spaces are hidden or modestly advertised.



Construction works of ambitious pedestrian bridge still in process.



The art process goes on indoors and outdoors.

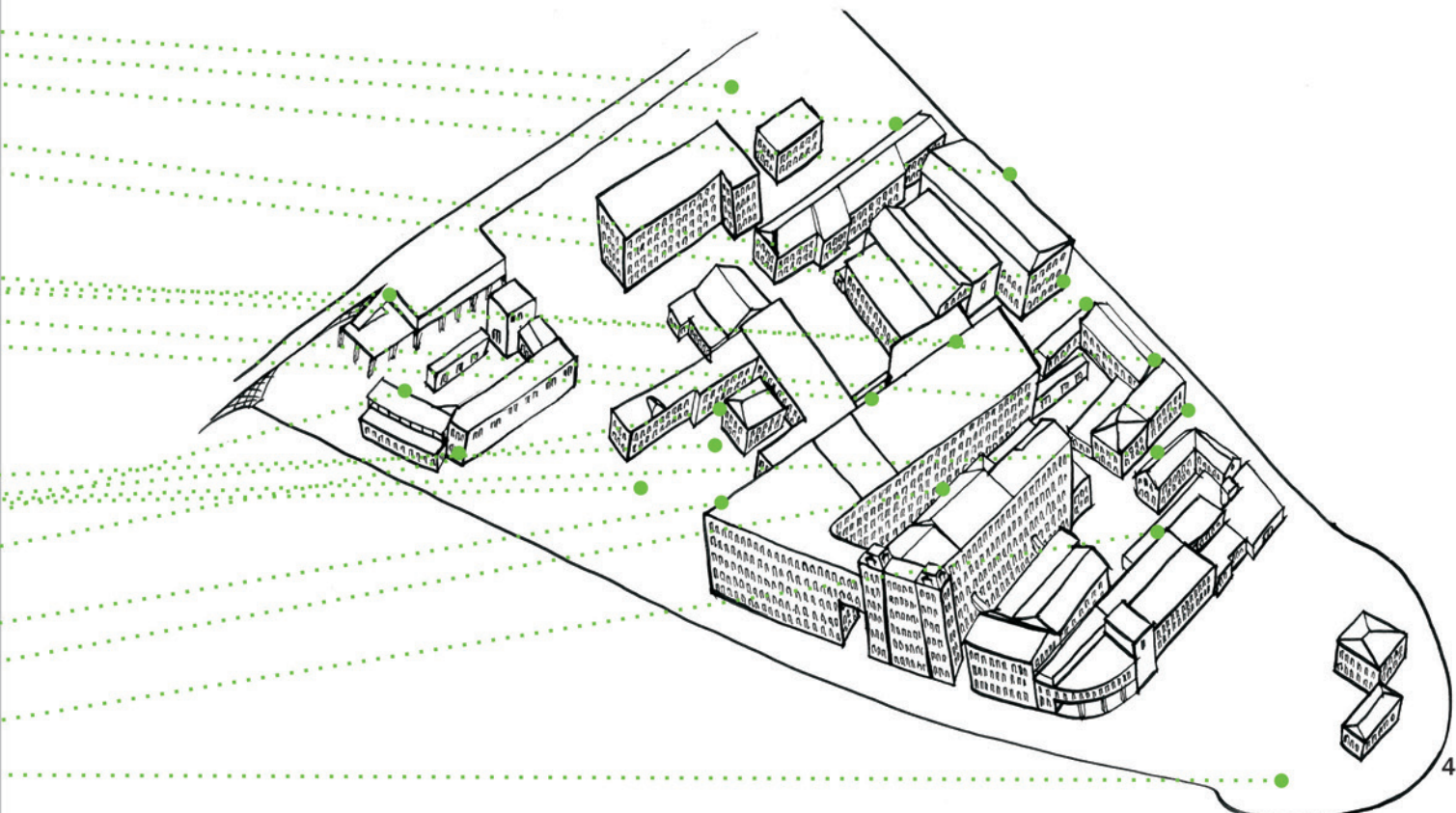


Wooden constructions make the light form complex perception of the space.



Powerful lamps are directed on main sculptural landmark- the long-argued-about Peter.





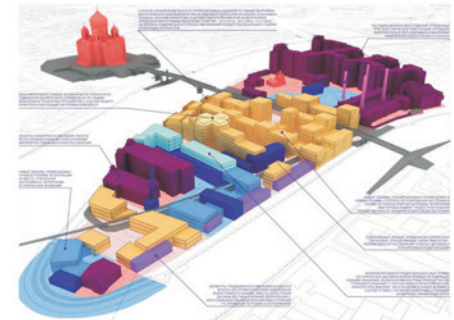
3rd stage- when it comes? Traffic, heritage and other obstacles on the way of Red October to an elite ghetto.

There are a number of spatial features that define Red October factory specifically and make it, on one side, different from other creative clusters, and on the other, able to sharpen the ongoing process and become the best representative of the changes occurring in the industrial zones of the city.

First, there is the presence of the Kremlin and it's protection zone, which puts limitations on any new construction in the area. Special regulatory papers (considering scale of new construction and viewpoints) were developed by "Mosproject-2", together with historical research.

Second is the fact that 3 buildings out of 11 on the island have been claimed industrial heritage and put on list by MAPS. This constraint makes it necessary for new projects to invent ways to adapt as to the physical structures and the industrial aesthetics. Red October appeared to be a pioneer in loft apartment construction. Built in 2007 on the very end of Bolotny island, in a former yacht-club, it hosted famous guests to Moscow- such as Yoko Ono. Being valued by real-estate experts at 30-40 thousand dollars, it still didn't sell. Still, the remaining factory buildings are mostly predetermined to become lofts, and real-estate experts are optimistic towards their future.

The third factor that gives shape the specifics of Red October is it's isolated location. A 4,9 hectare piece of the island can be accessed from a single pedestrian bridge and by three automobile bridges, located further on the island. The density of roads and lack of parking space makes the traffic stand still even now that the territory is temporarily populated and not used in its full capacity.



urban development regulations



panorama with designed objects

2007 design project for "Golden Island": exhibited and awarded at "Zodchestvo-2007"
Architects - Academician M. Posokhin (Head),
E. Nikulina (head of department #20 Mosproject), etc.

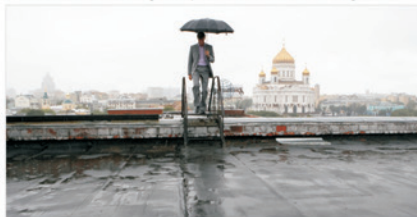
Opposite to the Moscow Kremlin a Golden island will be built.

Moscow has started realization of the grandiose investment project - building of Golden Island. This name will be given to an island opposite to the Kremlin, limited by the Moskva River and the Drainage channel after investors will put up about 1,7 billion dollars in its building . The project "Golden Island", confirmed by the government of Moscow on June, 17th, 2003, provides building of two bridges, the entertaining centers and 70 000 square meters of elite housing.

The New York Times

MOSCOW JOURNAL

At Chocolate Factory Site, a New Kind of Luxury Box



ВсеДома.ru
Портал о недвижимости

Island of gold or of unluck?

The famous project "Golden Island had to be essentially modified. Now in the most expensive (potentially) area of Moscow there will be no offices, and 3 times less dwelling than expected earlier: 64 th. m.sq. instead of 200 th. m.sq.

For the loft even the animals run.

It seems that you can live in former factory. Even with comfort.





Olga Vendina

urbanist, social geographer

Olga Vendina sees the transport problem as a freezing factor for the development of the island:

“The question is why one industrial zones becomes dwelling, and others- creative clusters. Here different factors play their role- like transport accessibility. For example Strelka is saved by the fact that living here you are trapped. Because you have to come and go from here, you need a school, a kindergarten- with the only transport bridge it is a constant question. It is a limitation for the developer, because designing any project here he would be oriented towards a highly-demanding public. If only it's not an investment that deadens the area.”

Although, using Grigory Revzin's term “capitalist utopism” we can recall several ambitious projects aiming to solve the traffic problem for the island.

“Underwater parkings can be built under the drainage canal in the center of Moscow, announced the mayor of the capital Yury Luzhkov during his traditional Saturday itinerancy. “We have actually made a decision to form a parking under the channel, which will start from Red October factory and last until Novospassky bridge”- he said.”- Interfax informs us on February 2009.

Guta Group Development, the company managing the island, is, in the words of Revzin, owner of the land- a unique situation for Moscow. Moscow government paid it's debt to Guta-bank with a piece of land in the very center of Moscow. This fact defines the specifics of use of the land- as it's not rented and the company won't be taxed for disuse, there is time to wait until the market prices goes up, or for more investments.

Already several concepts of what is going to be built on the island changed. First- a "Red October residence"- a luxury dwelling area designed by foreign architects: Jurgen Willen, Jean-Michel Wilmott, James Mcadam, Jean Nouvel, Richard Rodgers, Norman Foster and David Chipperfield, together with Russian ones: bureau "Meganom" and "Mosproject-2". Then, when the crisis shut down the ambitions of a paradise housing area, a new concept was introduced by "Group of Territory Development": Kremlin City- international financial cluster. But the project was even more problematic in terms of transport communications and disrespectful towards heritage issues.



Willen Associates Architecten and bureau Meganom proposals



Kremlin City



Olga Vendina

urbanist, social geographer

Today 3 Russian companies participate in the tender for the project- it has once again turned towards housing. Veronika Dzhantimirova, an architect from “Kiselev and partners” bureau was designing a terraced house on the further bank of the island, strangely not informed about the plans of Guta for the underground parking and communications. The house will include diverse apartments- from small flats to penthouses. But still there is a concern about the target auditory of the project and it’s openness to the city.

Olga Vendina sees two possible tendencies in the upcoming development:

“From the one side a pedestrian area towards Yakimanka is created and it’s obvious that this walking area with this island is essential here- for it not to be a corridor, but to function- so that people could come and wander in the labyrinth of former factory. But this doesn’t contradict the dwelling functions.

But if we talk about investors and dwelling functions we expect a project to be realized according to the concept of “gated community”- a complex that is insulated from the city. But the understanding of people seems to change- the idea of self-isolation should loose it’s attractiveness after time.”

Conclusion:

the role of artistic action in change of status of the land and, on the way, of cultural experience, spatial perception and social ritual.

To conclude this research we can trace the stages of art inhabiting a factory space and its impact on the territory, taking as an example the Red October chocolate factory:

Stage 1. 1-5 years

The factory is privatized and production facilities are slowly removed from the site. Spaces start emptying out and artists are invited by the land-owner and given “carte blanche”, but in conditions of time uncertainty and minimum investment. Doing minimal, low cost design, art community puts impact on cultural activity. Regular contemporary art events give new energy to the area and attract new auditory and new tenants.

Meanwhile the development company puts effort in projects for reorganization of the area and finding investors.

Stage 2. 1-10 years.

The factory moves out completely. Rental rate increases and some artistic organizations have to move out. The remaining ones transform into more official initiatives. A greater number of leisure facilities move in- restaurants, clubs, shops. The balance of creative offices is rather high, but these tend towards becoming more commercially-based: media-companies, architectural and design studios, computer companies. Greater attention is put into the design of space- interiors and entrance groups, though the public space is left to no-one’s responsibility. The cluster organizes and hosts big cultural events- festivals, biennales. More and more people start to become aware of the place, spending time between a gallery and a bar becomes trendy.

The development company is still looking for investments.

Stage 3. Most possible.

One day an investor comes to an exhibition opening or to the restaurant. The whole sum is found. The tenants are asked out. The area is rebuilt.

Variations:

The innumerous buildings that are preserved leave several cultural functions/

Factory buildings are not demolished but converted into dwelling with 1st-floor public functions/

The whole area is demolished and newly built. Then fenced.

Question to the future of Moscow:

will art be powerful enough to establish long-lasting transformations in the city or it will remain a tool of market revival of depressed spaces?

Oleg Shapiro, architect "Wow-house"

To give this area to the city seemed unreal. But it happened so. Actually, a number of coincidents happened, and suddenly the territory entered the city space, the space of social life. Something like territory of freedom formed here- small, maybe the only in the country. At least lately.

Vladimir Dubossarsky, artist, former director of Art-Strelka

Red October is ideologically underworked. Because it's an economical project. But it's economically underworked because it has a weak ideology. For cultural center here is not enough of cultural spots. They are dispersed and not connected with each other. This is very Russian. Little Shang-Chai.

Vladimir Dubossarsky

Artist- you picture him as a drunken guy lying in the garret and painting. But actually they are adequate people and they can do any project, cover any space. Give them airport- they'll do art in airport. Give them Mars- they'll do it on Mars. In the dungeon? In the dungeon. You see, any space dictates its unique laws. And you do unique things, that are relevant for here and now.

Philipp Mironov

The last drop was when on Sunday morning I came with my child to a holiday in Art-academia and on the frozen river I saw black spots. I thought these were ducks and we went to see them. But this was garbage- broken cans of beer and energy drinks thrown by the visitors of the night clubs "Glazur" and "Funky Mama". After this I have no illusions about the place at all. Here, like everywhere in Moscow, are only enclaves of something good, but in general it's terrible here, maybe even more terrible than elsewhere.

Philipp Mironov, consultant of Art-academia gallery & restaurant

Here instead of theatre is club "Rai", instead of library- club "Glazur", instead of cinemateque- a private house under Peter the Great monument.

Vladimir Dubossarsky

Culture is always a dotation- governmental. So when it's crisis nobody wants to subsidize. So survive those who can economically defend themselves- restaurants, design bureaus, etc. So the critical mass of business overweighed art here.

Olga Vendina, urbanist

I think that Red October has a good future- all this temporary use puts in action the gentrification process. So it goes in a classical way- usually it starts from temporary use, then takes roots- and the concept of development changes. It's important that this place would just live. Because when it lives it gains new sense, new value, it's reestimated.

Additional: Performance “Moscow 1991/2011: 20 years, 11 stories Performance speech.

The story of Red October factory which transformed from a supplier of chocolate for all Soviet Union to a translator of contemporary lifestyle happened in several stages, and developed more briskly after 1991. Built in 1889 by a German merchant Einem on the regularly flooded Swamp island, by 1991 it occupied 5 hectares of land and 11 production and service buildings.

As many pre-revolutionary and early-soviet factories, with the emergence of market economy Red October found itself in a deeply inappropriate place.

Firstly, with new prices for land in the center the location of plants seemed strange. Secondly, worn-out production facilities and coming of western companies made all the efforts uncompetitive. Also ecology, demand for new dwelling areas, etc.

But Red October didn't become neither dwelling, nor a business-center, nor warehouses and auto-services, as many others.

Having met in 2004 at festival Art-Kliazma, artist Dubossarsky and developer Kuznetsov, owner of the factory land, shook hands and decided to make artist workshops and galleries in former garages of the factory. The factory was gradually dissolving by that time, there was no investment for new construction, and that had to be done fast.

So in four months the first “creative cluster” emerged in Moscow- a brotherhood of artists and designers. Every two weeks they shocked general public with so-called “contemporary art”. The lease program was signed for 11 months. The center lived for 5 years.

Here it is important to say a couple of words about Luzhkov- in the years of his presidential ambitions and vision of Moscow as a museum of state, Luzhkov set two monuments on the opposite sides of Moscow-river. Cathedral of Christ the Savior and Peter the Great monument- symbols of orthodoxy and modernity. From one monument to the other a bridge was erected- but public, making a promenade on the bridge, found itself in the emptied factory and garages with artists.

Visiting contemporary art events became trendy, and on the place of five more factories art, theatre and design clusters opened.

But the explorer's spirit, characteristic of art people, was substituted by desire of profit. Red October was never planned as a non-commercial art-center. Many architectural projects were designed by prominent foreign and Russian architects and waited their time, meanwhile playing with adjustment of contemporary shapes to area of influence of Kremlin and “untouchable” monuments of industrial architecture on the island.

Red October had to attract different people, and instead of workshops restaurants, clubs and show-rooms started appearing on the island. 140 tenants total. 7-12 thousand roubles per square meter per year.

Certainly, the cultural aspect stayed, as in the vocabulary of contemporary "vipster" being interested in art is as essential as eating and dressing well.

Red October lives out of time- the projects for construction of dwelling, that will turn the island into an elite ghetto, are ready. The only question is when actual inhabitants will be "asked out". But even in these specific temporality the former factory became a lively island of young democracy, where in the daytime people visit lectures of Rem Koolhaas in the Strelka institute, and in the evening stick out legs from the automobiles at "Heaven" club.

Where is Alenka?



"Alenka (milk chocolate)"

before 1991



"Volod'ka:
Waiting for the crisis to end!
(milk chocolate)"

1991-2001



"Allo, f***!
It's me, f***!
(milk chocolate)"



"Alienka (hallucinary
milk chocolate)"

2011

irony, criticism



"Alenka in a 3D cartoon"

Though it would seem strange, but as a character I'm interested in Alenka- the chocolate girl.

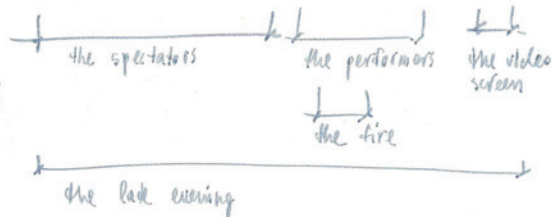
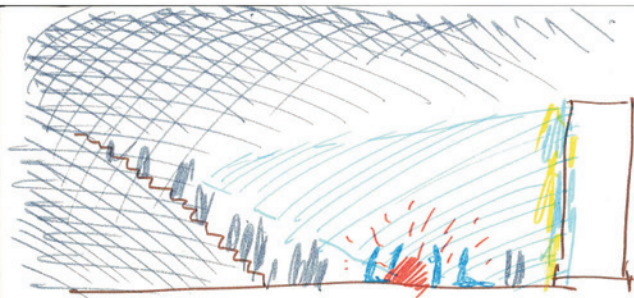
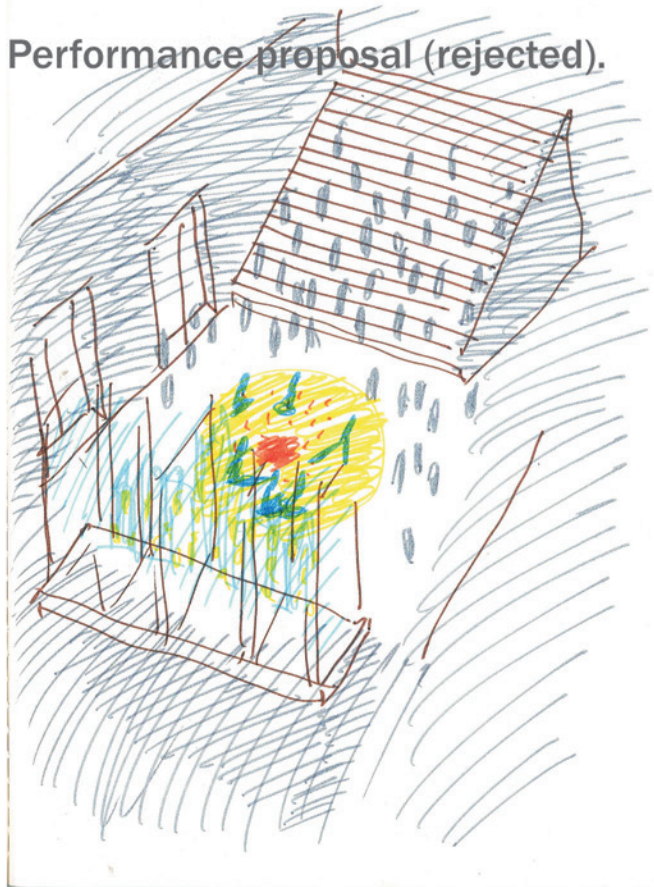
She was a symbol of joy of Soviet production and consumption of fruits of hard work.

What is she like now? Did she quit the factory? Or is she one of those girls who wander around the island in colorful leggings and drink shots in Rolling Stones bar, glancing sideways at young businessmen?

Or she became a non-conformist artist and wallows in chocolate in her performances on the same Red October, as part of of art-biennale?



Performance proposal (rejected).



The event starts in the stalker yard when it's dark. The fire in the center of the yard there is a pile of wood and the first performer comes and lights it. He starts with an invitation to tell stories about Moscow - the ones people could see, but didn't know the secrets, concealed in them.

Together with the first story other performers come closer to the fire, adding the tale or telling their own. The stories are supported by video projection on the white screen on the back of the yard - it resembles a night forest with mystical images and random sounds & noises, out of nowhere.



The whole performance resembles an old friends meeting. They share amazing stories with words, gestures, playing with each other, speaking as if they are a building, a city, Luchkov, old lady, themselves. Some have a boombox and play sounds from their stories, sometimes images emerge on the screen.

THEY JUST DON'T
DECIDE HOW TO
CUT MONEY!



THE EMPTINESS AFTER THE HOTEL RAISED
EXAMINED TO PEOPLE'S HEARTS!



10 p.m. People gather in the yard, place themselves.
The first performance.



COMPONENTS OF PERFORMANCE:

- THE PERFORMERS (BETTER OURSELVES)** - EXPERIENCED TRAVELLERS WHO MEET A LOT OF WONDERS.
- THE STORIES** - COMBINATION OF LYRICS AND FACTS, OBJECTS AS HEROES OF THE STORIES, WHO MEET ADVENTURES ON THE WAY FROM 1994-2004
- THE VIDEO** - VIVID, SHAKING PICTURES, ACTING AS BACKGROUND OR AS BRIGHT INTERVENTIONS IN THE STORIES - PAGES, SCENES, SITES.
- THE SOUNDS** - THE METAPHOR OF NIGHT FOREST IS PLAYED THROUGH URBAN SQUARES - CITY MIXES, VOICES (FROM INTERVIEWS), MUSIC.
- THE STAGE** - IS THE SQUARE OF STRELIKA. THE BORDERS ARE BLURRED BECAUSE PERFORMERS CAN COME OUT FROM THE CROWD, AND LEAVE INTO THE DARK.
- THE ACTION** - STORYTELLING - FROM SIMPLY SPEAKING TO INVOLVING PERFORMERS & SPECTATORS INTO ACTION, TO ROBOCANT ARTISTIC ACTIONS



PEOPLE TO INVOLVE -

- VIDEO ARTIST - WORK WITH VOICES OF INTERVIEW, SITE VISITS, PHOTOS, PHRASES.
 MAKE A COMPLEX MIXTURE OF DIRECT AND INDIRECT (ABSTRACT) VISUAL MATERIAL.
- SOUNDARTIST - FROM SILENCE TO UNDISTINGUISHABLE SOUNDS TO UNEXPECTED NOISES (WHICH CAN CHANGE THE COURSE OF ACTION), TO RIGHT-IN-TIME ADDITIONS OF MUSIC AND SPEECH.

ALL THE SUPPORTIVE ACTIONS - VIDEO & SOUND - SHOULD BE SOFT, FLOATING, STRIKING IN THE MOMENTS - AS IF A SHODEN CREATURE COMES OUT OF THE FOREST & SPEAKS TO YOU, OR AN UNSEEN BIRD CRIES.

INSPIRATION : MOVIE : UNCLE BOONMEE WHO COULD RECALL HIS PREVIOUS LIVES. [A PICHATPONG (A SCENE OF A DINNER). WEERASETHAKUL]



11 stories of moscow: Night at the fire.

"An only night of sincerity, when underlying secrets can be revealed. The only night to meet characters of Moscow and hear them speak- about how the live and feel the city, about what's happened to them."

The event of a performance is a night adventure, where people can dive into the stories of their city- already seen, already experienced in life, but here told with passion and color, with lyrics and unexpected facts and intersections.

The mysterious but friendly atmosphere in the Strelka yard is composed of the darkness, the fire, the closeness of others, the casual communication of the performers, the glimpses of images and sounds inserted into the action.

The narration mediates between classic fairytale told by one person and absurdic flow of words and actions as if spirits and other characters speak through the performers. Sometimes action at the fire passes initiative to the video, projected on the wall in the back or some construction. From the objects around the fire- pieces of wood, papers, clothes, the actors make compositions to illustrate their stories. Sometimes they involve each other or spectators to play characters in the story, to vitalise it.













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