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outlook

JUNE 2013

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Monika Pormale,
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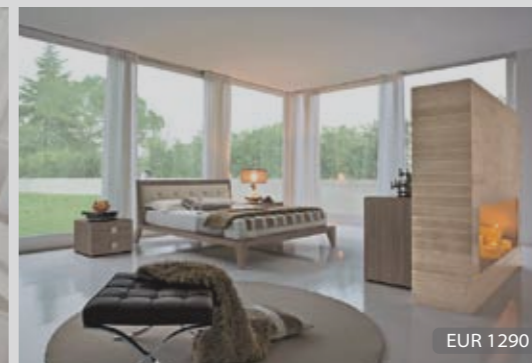
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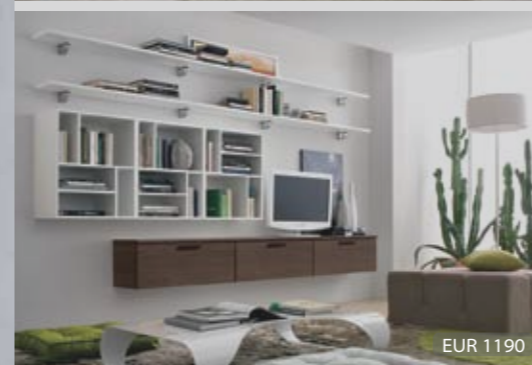
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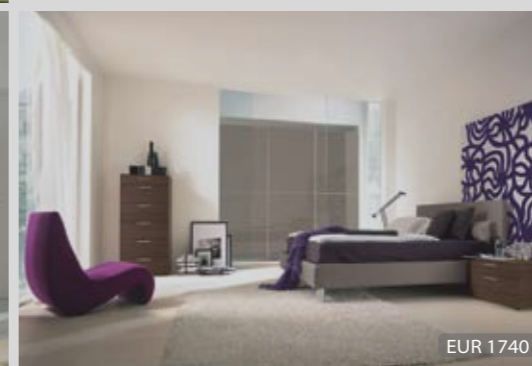
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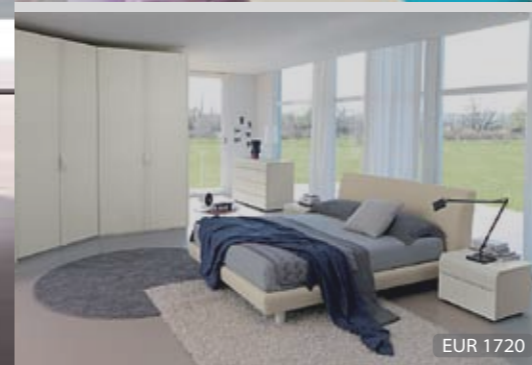
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JUNE

Stories about ourselves, with happy endings

Don't laugh, but I just spent £300 on a tiny suitcase. It is made out of some exotic carbon fibre that weighs almost nothing. You can drive over it with a tank and not leave a dent. Like Dr Who's Tardis, it is tiny on the outside, but huge on the inside. At any rate, that's what the advertisement said, and who am I to argue? I need reasons to spend so much money on a piece of plain ordinary cabin baggage, when a large plastic bag would do almost as well.

The truth is, it is not the suitcase I am buying, so much as the idea of the suitcase. With it, my life and travel will be neat and orderly. No longer will I pack the wrong thing, or too much, or too little. Other passengers will look at me as I roll through the airport terminal with a mixture of envy and respect.

It's silly, but I want to believe it. Just as I want to believe all the other stories that give me arguments and excuses to buy shiny new trinkets. A new fountain pen – will it not make me a better letter-writer? I imagine myself renewing correspondences with friends around the world, and receiving fascinating, gossipy letters in reply.

A new wallet: I imagine it full of money. A *Le Creuset* casserole: I imagine myself learning new recipes, cooking rich soups and stews, giving big dinner parties. A new app for my laptop: I imagine myself



A NEW FOUNTAIN PEN – WILL IT NOT MAKE ME A BETTER LETTER-WRITER? I IMAGINE MYSELF RENEWING CORRESPONDENCES WITH FRIENDS AROUND THE WORLD, AND RECEIVING FASCINATING LETTERS IN REPLY

effortlessly organising to-do lists, ticking off jobs done and clearing my email. A new bicycle: I imagine myself as fit as a 20-year-old, sweeping through the streets of Riga and Jūrmala with the wind at my back.

Watch any late-night television shopping channel, and within half an hour you will be slapping down the urge to buy some ridiculous overpriced gadget because you have been bitten, just a little, by the idea that this knife-sharpener, or copper bracelet, or slimming belt will change your life.

Advertising works because it gives us something that we want – stories about ourselves, with happy endings. Whatever you buy, the story behind it is roughly the same: it makes you happy, gives you new energy and skills, makes your world a better place.

And it is not just advertising. Our lives are full of stories. The ones we make up about ourselves, the ones we make up about other people, the ones we are told by books and films and newspapers.

Even countries have stories, and politicians, and corporations. They tell of humble beginnings, lofty ideals, progress made, obstacles overcome. They depict a success story in which the citizen or the consumer will want to share. They explain why things happen the way they do. They give a logic to life.

So, as I say, don't laugh at my new suitcase. It gives logic to my life. That's why it cost so much. You can laugh after I lose the key and have to break it open. **BO**

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Back into history

After an extensive and still ongoing restoration job in places, Old Stavanger, the largest surviving wooden house settlement in Northern Europe, has become one of the most sought-after areas to live in – both for die-hard conservationists and for hip urban couples

Half a century ago, in the years after the Second World War, the winds of change were

blowing through the town of Stavanger on the west coast of Norway. Its old wooden houses were to be torn down and replaced with modern cement buildings. There was no longer any room for the weathered and run-down edifices from the late 18th and early 19th century. However, the city's architect Einar Heden spoke up in defence of this heritage and 173 houses on the western bank of the bay were saved.

As you walk into Old Stavanger, the atmosphere around you becomes more subdued. The houses are lower, most of them immaculate, and it is obvious that the owners take plenty of pride in maintaining their property. From the colourful doors to the lush flowers in the many flowerpots lining the walls,

you can see that these houses receive a lot of attention.

While Old Stavanger is quieter than the busier, commercialized area just across the small bay, you will see that you are not walking around in a museum, but rather a neighbourhood teeming with life and creativity. Small galleries, ceramics and artists' shops occupy some of the nearly 300-year-old houses, but since the area's appearance is protected, there are no garish signs beckoning you in. You can make some truly great finds, from modern artisan glassware to raku ceramics and other handcrafted goods. Even a canning industry museum resides here, praising the times when canning was the region's main economic booster.

Most of the houses are residential, though, owned by

and cared for by locals adhering to strict rules regarding the colour of the woodwork and other details. While few houses have the permission to be in any other colour than white, this rule doesn't apply to the doors, bringing out a spectrum that covers all colours of the rainbow.

Apart from picking up and dropping off passengers and goods outside the houses, cars are not allowed in the area. This makes for a truly tranquil walk in narrow cobbled streets that provide shelter against the hard winds which sometimes hit the western coast of Norway.

Upon departing Old Stavanger, the modern world with its pubs, restaurants and traffic hits you right in the face. You would be forgiven for wishing to turn around and head back into history. **BO**



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Lana Del Rey
Arena Riga, Riga / June 14
Pop sensation Lana Del Rey skyrocketed to fame last year with

her second studio album *Born to Die*, which has sold more than four million copies to date. Del Rey has received several prominent



Vija Artmane in *Purva bridējs* (Wader in the Bog), 1966

Cinema Cabinet. A digital exposition
Riga Film Museum
/ From May 30

Cinema Cabinet is a cornucopia of information on the most important themes, players and movements in Latvian film, from the beginnings of cinema in the late 19th century up until today. Latvian film history is reflected upon a backdrop of world cinematic events, highlighting the parallels

and differences in Latvian and international cinema processes. The entire Cinema Cabinet will remain at the Riga Film Museum as a permanent digital exhibition, featuring many layers of text, images, film fragments and audio materials. It is the first exhibition on Latvian cinema of such scale and scope.

Peitavas iela 10/12
(entrance from Mazā Peitavas iela)
www.kinomuzejs.lv

music awards, including the 2012 Brit Award for *Best International Breakthrough Act*, an MTV European Music Award for *Best Alternative Act*, and this year's Brit Award for *Best International Female Solo Artist*. The fascinating American singer and songwriter is one of today's hottest alternative pop artists.

The native of Lake Placid, New York skilfully combines various musical styles – such as blues, soul, indie and jazz – with her own melancholy lyrics, thus creating a unique sound that is full of emotion.
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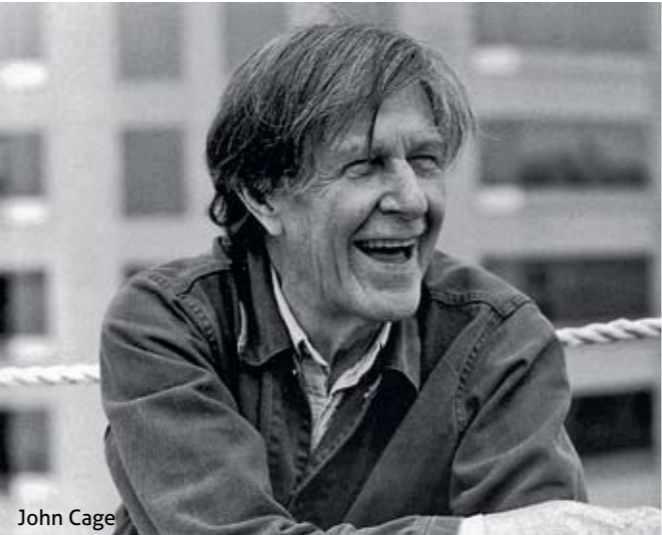
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Riga Opera Festival 2013
Latvian National Opera,
Riga / June 4 – June 15

Founded in 1998 by the Latvian National Opera (LNO), the Riga Opera Festival has become a highly anticipated annual event by opera lovers from both Latvia and abroad. To mark the 200th anniversary of composer Richard Wagner's birth, this year's festival will feature the complete *Der Ring des Nibelungen* cycle. For a short time, Richard Wagner was the music director of the opera theatre in Riga, and the new Riga Ring puts the LNO back onto the map as one of the leading houses of Wagner. The first part of the cycle, *Das Rheingold*,

is directed by Norwegian Stefan Herheim, who has been named "the most brilliant Wagnerian alive" (*The Guardian*). The next three productions of the tetralogy are being staged by Viesturs Kairiņš, one of the greatest Latvian opera, theatre and cinema directors. The festival will also feature the best productions of this season, including Gaetano Donizetti's *Lucia di Lammermoor* and Giacomo Puccini's *Tosca* and others.

Detailed program at www.opera.lv/en/festival
Tickets at www.bilesuparadize.lv and www.classictic.com
Aspazijas bulvāris 3




John Cage

Music by John Cage in a unique audio-visual performance for four pianos
Spīķeri concert hall, Riga / June 11

The diverse musical programme of this year's Riga Festival includes works by influential 20th-century composer John Cage, which will be highlighted in an audio-visual performance for four pianos. Among the instruments that pianist Juris Žvikovs (Latvia) will play are a regular piano, a prepared piano and a toy children's piano of the type that many of us still remember from kindergarten, with unobtrusive but effectual video projections shown in the background by internationally acclaimed video film director Roberts Rubins (also from Latvia).

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It was 26th June 1873, when thousands of Latvians travelled to Riga by train, boat, horse cart and even on foot to begin a tradition that today is a staple of Latvian culture. The Nationwide Song and Dance Celebration has become so significant that it is also included on the UNESCO Masterpieces of the Oral and Intangible Heritage of Humanity list

Nationwide Song and Dance Celebration

The choir-singing tradition remains strong in Latvia, with a number of professional choirs that have become world-famous. The tradition began even before 1873, when Latvia was under Tsarist Russian rule, and continued while the country was occupied by the Soviet Union. The Song and Dance Celebration now takes place once every five years and since the renewal of Latvia's independence in 1991, it has drawn about 30,000 participants each time.

This year will mark the 25th celebration. From June 29 to July 7, Riga will host about 40,000 singers, dancers, folklore ensembles, brass bands, masters of decorative folk arts, custodians and makers of folk costumes, as well as amateur theatre actors and numerous foreign visitors.

The culmination of the celebration will occur during two events – the Grand Dance Performance at the Daugava Stadium, where 13,000 dancers will perform Latvian dance patterns, some of the most amazing in the world; and the Grand Finale Concert at the Mežaparks open-air Grand Stage, in which a huge mixed choir of 15,000 singers will perform a special programme, followed by joint singing with the audience.

One can watch all of these concerts

on special screens in the centre of Riga at Dome Square, the Esplanāde, next to the central railway station and at the Kalnciema Street Quarter.

You'll also be able to enjoy Latvia's cultural diversity and see representatives of each city and county in the celebration's parade, which traditionally takes place in the centre of Riga on the final day. That will be on July 7 this year, when a living stream of participants wearing folk dress, dance and choir costumes will flow through the city streets.



The celebration is a special and eagerly awaited event for Latvians, who experience a heightened feeling of pride in themselves and their nation, in a unique tradition that is more than 140 years old.

This time, anybody in the world will be able to create their own personalized XXV Nationwide Latvian Song and XV Dance Celebration sign – a sound whorl in a wreath – by singing a song or playing an instrument in the internet site www.dziesmusvetki.tv/logo. You can do so either by yourself or together with others.

The process is easy and fun. A specially made computer algorithm analyzes the tonality and other aspects of the singer's voice or instrument sound, "weaving" a visual wreath where seven traditional Latvian signs extend outward in concentric circles.

Each sign corresponds to one of seven notes. For example, the sign of God (*Dievs*) is DO (C), the sign the goddess Māra is RE (D), the broom of the goddess Laima is MI (E) and so on. The pattern that you receive can be kept, sent by e-mail, printed out, placed on social networks, on clothing, on your car and so forth, in this way confirming your connection with the Song and Dance Celebration. **BO**

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Corin Sworn, *Waiting for a Train*, 2013
Commissioned by Art on the Underground
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London

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15 for 150, Art on the Underground Various London Tube stations / Starting from June

London's underground railway transport network is celebrating its 150th anniversary this year with various notable projects, including *15 for 150*, under which 15 well-known contemporary artists are creating images for reproduction as posters. These will be shown at four central London Tube stations: Gloucester Road, Southwark, St. James's Park and London Bridge. Each of the artists (including Melissa Gordon, Sarah Lucas and Wolfgang Tillmans) is also making a series of signed and numbered limited-edition prints that will be sold this month at auction with a starting price of 150 GBP. Revenues from the sales of the prints will help to support other programmes by *Art on the Underground*, which was founded in 1908 and was then known as *Platform for Art*. Mona Hatoum, a Lebanese artist of Palestinian origin, has designed the new map of the Tube to look like a globe, symbolically depicting London as a microcosm of the world and as a home for people of all races, cultures, nationalities and religions.

* Price available for bookings at least five months in advance
art.tfl.gov.uk

Brussels

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Giorgio Morandi, *Paesaggio*, 1927.
Oil on canvas.
Roma, Camera dei Deputati

Giorgio Morandi Centre for Fine Arts / June 7 – September 22

Throughout his life, Italian modernist painter Giorgio Morandi (1890-1964) sought to perfect his craft. For the most part, he painted seemingly straightforward things,

mainly landscapes in the vicinity of his native Bologna and still lifes of various everyday objects viewed from various angles and shades of lighting: cups and vases from his workshop, flowers and seashells. Although Morandi achieved fame and fortune already during his lifetime, he lived fairly simply in an ascetic room that also served as his workshop, decorating its interior with objects that he later reproduced in his paintings. Morandi's sense of colour, tone and composition has inspired many other artists, writers and film directors. His paintings, for example, have appeared in classic movies by Michelangelo Antonioni (*La Notte*, 1961) and Federico Fellini (*La Dolce Vita*, 1960). Now, more than 100 of the artist's works will be on display at this wide-ranging Brussels retrospective, which includes paintings borrowed from both public art institutions and private collections.

Rue Ravensteinstraat 23
www.bozar.be

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Munch 150 Nasjonalgalleriet, Munch-museet / June 2 – October 13



Edvard Munch: *Self-Portrait*, 1886. Oil on canvas.
National Museum of Art, Architecture and Design, Oslo

Although the 150th anniversary of the birth of Norwegian painter Edvard Munch is being marked

all year long in a series of noteworthy happenings, the central event is an exhibition titled *Munch 150*. Jointly organized by the Oslo National Gallery and the Munch Museum, the exhibition will be shown at these two locations. Featuring over 220 paintings and 50 works on paper, this is the largest ever retrospective on the Nordic pioneer of Expressionism. The exhibition covers 60 years of Munch's artistic career, from the early 1880s until his death in 1944. One of the highlights is the almost completely reconstructed series of paintings named *The Frieze of Life* (1902), which also includes the legendary *Scream*.

Nasjonalgalleriet | Universitetsgata 13
Munch-museet | Tøyengata 53
www.munch150.no

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PHOTO: JACQUES LATHION, NATIONAL MUSEUM



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Rome

Galleria Vezzoli
MAXXI

/ May 29 – November 24

Italian artist Francesco Vezzoli (b. 1971) is known for parodying the media's obsession with celebrities and for his ironic outlook on consumer culture. He also has a knack for convincing famous people to take part in some of his most outlandish art showings. In 2009, Vezzoli directed a number in which Lady Gaga performed a song on a pink piano decorated with painted-on butterflies by Damien Hirst and wearing a hat designed by Frank Gehry, while ballet dancers from Moscow's Bolshoi Theatre danced alongside her.

Vezzoli's latest project, *The Trinity*, promises to outdo all of his previous acts. It will consist of three separate but related exhibitions held in Rome, New York and Los Angeles, with the first one taking place at the MAXXI museum of 21st-century art in the Italian capital. There, Vezzoli plans to temporarily convert the futuristic building designed by starchitect Zaha Hadid into the *Galleria Vezzoli*, an over-decorated 1800s-style museum. His focus will be on the role of the artist in today's celebrity-obsessed world, with a separate section devoted to Vezzoli's self-portraits.

Via Guido Reni 4/A

www.fondazionemaxxi.it



Francesco by Francesco: Before & After, 2002



Maurizio Cattelan, *Untitled*, 2001. Wax, pigment, human hair, fabric, polyester resin. Installation view at Museum Boijmans Van Beuningen, Rotterdam

Basel

Maurizio Cattelan
Fondation Beyeler

/ June 8 – October 6

Early last year, as a retrospective of works by Maurizio Cattelan was being shown at the Guggenheim Museum in New York, the famous Italian artist announced his retirement. It now seems that this announcement by one of the contemporary art scene's most notorious hooligans was a bit premature. In any case, the latest exhibition (though admittedly also a retrospective) at the Fondation Beyeler indicates that Cattelan is not quite ready to depart from the arts scene just yet.

The son of a truck driver and a cleaning woman, Cattelan was born in Padova in 1960 and started making a name for himself during

the late 1980s. A die-hard anarchist, Cattelan is known for creating controversial artworks and for his seeming lack of respect for authority. His most scandalous work is *La Nona Ora* (*The Ninth Hour*, 1999), which depicts Pope John Paul II being struck down by a meteorite. Initially displayed at the Royal Academy of Arts in London, the sculpture was subsequently put on display at the Zachęta National Gallery of Art in Warsaw. As a result of the outcry that arose from this and other controversial exhibitions at the Polish gallery, its director Anda Rottenberg eventually resigned from her post.

Fondation Beyeler

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PHOTO: ZENO ZOTTI COURTESY OF MAURIZIO CATELAN'S ARCHIVES



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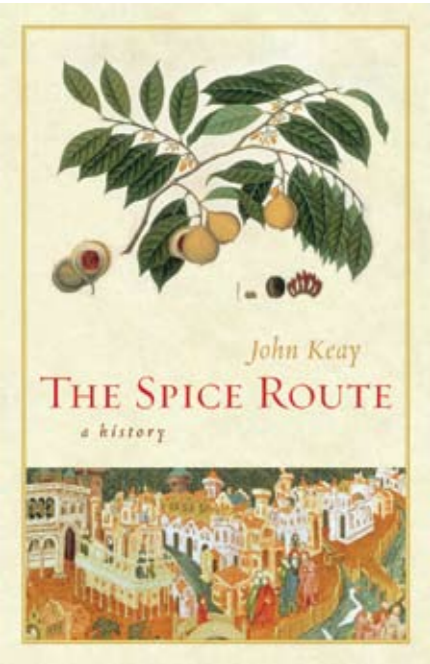
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📖 **The Spice Route: A History**
John Keay

This erudite book provides an enthralling look at the 3000-year history of what is possibly the world's oldest global trade route. Keay considers the cultural and political ramifications of various spices, highlighting many personalities (Marco Polo and Ibn Batutta, among them) who sought it out. Solid holiday reading for on-the-go epicurians.

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University of California Press,
www.ucpress.edu

📖 **The Sun Blues Box: Blues, R&B And Gospel Music In Memphis 1950-1958**



This long-awaited 10-CD box set is the final word in some of the best blues music ever produced. On the heels of Sun Records' 60th anniversary, German label Bear Family has

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188.83 EUR
Bear Family,
www.bear-family.de

📖 **China's Silent Army: The Pioneers, Traders, Fixers and Workers Who Are Remaking the World in Beijing's Image**
Juan Pablo Cardenal and Heriberto Araújo

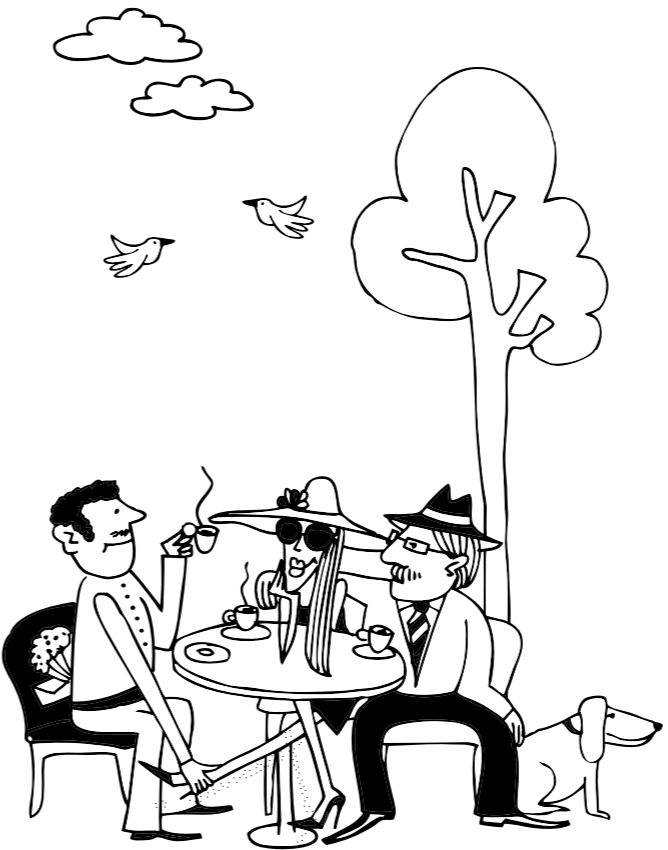


This prodigious, journalistic work takes a hard look at Chinese soft power by investigating how merchants, builders and businessmen are advancing China's interests to the nth degree in locales ranging from Africa to Siberia. Some real insight into a trend that shows no sign of abating.

30 EUR
Allen Lane, www.penguin.com

Word of the month

TEXT BY ADAM JACOT DE BOINOD, AUTHOR OF *THE MEANING OF TINGO AND OTHER EXTRAORDINARY WORDS FROM AROUND THE WORLD*, PUBLISHED BY PENGUIN BOOKS | ILLUSTRATION BY INGA BRIEDE



Cicisbeo (Italian) an acknowledged lover of a married woman

The Meaning of Tingo is a compilation of extraordinary words and expressions from around the world that have no equivalent in English. Adam Jacot de Boinod's passion is scouring the planet for language oddities and every month, *Baltic Outlook* features one of the many amusing terms that he has come across in his travels.

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Little Black Book

Boosted by the establishment of new boutique wine bars, Budapest has become a hot destination for savouring fine vintages. In fresh, contemporary surroundings that befit the capital of a wine-producing country, oenophiles and wine novices alike are taking tasting tours of the local pour



▲ Andante Borpatika

This elegant wine spot near the Chain Bridge on the Buda side of the city pairs top-quality local vintages with delectable snacks and dazzling views of the Danube. From Villány to Tokaj and Szekszárd, all regions of Hungary make an appearance on the extensive wine menu, which is curated by sommelier and co-owner Zsolt Tiffán.

Bem Rakpart 2
① www.andante-borpatika.hu



◀ Dobló Wine Bar

A smart yet casual atmosphere and a brickwork décor that is spruced up with contemporary flair make Dobló the quintessential wine bar. This is the type of place that demanding epicureans dream of discovering while visiting Budapest. Located in the trendy Jewish district, the establishment attracts gusts from far and wide for bacchanalian carousing, as well as regular wine programs and themed tastings. The wine list, assembled by owner David Popovics, focuses almost exclusively on homegrown organic labels, with over 60 available by the glass. Features exciting finds like Merfesz from Szekszárd and Janus' Örömbor from Villány.

Dob utca 20
① www.budapestwine.com

► vinoWonka

Tucked away on a quiet stretch just off bustling Ráday Street, this wine-and-chocolate institution has all the bases covered to ensure a romantic evening: warm lighting, dark wood furniture, hues of passionate red and a wealth of seductive flavours. It offers artisanal treats from seven Hungarian chocolatiers and 25 by-the-glass local wine options, with the best pairings chalked up on the blackboard behind the bar.

Corvin sétány 2
① www.vinowonka.hu



▼ DiVino

Just a few steps from the grand St. Stephen's Basilica, DiVino positions itself as an evangelist for premium Hungarian vino, but is equally valued for its high-style design and see-and-be-seen atmosphere. Urban professionals and discerning creative types fill the cutting-edge space for after-hours glasses of wine, choosing from a 50-strong menu of outstanding local producers. DiVino also offers in-depth educational wine courses and takes fine vintages to festival-goers with a mobile caravan.

Szent István tér 3
① www.divinoborbar.hu





Anyone for tennis?

When Scotsman Andy Murray was on the verge of making history at Wimbledon last year (losing out to Roger Federer in the final), there were two words on the lips of nearly every diehard tennis fan on the planet: Fred Perry

As the oldest and most prestigious tennis tournament, Wimbledon is the only of the four Majors (Grand Slam tennis tournaments) to still be played on grass, the game's original surface. The legendary British tennis player John "Fred" Perry won a record three consecutive Wimbledon Championships in 1934, 1935 and 1936, during which he reigned as the undisputed number one player in the world.

Perry was very fast, had excellent reflexes and could "hit a forehand with a snap, slamming it on the rise – and even on the fastest grass," to quote his contemporary Jack Kramer. Perry is the only tennis player to be listed in the 'Best of the Best' British sportsmen of the 20th century, and for nearly a century was the only Brit to have won a Grand Slam title – until

Andy Murray pulled off the feat in 2012 by clinching the US Open.

For much of his life, Perry remained well aware of the snobbish tendencies of tennis and its institutions. Hailing from working class North Country as opposed to "old-school-tie country," as he once put it, Perry brought a sense of sportsmanship and amateur pride to his game, with a court persona that long stood at odds with the game's prototypical ethos of panache and privilege. Though Perry's greatness long went unrecognized, a bronze statue of the man was finally unveiled at Wimbledon in 1984 to commemorate the 50th anniversary of his first singles championship.

Perry's name might be better known to younger generations for the minimalist, sporty clothing label that bears his name. Launched at Wimbledon in 1952, the Fred Perry white knit cotton short-sleeve tennis shirt became an immediate success, launching a legendary and iconic clothing brand (Murray wore the brand's apparel early on in his career).

But this was nothing compared to the legend of Perry himself. "He was an extremely good-looking, red-blooded lad," biographer Jon Henderson memorably wrote about him. "The girls liked him and he liked the girls." But Perry's real love was the game of tennis, a passion he both respected and struggled with throughout much of his life. **BO**

The 2013 Wimbledon Championships are on from June 24 – July 7

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Ro, the latest addition to *The Republic of Fritz Hansen*, continues along the pattern for which this legendary cabinetmaker is known – no compromises on either comfort or aesthetics

Time for reflection is a luxury in today's world, according to Danish furniture producer *Fritz Hansen*, which assigned the honourable but unenviable task of "creating a comfortable seat for one person" to a new star of Spanish design, Jaime Hayón. It took two years for Hayón to come up with his creation for the luxury brand, which is associated with some of the most iconic chairs in the design universe. The new chair was unveiled this spring at the annual world furniture trade fair, the *Salone del Mobile 2013* in Milan. Called *Ro*, it got the world of design sitting on the edge of its seat, so to speak.

Ro, coming from the Danish word for "tranquility", possesses a highly human silhouette: "a true nightmare equation to anyone doing upholstery", laughs Hayón. Looking quite simple at first sight, the round, ergonomic shape is actually very complex. Hayón's chair fits well into the *Fritz Hansen* philosophy of creating the maximum out of a seeming minimum. *Ro* doesn't scream for attention, but promises tranquillity right there on the spot, in the middle of the urban jungle. Being a 1 ½-seater, it allows for change of positions while reading that book of yours, or having a child sitting next to you.

Within pop culture circles of design, *Fritz Hansen* is best known for the landmark lines of *The Egg* chair, created by Arne Jacobsen in 1958 for the *Radisson SAS* hotel chain. Evaluating the role of the furniture company, which was founded back in 1872, it wouldn't be an exaggeration to state that *Fritz Hansen* changed the face of Scandinavian design. Starting off as a furniture workshop, the company grew from a family business into an international brand, expanding now particularly in the Far East and the USA. Pioneering technologies of lamination combined with well-selected designers paved the company's road to decades-long international success. **BO**

Ro will be on sale starting from September.



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Back to the land



What makes a work of art Latvian? This is a question that artists Kaspars Podnieks and Krišs Salmanis, Latvia's representatives at this year's Venice Biennale, have been asking themselves. The multidisciplinary artists use representations of Latvia in their work, but without a hint of the gloomy oil paintings of yore: both have a contemporary sensibility that brings present-day Latvia to life

TEXT BY LAURA KENINS | PHOTO BY GATIS GIERTS, F64

Podnieks' ongoing photo series, *Unusual Place*, is shot in his village of Drusti, in the northeast of Latvia, about 130 kilometres from Riga. At first, the full-length portraits of farmers and other villagers may look straightforward, but with a closer look, the figures are hovering high above the ground. Podnieks uses a lifting mechanism to raise people into the air – no *Photoshop* required.

Salmanis' installation piece consists of a seven-metre rowan tree suspended from the ceiling, with a mechanism attached to make the tree swing. During the winter, he travelled around Latvia looking for the perfect tree, finally finding it in Mālpils. The tree, combined with audio effects, will recreate a bit of Latvia in Venice. The artists are excited about the location of the Latvian pavilion this year, in the Arsenale – an historic shipyard dating back to the 13th century, with edifices dating back to the 16th.

How does nature enter the works of the two artists – one urbanite and one country dweller? "That's a question I ask myself all the time," Salmanis laughs. "Something in my works often dips into the pastoral. I use nature as a metaphor for expressing notions about the human condition," he says.

For Podnieks, the land is a way of life. He works on his family's dairy farm in Drusti, and has served as a representative on the village and later rural council for the past eight years, already since his days as a student (art obligations will keep him from running for a third term in this year's municipal elections).

It is this link to the land that led to the artists' being coupled for the biennale. Although both studied in the visual communications program of the Art Academy of Latvia, they have not otherwise worked together.

There's an element of humour in the works of both artists. "Deep down inside I am rather nihilistic," Salmanis says. "That's also why my works often have a comical side to them. It pleases me when a work can provide instant gratification: you just look at it and laugh. The ability to laugh is liberating."

Salmanis will also present four videos in the pavilion, his video work often touching on themes of Latvian nature. In the widely-exhibited short film *Long Day*, for instance, a barn is raised, falls into disrepair and collapses during the course of one day.

"Because we come from Latvia and we live and work here, it's inevitable that whatever we do is Latvian. Usually one thinks of national costumes or the song festival when talking about Latvian art and culture. However, even when I work with tape or ventilators or whatever else I use in my art, it's still Latvian," Salmanis explains. **BO**

The Latvian pavilion at the 55th Venice Biennale is on view from June 1 – November 24.

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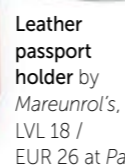
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EUR 519, www.tigerofsweden.com

Inspired by the Nordic archipelago and classic gentlemen's travel outfits from the '50s and '60s, Swedish boat life meets wildlife safari and *Mad Men*. A number of Scandinavian brands have come out with weekend bags that make you want to pack your gear and enjoy the urban and rural safaris of Europe



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Best dressed

A salad is only complete once it's dressed. Riga top chefs shared three versatile dressings for this summer



Javier García, head chef at *Monhe Negro*

"It's not quite spicy; piquant is the word," says Javier García of his number one choice of salad dressing for this summer. His piquant avocado oil dressing incorporates a few zesty ingredients that complement each other to attain fresh and crisp perfection. He uses 3 cloves of garlic (which in Mexico and Spain are referred to as "teeth of garlic"), half of a red chilli pepper, a pinch of ground black pepper, the juice of one lime, a teaspoon of salt and a good 3-4 tablespoons of the quintessence of this dressing – avocado oil.

The seedless chilli gives away just about enough spiciness to still allow the tender and smooth flavour of the avocado to play the main part in this symphony. All of the ingredients get blended together or pounded to reach a fairly runny consistency, allowing this dressing to not only complement a bowlful of crisp greens such as rocket salad, but to also be used as a marinade for meat and seafood, especially grilled prawns. Just in time for the grilling season, this dressing will see you through many of your summer feasts!



Mārtiņš Sirmāis and Ēriks Dreibants, head chefs at *3 pavāru restorāns*

The hempseed dressing is a very Latvian take on the classical sweet-and-sour roasted hazelnut dressing, in which roasted hempseeds replace the nuts. Take 4 black peppercorns and crush them with a pounder, add 2 tablespoons of roasted hempseeds and do the same until the mass is not quite powdery, with the aromatic hempseed oil starting to ooze out. Then add 2 pinches of salt, 1 tablespoon of apple cider vinegar, 2 tablespoons of rapeseed oil and 1 teaspoon of honey; use the stronger and more saturated variety, such as buckwheat honey.

The oil mixes with the vinegar, creating a homogenous emulsion, to which chopped chives are added to freshen up the solid flavour. This dressing presents a beautiful symphony of tastes – the sweet, sour and tangy meet the specific note of the roasted hempseeds. According to the chefs, the recipe works just as well with fresh basil, dill or parsley as it does with chives. Sprinkled over goat cheese and fresh tomatoes, this dressing is a match made in heaven... watch out, pesto!

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DETAILS / FOOD



Māris Jansons,
head chef at
Bibliotēka № 1 Restorāns

Many culinary recipes come from France, including those for mayonnaise-type dressings, of which this is an example. To serve a salad for four, use 3 egg yolks, 1 tablespoon of balsamico vinegar, 1 tablespoon of truffle oil, 3-4 tablespoons of extra virgin olive oil, a pinch of salt and pepper, 2 pinches of sugar, and finely chopped ramson (wood garlic) and radish cress.

Egg yolks are particularly good at emulsifying fat (oil) and water (vinegar), so whisk together the yolks with vinegar, salt, pepper and sugar; then add the two kinds of oil. Add the oil gradually, nearly in droplets, otherwise it will group together as a separate mass. Once the mixture becomes creamy, season the dressing with ramson and radish cress.

Crisp, firm iceberg lettuce, romaine, radicchio, spinach or red chard leaves will match the dressing nicely. The choice of the rest of the salad ingredients is limited only by one's imagination and may include cucumbers, radishes or other vegetables, which can be topped with shrimps, chicken or juicy slices of roast beef.



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Miele **GAGGENAU** **LIEBHERR**

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That first evening, sitting on a blossom-encircled terrace with a view of jagged mountains in the background, Sardinia seemed like a well in which to quench my urban-tortured senses. Although the small *Cento Ulivi* B&B is located only 12 kilometres from Olbia's airport, it seemed to be in the middle of nowhere. *Cento Ulivi* belongs to a woman from Milan who, having been completely overwhelmed by Sardinia, sold the two stores she owned in the Italian mecca of fashion in order to open a five-room guest house here. The Italian-style interior has a taste of Provence; everything is light and white, which makes any addition of colour stand out so much more.

Sardinia has fascinated many people, including the Italian fashion designer Angela Missoni, who owns a summer house in the port town of Puntaldia near the millionaire tourist yacht trap of Porto Cervo. As the designer once said in an interview, it was not Sardinia's holiday glamour that captivated her, but rather its flora, which is so lavish and diverse and fills the air with fragrance all year round.

At the time of my visit in May, the mountains are literally bursting with flowers and resemble gigantic green-yellow-white-pink tapestries. The Costa Smeralda coast is at once Sardinia's splendour and calamity. The natural environment here, with its countless white sand beaches, is unbelievably beautiful. But thanks to Prince Karim Aga Khan, who in the 1960s coveted the Costa Smeralda as his own object of desire, the coast acquired a reputation as a magnet for millionaires and Hollywood stars. Since then, this area has become a real hotbed of tourism with all the accompanying consequences: overcrowded beaches, unreasonably high prices, tasteless mega-hotels, etc. As the locals laugh, a cup of coffee can sometimes cost as much as 10 EUR during the high season (July and August).

The bubble of fame surrounding the Costa Smeralda has already become



More than 300 mysterious Bronze Age graves or Tombs of the Giants are scattered through the island



Alghero coast in full bloom

something of a joke. Almost everyone has heard of the place, but not everyone – especially tourists from across the ocean – knows where it is located. In other words, they do not know that the Costa Smeralda is in Sardinia. Porto Cervo, one of the Aga Khan's "play towns" that was designed to his order by Italian architect Luigi Vietti, is still empty in the middle of May – the season here only begins in June – and resembles one of *Cinecitta's* urban stage prop decorations. Here one can also find the *Hotel Cala di Volpe*, immortalised in the 1977 James Bond film *The Spy Who Loved Me*, starring Roger Moore. Former prime minister Silvio Berlusconi's infamous villa is also here, just a little further down the coast.

Of course, the Costa Smeralda was not always like this, and if one looks closely, one will still find places where life continues just as it did long ago...regardless of the season. One of these places is the small *Gastronomia Belvedere* family restaurant, owned by two brothers and a favourite of the locals. The restaurant is located in the village of Abbiadone, 10 minutes from Porto Cervo. As the brothers say, the name of the business is not original, but the panorama of sea and islands seen from the window really is as stunning as a postcard. The interior of the restaurant is simpler

than simple – just some plastic tables and chairs. But even these have story. When the brothers wanted to open a restaurant in their home, the local bureaucracy only allowed a *gastronomia*, that is, an establishment offering only take-away food. A couple of tables and chairs were set out for those customers who wished to enjoy their food right away, but they've remained there to this day.

Gastronomia Belvedere's speciality is seafood, and the brothers' motto is "a balance of quality and price". This they do very well, having made their restaurant a true oasis of gastronomy. The menu changes daily, thereby maintaining a sense of intrigue. But one of the fundamental dishes on *Gastronomia Belvedere's* menu is the local dish of fish fried in salt, the preparation of which is quite a show. First, choose a fish based on your preferences and purse (prices are determined by weight). Then, the chef places the fish in a huge mountain of coarse salt that has been mixed with egg white and bakes it in an oven. At the table, alcohol is poured onto the fish and then set alight. When the flames have died down, water is drizzled around the edge, thereby loosening the salt. Then, the "hat" of salt is removed and the fish is divided onto plates. The resulting filets are mouth-wateringly good, because the salt allows



Port of Alghero

the fish to retain moisture, yet does not give it an overly salty taste.

The La Maddalena archipelago is very near the Costa Smeralda and can be reached by ferry from Palau. The locals call La Maddalena a paradise and consider it the most beautiful part of the Mediterranean Sea. Surprisingly, life here has a completely different rhythm, as if the small, simple fishing villages and the Costa Smeralda next door occupied two different worlds that never meet. That said, it is nevertheless prudent to avoid La Maddalena in August, when Italian holidaymakers invade even these quiet islands.

The soul of the interior

Sardinia is an island, and islands have always been a target for conquerors. Historically, the Sardinians therefore rarely lived on the coast, preferring the more difficult terrain of the interior, which was more difficult to conquer. That is also one of the reasons why still today, the most authentic Sardinian experience can be found in the interior. One such place is the town of Oliena in the Supramonte region. On a morning in May, this town of just over 7000 inhabitants still seems asleep. I hardly see a single soul as I wander through the narrow cobblestone streets between small houses decorated with delicate balconies. The Oliena region is known for its traditions of jewellery, embroidered shawls, red wine made of *Cannonau* grapes and wooden chests for storing the paper-thin Sardinia bread called *pane carasau*.

But this sense of calmness – just like the slightly threatening, stoic silence of

the surrounding mountains – is deceptive. The Supramonte region overflows with all kinds of mysterious places. One of these is the Su Gologone spring, from which water tumbles out of a natural cleft in a huge cliff at the astonishing rate of 300 litres per second, creating a reservoir and eventually a river. It is believed that this cliff and spring date to the Jurassic period. The reservoir is actually a cave, and the water covering it is so clear that the reservoir seems like a bottomless pool of blue, pulling one in like Malevich's black square.

Su Gologone is a place of unbelievable and simultaneously frightening beauty. Even though it attracts speleologists like a magnet, the underwater cave has yet to be fully explored. Some of the most successful explorers have been the Frenchman Olivier Isler, who has dived to 108 metres, and the Italian Alberto Cavedon, who spent eight hours underwater and dove to a depth of 135 metres. But no one has yet reached the bottom. The man selling tickets at the gate says he's dived to 40 metres, but after that the pool becomes a labyrinth of narrow passageways requiring special cave-diving equipment. A small, pretty chapel stands right above the spring on the edge of the river.

Very near the Su Gologone spring is a hotel bearing the same name: *Hotel Su Gologone*. This may be one of the most legendary hotels in all of Sardinia, a place with no match. In fact, the *Hotel Su Gologone* cannot really be called a hotel; it is more like an eccentric oasis, an art gallery and a piece of artwork in its own right. It all began back in the 1960s, when an



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The village of Orgosolo is known for the 150 murals on the walls of its buildings

enterprising couple – Peppeddu Palimodde and his wife, Pasqua – opened a restaurant on the site, which quickly became famous in this area. They later added eight rooms, and in the meantime the hotel has grown to 70 rooms. The hotel is now run by the Palimodde's daughter, Giovanna. She is a designer, a collector of Sardinian art, a passionate patriot of her land, and a truly quirky, eccentric personality.

When we arrive at the *Hotel Su Gologone*, Giovanna greets us with paint on her hands because she is helping the workers prepare the cigar bar for the tourist season. A white platform decorated with colourful pillows and cactuses, the bar provides views of a green mountainside and an artistic scarecrow. Giovanna tells us that Madonna lived here for a month while filming Guy Ritchie's *Swept Away* (2002). Temperament-wise, I think she and Madonna probably hit it off quite well.

The *Hotel Su Gologone* has one of the most impressive collections of local Sardinian art, covering the entire 20th century to the present day. The artworks are displayed everywhere, both in the hotel rooms and public spaces. The collection includes more than just paintings; all of the furniture and textiles are also made by Sardinian artists and craftsmen, with almost every room devoted to a different artist. In this sense, the *Hotel Su Gologone* is at once a museum and an experimental laboratory. Here, Salvador Dalí and his wife Gala could have spent their honeymoon. Hidden terraces and small, creative oases fill the whole grounds; one need only follow the painted rocks that act as road signs. The

architecture of the hotel could have been planned by Antoni Gaudí's third cousin... with a Sardinian soul.

Giants' graves and Madonna's beach

Serra Orrios, a remnant of the ancient Nuraghic civilisation, is a mere 15-minute drive from Su Gologone. The Nuraghic culture in Sardinia lasted from the Bronze Age to the Iron Age (1800-1000 BC) and is one of the most mysterious chapters in the island's history. The remains this culture left behind – more than 8000 heaps of stone, some gigantic, others resembling abandoned towns – are likewise a source of mystery. It is said that there used to be even more of these archaeological sites, some 20,000 in all, or one heap of stones every three kilometres. In scope and volume, these are the largest megalithic formations in Europe, and for the most part they are also very well-preserved. Despite the varying theories regarding the purpose (religious, civil, military) of the nuraghe structures, their secret has yet to be uncovered. One version considers nuraghes to be associated with a cult of the mother. Since most of the structures are oriented towards the south and southeast, this theory proposes that they may have been associated with the uterus, allowing light to enter through the openings, which symbolise human fertility. Serra Orrios was discovered in the 1930s and resembles a small, overgrown village, of which only ruins and two temple sites remain.

Other mysterious Early Bronze Age sites are the giants' graves, or the Tombs of the



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Архитектура

В «The Home» ведущий латвийский архитектор Угис Заберс соединил три разных по архитектурному стилю здания, сложив их в единый ансамбль. Блистательное ар-деко с фасадной мозаикой, играющей на солнце всеми оттенками янтаря. Классическая архитектура Юрмалы с кружевной резьбой. И современный стиль с его минимализмом, открытостью и прозрачностью. Деревянные детали фасада здания изготовлены из сибирской лиственницы, обработанной по немецкой технологии. Торжественное настроение создает главный вход в здание, украшенный уникальными резными деревянными дверьми ручной работы – настоящим произведением искусства.

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Giants that are, like the *nuraghes*, scattered throughout the island. From a bird's eye view these stone structures, about 300 in total, look like a bull's horns. The largest of them is five metres high and more than 30 metres long. The stones most likely served as a sort of chapel for underground burial vaults holding the remains of hundreds of people. In an effort to unlock the secret to these giant gravesites, researchers have studied their location in relation to the stars and the sun. For example, the Li Mezzani and Coddù Vecchiu graves in Palau prove that the Nuraghic culture was well in tune with the rhythms of nature, because on the equinox the sunrise shines directly into the round corridor of the graves.

The largest giants' tomb is *Li Lolghi* near Arzachena in northern Sardinia. Most of the giants' tombs have now become popular with tourists and entry costs 3 EUR. However, only six kilometres beyond *Serra Orrios* is a monolith that does not cost a dime to visit and can therefore be explored in a much more authentic environment. However, the sign to this tomb is difficult to notice. One will find only a fence with a sign containing the words *Tomba dei Giganti sa Ena'e Thomes* and a polite request for visitors to respect the private property and close the gate behind them. Follow the hilly path through the meadow and you will most likely find yourself to be the only visitor at the tomb. The central stone is more than three metres tall and features a small, narrow "door to eternity", through which the light shines.

One of Sardinia's most interesting villages, Orgosolo, is only a 20-minute drive from Oliena. This otherwise quiet village is known for the 150 murals on the walls of its homes. They originated in the late 1960s, when the financial bubble broke in Italy, resulting in an economic crisis and instability. In Orgosolo the general public mood was expressed by painting murals on the walls, an idea nurtured by the local teacher Francesco Del Casino in an effort to involve students in political and social processes. The themes of the murals are not confined to local issues; instead, they act as a sort of mirror reflecting general 20th-century and contemporary political processes by illustrating everything from the crisis of capitalism to 9/11 to unemployment and so on. Orgosolo's main street looks like a harsh parade of street art, with extra drama added by shrunken old women dressed in black coming from church when I was there. The murals in Orgosolo have been given Italian cultural heritage status, which means that now national funds have been allocated for their preservation and protection.

As I drive through this mountainous region, I remember what one hotel owner living in Sardinia told me. When asked whether she misses the European mainland, she replied, "I travel a lot, but there are plenty of people who have never done so. If you've never seen the sea, you cannot miss it. If you've never travelled and have always lived only here, you will never miss travelling. It may sound strange, but there are still people in the interior of Sardinia who have never seen the sea. A man from the interior once worked for me. Even though the sea was only a 20-kilometre drive away, he had never taken his children to the beach. They had no idea what our sea is like. There are still plenty of people here who consider their own little world to be their kingdom, and they don't know what lies beyond it."

The sea is only 20 minutes from Oliena, and the Golfo di Orosei is the wildest and most impressive shore on the island. In order

to enjoy it best, go to the village of Cala Gonone, where small boat-hire businesses line the port like pearls on a string. An excursion on one of the large boats (12 or more people) costs approximately 40 EUR per person; small, inflatable motorboats with room for three or four people cost 80 EUR per boat plus fuel. The boats take customers to the most beautiful beaches, some of which can only be reached that way. These include the Cala Goloritzè, Cala Mariolu, Cala dei Gabbiani and others, as well as the Grotta del Bue Marino. Cala di Cartoe, the beach favoured by Madonna, can also be reached by car, although the drive there from Cala Gonone follows a nerve-wracking serpentine road down to a gate. Simply open the gate by hand and close it again so that the horses do not escape from the pasture. Then follow the track a little further until you reach the crystal clear water and the sandy bit of paradise encircled by cliffs. There are no bars, no beach chairs and no unnecessary side-effects of civilisation.... But even here you will not be alone during the high season.

The gastronome's city

On the opposite side of the island, a 2.5 hour drive from Cala Gonone is the city of Alghero – Sardinia's Barcelona. This city was under Catalan rule from the 14th to the 18th century, and the atmosphere of that era – slightly anarchic and open to all influences – can still be felt in the old part of the city. These influences blow through the city like the wind catching in the clothes hanging from lines at nearly every house. Alghero is known for two things: lobster and coral. The small-clawed lobster living in the sea near Alghero have especially tender meat and are considered the most tasty in the world. They are nothing like Caribbean lobster, for example. According to local tradition, lobster is the most important and richest meal and is served at all special occasions, including weddings. Even though lobster also live on the other side of the island, they prefer this coast, from Alghero to Castelsardo. This area is also where the best lobster can be tasted, including in the town of Stintino, where you can be sure the lobster on your plate was caught that very same morning. Alghero lobster has also been served in the

royal houses; even Queen Elizabeth chose it for her wedding meal.

In its day, the most popular lobster restaurant in Alghero was *La Lepanto*. Unfortunately, its owner and chef, Moreno Cecchini, who also invented the famous Catalan lobster recipe, passed away last year, and locals say the quality of the restaurant has gone down since then. But the no less legendary restaurant *Il Pavone* in Alghero serves equally exquisite lobster. The huge plates are covered with tomatoes, onions, chopped basil, lemon and olive oil, and it all tastes simply wonderful, surprisingly tender and juicy. As the chef himself says, smiling, "You are eating this morning's catch. Pulled from the sea and then boiled. It's never been near a freezer." Of course, Sardinian lobster is not only mouth-wateringly good, it is also expensive. But it is a treat that everyone should allow themselves. Another seafood characteristic of Alghero is sea urchin, commonly prepared as pasta with sea urchin sauce.

Alghero is a true gastronomic paradise. Even historically this has been a city of seafood, whereas the interior of the island is better known for its meats and cheeses. Until recently, Alghero also had a Michelin-starred restaurant, but it has since closed and the owner has moved...to Moscow.

Sardinians have a special relationship with bread. Just as almost every village has its own national folk costume, so each village has its own style of bread as well. Not to mention the restaurants, almost all of which also have their own special bread recipes that are usually prepared on-site. Sardinia has a type of bread for nearly every occasion in life. When a child is born, a certain type of bread is baked, and the finely decorated bread centrepieces at weddings are a form of art in itself. The death of a person also calls for a specific type of bread. According to Sardinian tradition, funerals must be celebrated in order for the deceased to pass on to a better world. Each funeral is followed by a big celebration, which is accompanied by its own type of bread. This seems so natural and self-evident in a place such as this, which so passionately celebrates life in all its colours and smells, a place with blooming mountainsides and a sea that changes its appearance like a chameleon....



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YOUR NEXT DESTINATION

Insider's view

A tour around Alghero



Almost four years ago, Anna Maria Delitala and her mother, Antonella Leda d'Ittiri, who is descended from an aristocratic Sardinian family, opened a small hotel called *Wine Resort Leda d'Ittiri* on the family property near the Porto Conte nature reserve. As Anna Maria says, wine has been her passion for as long as she can remember, and she participated in her first sommelier course already at the age of 19. The 18-hectare property has 2700 olive trees and seven hectares of grapevines. The whole wine-making process is also done by hand.

The *Wine Resort Leda d'Ittiri* has only six guest rooms, all very homey and furnished in a typical local style. Before returning to the family property, Anna Maria worked in the tourism industry in Rome, where her speciality was tailor-made wine and gastronomy tours in various regions of Italy. The bookshelf at d'Ittiri is full of books about Sardinian traditions, and Anna Maria's knowledge of local culture and gastronomy is encyclopaedic. "Having arrived in Sardinia, many people spend most of their time lying on the beach, but they don't really see anything of Sardinia." What follows, then, are some places in the Alghero region and along the northwestern Sardinian coast that are definitely worth a visit.

"If you are in Alghero, take the panoramic route from there to Bosa. This 40-kilometre route, called Costa dei Grifoni (Eagle Coast), offers breathtaking views – no buildings, just cliffs and sea. Bosa is a small, pleasant town with pastel-coloured houses. It is also the only town in Sardinia with a river flowing through it. Take a trip down the river in a boat. Or, climb to the top of the mountain to see the small, charming medieval castle. Return to Alghero on the inland road and make a stop in Torralba to see one of the most impressive ancient Nuraghic (1900 – 730 BC) monuments, the Nuraghe Santu Antine. Such stone Nuraghic structures can only be found in Sardinia, and this is one of the largest and best-preserved.

Drive to the top of Doglia Mountain for an unbelievable view of Alghero, its surrounding beaches and the Capo Caccia port. Although the

mountain is a mere 10 kilometres from Alghero, it is relatively unknown. A single road leads to the summit, and you may well find yourself the only person there. Here, the fragrance of Mediterranean plants and flowers heated by the sun infuses the air and surrounds one like a cloud.

Another "secret address" is Asinara Island off the northern coast of Sardinia. Because it was impossible to escape from the island, the island long served as a prison, housing Italy's most dangerous criminals, as well as many people associated with the Mafia. The prison was closed down only 15 years ago, and currently the island is a national park. Even though Asinara is very close to Stintino and Della Pelosa, the most famous beach in northern Sardinia that is already crowded in May, many people do not even know that Asinara exists. True, the only way to get to Asinara is to register for a tour beforehand and take a ferry from Stintino; then, depending on the type of tour you have chosen, a guide will meet you at Asinara's port.

There is only one road on the island. It is also possible to travel by train, but the best option is an all-terrain vehicle tour, which can reach otherwise inaccessible areas. Tours may also include a visit to the former prison and the small village where the prison guards once lived. Today, however, the village is uninhabited and wilderness dominates. The natural environment, paired with the unbelievably beautiful sea all around, provide an incredible palette of colours. Swimming is possible at three beaches on the island. The ferry from Asinara returns at seven in the evening.

Even though Alghero is popular with tourists, it is the nevertheless one of the most beautiful and special of Sardinia's cities. The Catalans ruled here from the 14th to the 18th century. Alghero's walls defied invasion, a fact the locals still take pride in. Even the local language was Catalan, although few today speak it anymore. Alghero is also known as the Coral Riviera, because some of the world's most beautiful red coral grows just off the coast. Stop by the Agostino Marogna Gallery at Piazza Civica. Located in middle of the old town, this gallery sells not only jewellery, but also small statuettes and other objects. Fantastic work!

As opposed to other Sardinian cities, life in Alghero does not stop when the tourist season comes to an end. Come January, a visitor here does not feel lonely, wandering through an abandoned city with closed shops. On the contrary, with a population of 40,000 Alghero continues to pulse. Even the restaurants stay open because locals enjoy them as well.

The most beautiful beaches near Alghero are La Bombarda and Lazzaretto, but they are always crowded during high season. The population here increases by a factor of ten in July and August, but unfortunately the cleanliness of the water may decrease. However, just a little further away, Porto Ferro beach is wide, beautiful and less well-known.

Whether you visit Alghero or some other part of the island, definitely take the opportunity to rent a boat. Seen from the water, the Sardinian coast shows a completely different side of its diverse character."



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YOUR NEXT DESTINATION

Insider's view

Centuries of tradition



Giovanna Palimodde is an artist, designer and art collector, as well as the owner and soul of Sardinia's most interesting and exciting hotel, the *Hotel Su Gologone*. She is a charming and spirited Italian woman whose energy is very catching. Sardinia is not only her homeland, but also her passion and her love. Enthusiastically supportive of local artists and craftsmen, Palimodde also acts as a sort of patroness of ancient traditions by keeping them alive and interpreting them according to the sensibilities of the modern age. Instead of a hotel, the *Hotel Su Gologone* feels more like an art gallery and a piece of art itself. Here Palimodde offers some suggestions to travellers searching for the soul of Sardinia.

What do you love most about Sardinia?
I love the nature and the traditions.

How do you characterise Sardinians as a people?
What distinguishes them is their hospitality, but also their sense of identity, their originality and their authenticity.

What should a visitor to Sardinia be sure to do?
Surely visit the sea, but also have a holiday related to the natural environment. They should travel around the island and experience its uniqueness.

Which places should one not miss when visiting the Supramonte region?
Sardinia has been inhabited for thousands of



years, thus I think that the archaeological sites and nature paths should not to be missed.

What are your favourite cultural landmarks in Sardinia?
Art, archaeology, history, nature.

Which villages/cities must one include in an itinerary in order to feel the cultural soul of Sardinia?
Oliena is special. I was born there and have much affection for the city, which hosts many events, such as *Oliena in fiore* from June 1 to 24 of this year. I love Lanaittu because it's the most mysterious location. An archaeological village called Tiscali is inside a mountain there. Galtelli is a nice village with a well-preserved historical centre and many old churches. Grazia Deledda (a Sardinian writer) dedicated one of her books to the town.

What is the most unique tradition in Sardinia that is still alive today?
Sardinia is the only place in the Mediterranean Sea with more than 100 traditional costumes, a different kind in each village; even neighbouring villages have different costumes. And the same happened with the languages.

Which are your favourite beaches and why?
My favourite are all the beaches along the

Gulf of Orosei from *Cala Gonone* to the south because they are wilder and similar to the Seychelles in terms of nature and to the Maldives in terms of the sea.

What favourite restaurants/café's could you recommend for the gourmet traveller in Sardinia?
Number one is a restaurant called *Il Gallura* in Olbia.

What is the best winery to include in a wine connoisseur's itinerary?
Strada del Cannonau with the *Barbagia* wine cellar.

What is your favourite book featuring Sardinia?
Sea and Sardinia by D.H. Lawrence.

Which places would be better to avoid as tourist traps when going around Sardinia?
Industrial areas, but we do not have many in Sardinia.

What is the best time to visit Sardinia?
Spring is the best, but autumn, too. Many flowers and different colours.

Can you tell us a secret about Sardinia?
It is an old island with ancient fashion. **BO**

Полугар – отец водки, брат виски

Полугар – это историческое хлебное вино, прародитель современной водки, выпуск которого был прекращён в 1895 году. Историк русской водки Борис Родионов по старинным книгам воссоздал рецептуру традиционного русского напитка 18 века.

Полугар – это результат дворянской технологии трёхкратной перегонки ржаной браги в воссозданных медных перегонных кубах, напиток очищается от примесей свежим яичным белком и берёзовым углём. Такая трудоёмкая историческая



технология не используется ни одним современным производителем элитных алкогольных напитков. Все, кто пробовал Полугар, высоко отзываются о его хлебном вкусе, аромате и мягкости.

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Preserving time

Monika Pormale,
scenographer



Alvis Hermanis was right. Twenty years ago, when the now internationally recognized Latvian director founded the New Riga Theatre – which has since become a shining light on the European theatre map – Monika Pormale was one of the first students he took into his acting course, but also among the first whom he released.

"You are capable of creating performances yourself," he told her, and Monika left without taking any offence. She later returned to the theatre scene, first as an artistic designer and then as a scenographer, garnering international attention with her creative work in *Garā dzīve* (Long Life – 2003). Monika spent the entire summer and autumn that year with her grandparents, collecting innumerable items "that looked necessary to me, even if the actors paid no heed to them at all", from the bins of high-rise buildings and the apartments of recently deceased people.

Now Monika is seen to be one of the most influential theatre set designers to have emerged from the Baltics. During the period of her and Alvis Hermanis' productive collaboration, dozens of performances came about, both in Latvia and in influential European theatres, winning awards at festivals and paving the way for new projects. Among Monika's most recent creative destinations are Vienna and St. Petersburg.

"Working both in the East and in the West has reminded me of how beneficial the Latvian situation is. We can work in both directions," she says on the day before heading to St. Petersburg, where an open-air version of the opera *Eugene Onegin*, which premiered at the end of last year, is being set up at the Mikhailovsky Theatre. In late July and early August it will be onstage of the Savonlinna Opera Festival in Finland.

Last week you met with Latvian National Opera (LNO) director Andrejs Žagars. Does this mean that another opera stage design will be added to your first two?

Yes, we had a chat about Richard Strauss' *Der Rosenkavalier* (The Knight of the Rose), the performance of which will be developed next year. Being aware that opera stage design demands more of my time than theatre productions, this is the moment to start working on it. The process is extraordinarily labour-intensive. I listen, listen and listen again to the music and read a lot. There is a libretto, but you want to read a lot more. In creating *Onegin*, I read Tchaikovsky's biography, notes about his life, about how he wrote this opera, and generally – about Tchaikovsky's era and background to understand what was taking place at the time. The work on an opera's stage design is a blend of architecture and

design, and haste is not desirable.

The word 'creation' is usually ascribed to works of art, but also describes the development of *Onegin* in the most direct way. We had to be open, we had to listen, to see unmistakable signs, to add, take away and analyze our own mistakes. All of this turned into an extremely creative month-and-a-half. The plot of this production is active, those on stage aren't just singing heads. For instance, Tatyana's birthday or Larin's ball weren't static situations, but rather very active and parallel, full of life and mises-en-scène. The singers had to adapt and deal with the fact that some things are physically quite difficult to combine with singing. They did more than great!

St. Petersburg's *Eugene Onegin* also features Jānis Apeinis as Onegin and the Latvian duo MAREUNROL'S as costume designers. What paved the path for the export of Latvian culture to Russia?

I could mention many names, starting with theatre director Adolf Shapiro. The theatre field in Latvia and Russia has many historical connections. In terms of stage design, one has to thank the head of the Scenography Department at the Art Academy of Latvia, Professor Andris Freibergs, and his work in Russia. His experience has been broad and successful.

Which European cities are currently exciting in the theatre sense?

Both Riga and Latvia as a whole are extremely interesting to foreign festivals and producers. Thanks to Alvis Hermanis, our country is firmly etched into the theatre map. A few weeks ago, the Latvian Theatre Showcase organized by The New Theatre Institute of Latvia attracted professionals from both the West and the East. There was a huge number of people, and performances like Ivan Bunin's *Dark Avenues* staged at the New Riga Theatre or Daniil Kharm's *The Old Woman* at the National Theatre of Latvia, both staged by Vladislavs Nastavševs, were highly appreciated.

I would travel to watch theatre in Berlin and to Moscow, a city with an unbelievable number of theatres – 70, including independent and private theatres. There are also outstanding teams now, like Kirill Serebrennikov's Gogol Center. Russia is not made up of Moscow and St. Petersburg alone. Andrejs Žagars just had a premiere in Perm.

Earlier you grumbled that there are few performances where the stage design has surprised you.

Did I really say that? A while ago I had a quieter period due to family reasons [Monika's daughter is three years



Macbeth at the Valmiera Drama Theatre

old – ed.]. When I went to a performance after an extended pause, I really enjoyed it. Starting from the theatre as an act of socialization – you have to get dressed up, leave the house, sit down, pay attention to all of this emotional action. Theatre is a very exclusive art form and is predicted to become even more exclusive.

It's a medium that you can't really broadcast in any way; not on social networks, not in recordings that you can watch on your telephone on the way home. It's been like that for centuries already. I'm not saying that theatre is the highest art form, but it is very demanding.

But what is the viewer of today like?

Theatres are full in Berlin, in Riga, and even in little Valmiera [in northeastern Latvia - ed.], where queues form at theatre booking offices as soon as tickets go on sale.

Haven't spectators become lazy? I mean in the sense of the degree that they are ready to immerse themselves into a performance.

There are always theatres that operate in a particular niche, offering entertainment in the best sense of this word. The audiences of these theatres and those of the New Riga Theatre, which also operates in a specific area, may possibly never meet.

It's impossible to create a performance that suits everybody. If you want to see something that brings everyone together, then go to a New Generation Christian or other religious gathering, where everyone who arrives is "placed" on the same emotional wave. In theatre, however, one person may leave with a feeling of catharsis, while someone else at the same performance may not find anything that corresponds



Elita Kļaviņa in Secrets of the Kabbalah at the New Riga Theatre

with his or her life. You are allowed to be lazy and not think. I have watched performances where I feel comfortable and entertained, and which I forget about completely as soon as I exit the theatre. There's nothing wrong with that.

Does each new production bring you new conclusions?

To say "yes" would mean not to say anything, really. It's clear that there are conclusions, but these differ from one performance to the next. Each new production forces me to ask myself questions. As for answers – at times they come immediately, while at other times they come much, much later.

Theatre always involves teamwork and I have always liked the fact that the teams are large, with many points of view that have to be taken into account. My most recent experience, the Macbeth produced by Vladislavs Nastavševs at the Valmiera Drama Theatre, was the first time that I was invited to be only a costume designer. While I created the costumes, I continued to look on from the side at how the stage design was being developed. However, a viewer watching the performance might have thought that there was nothing to this specific setting – just an empty stage.

The curtain has great significance in a performance, specifically because it keeps a secret. In this performance, the curtain

opened and nothing seemed to be there. It's like looking at the sky at night, like looking at eternity. As one of the theatre critics resumed afterwards – a masterfully presented empty space cleanses out the superfluous, retaining and highlighting what is important. We'd freed ourselves from any surplus objects. In such an ascetic setting, all of the details suddenly begin to play a huge role. A week before the premiere, we noticed that the floor looked really terrible, so we had to paint it.

Is fear also among the emotions that arise before you commit yourself to a new production? You are sitting in an empty theatre looking at the stage and you know that you have to fill it up so that the story can be told, even without the actors.

In this sense, it's similar to way that the Danish Michelin-starred restaurant chef [Henrik Yde Andersen, Copenhagen-based head chef and restaurateur – ed.] feels. I read about him in a Baltic Outlook interview on one of my flights. He said that a Michelin star brings incredible happiness for two seconds, followed by an everlasting fear of losing it. There's paranoia about all this responsibility. At times, knowing that the process sometimes demands that you tear yourself apart, your body simply fights against any new production.

With every year, obviously, there are

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Eugene Onegin at the Mikhailovsky Theatre in St. Petersburg



At times, knowing that the process sometimes demands that you tear yourself apart, your body simply fights against any new production

more nuances that you learn about. You acquire what I call experience and some might define as professionalism. Recently, however, I have also been thinking about the fact that the initial passion gets weighed down with things that can interfere. I'd like to retrieve the feeling of being a student, as if I hadn't seen very much and didn't know what to do with it all. I'd like to feel that I can do anything, that all of the technical restrictions of the stage – which become known during your studies, in contact with lecturers and stage directors – don't exist.

Now when I travel to a new place, I first talk to the theatre's technical director about things, about what is and what isn't possible. Then it's important for me to be able to send everybody away for half a day, so that I can sit alone in a viewer's chair, or on the stage and think. One of my teachers, Andris Freibergs, who is also the LNO's head artist, loves to tell the story of how he once observed me for a long time through the door, how I stood in complete isolation on the opera's large stage. That was when *Carmen*

was being produced in Riga. He liked the fact that I wasn't carried away with plans on the computer, but that I was simply standing there and getting the feel of the place.

Have you encountered the philosophy of "beauty for beauty's sake" in the theatre?

That belongs *a priori* to the entertainment genre, where it's important to create a sense of identity for the viewer – not with specific emotions, but rather with a specific environment. This often ends up being so didactic that it should be called decoration rather than scenography. There's nothing bad in this word, as scenography also involves a decorative aspect and historical interiors.

When ironically escalated, theatricality is also a technique that one can work with, emphatically using such items as foam plastic swords. Right here at the New Riga Theatre warehouse I have come across some really unbelievable props! Earlier there were whole props workshops – masters in *paper maché* and other techniques. They could work miracles with porolone and other materials. For these fake items to be effective on stage, an important

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Long Life (Garā dzīve) at the New Riga Theatre

A special thank you to Laima Slava from the Neputns Publishing House, under whose wing Margarita Zieda's book *Monika* came out in 2010.

pre-condition is distance, although that doesn't help me to avoid seeing their artificiality.

Today's viewer, no matter how much we speak about an increasing laziness, is actually very demanding. Even though there are now skilful technologies available, I don't like it when a plastic drinking glass is used in place of a regular one. Just recently in a performance of *Macbeth*, we needed flowers on the stage. Knowing that we'd need new ones for each performance and that the theatre's financial resources are limited, well-made artificial flowers could have been a solution. Nevertheless, I insisted on the use of real flowers. An

actor can pretend that the artificial lilies in his hands are heavy, but there is this one trademark sound made by artificial flowers – a grating plastic rustling – that can't be suppressed. In the emptiness of the stage that we'd created in *Macbeth*, such a seeming trifle was actually of great importance.

Does an empty stage interest today's viewer?

Today's viewer is very choosy, and many need powerful visual stimulation. When you look around, everything seems so colourful, like the moment before an explosion – even in the most average magazine. That's why such powerful stimulation is required – doubled, tripled and achieved with stage effects, light and sound. However, you can also head in the other direction – towards absolute minimalism.

In which direction is contemporary stage design going?

Once in a lecture, the students asked me what contemporary stage design was. I said that I could roughly imagine the reply that they were expecting from me – the mention of video projection and other technology. However, to my mind, contemporary stage design is absolutely everything that you can see today in theatre, in any performance – the use of light, materials, textiles, all this marks this decade – things that will later be associated with the stage design of the 21st century's second decade. **BO**

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Seeing in the summer, Latvian style

TEXT BY UGIS OLTE
PHOTOS COURTESY OF F64

Once I had the pleasure of hearing an argument between two Scandinavians about which country has the rowdiest summer solstice celebrations. One of the chaps mentioned dancing around a bonfire and not going to bed until 2 AM. I don't recall much else of their discussion. But I do remember how I felt – like a kid who has harboured a secret and wants to reveal it to the entire world. A feeling of pride and haughty superiority about the fact that few foreigners can even imagine what goes on during Midsummer festivities in Latvia.

June 23 and 24 are the only days of the year when Latvia's cities look like they've gone through the Apocalypse. They are almost completely quiet and deserted, while the countryside looks like it has been invaded by hordes of singing pyromaniacs. The country's beer manufacturers start preparing for the Midsummer festivities already in January, and it has been said that the brewing of the magical combination of malt, hops and yeast would be profitable even if Latvians drank beer only on this annual occasion, which they call *Jāņi*.

It goes without saying that Latvian *Jāņi* festivities are something that every visitor to the country should

experience at least once. What follows is a primer on the elementary things that you should know in order to prepare for the main celebration of the summer season, and in order to properly interpret what you will experience!

The Latvian *Jāņi* has parallels in a number of other countries. The Swedes celebrate *midsommar*, the Russians – Ivan Kupala Day, the French and the Quebecers – *la Fête de la Saint-Jean*, the Danes – *sankthans*, and the Finns – *Juhannus*. These summer solstice celebrations mark the shortest night and longest day of the year in the Northern hemisphere. As with the Russians, who have named their festival after a pagan deity, so the Latvians have retained many elements that go back many centuries to pagan times. *Jāņi* is celebrated by practically every Latvian, and I mean everyone. In fact, I wouldn't be surprised if it turned out that even Latvia's Catholic cardinal has sat by a bonfire on Midsummer's Eve with an oak wreath crowning his head! Although the longest day of the year is actually a couple of days earlier, usually between June 20 and 22, Latvians traditionally mark the summer solstice a bit later, on *Līgo vakars* or Midsummer's Eve (June 23). The festivities continue into the morning

of June 24, which is known as *Jāņi* or St. John's Day. Fittingly, both June 23 and 24 are national holidays, which means that the entire population of Latvia can happily celebrate the solstice without missing any days at work. But what, exactly do Latvians do on these two important dates?

The first thing a visitor needs to do is find someone with whom to celebrate the summer solstice. That means pairing up with a local and having him or her decide which friend, acquaintance, half-acquaintance or complete stranger you will visit in the countryside. Latvian cities on Midsummer's Eve are just about the loneliest places in the world, for they have been abandoned by their inhabitants. It is completely acceptable to celebrate *Jāņi* at the country place of a person whom you have never met before, especially if you are in the midst of a big crowd of guests. However, even if you end up at a small gathering, you won't be turned away.

The main idea of the solstice festivities is to watch the evening sun set and await the morning dawn (many also wait even longer to greet the rising sun), while carrying out symbolic rituals of various kinds. The pagan symbol of the sun is a circle. Everyone needs their own circle, which is why on Midsummer's Eve before sundown, women, girls and children go out into the fields to gather wildflowers, along with the stalks of tall grass or grain. These will be woven into garlands for the women and girls to wear like crowns. Such scenes are carried out all across Latvia and could come straight out of a movie – the fields full of people picking flowers of all colours in the evening sunlight, and carrying them in bunches that recall the flamboyant plumage of male birds during the mating season. And how beautiful the women look in their garlands! Plants drawn from nature look naturally good; it's impossible to weave a garland of wildflowers and grasses that looks bad. Traditionally, if a garland was made of 27 different grasses and flowers (3 x 9, a magic number), then it was said have special powers that would protect the wearer from illness and from the evil thoughts of others. For men, the preparations are much more simple. They wear wreaths made only of small oak branches. Those who are named *Jānis* (John) wear particularly thick wreaths, which lets everybody else know that these gentlemen and young lads are to be treated with special reverence during the *Jāņi* festivities.

On Midsummer's Eve, you won't hear any other name uttered even remotely as often as *Jānis*. Special *Jāņi* folk songs are sung all night long, sounding similar to mantras. Everyone joins in the singing – even those who don't know how to sing. The reason that Midsummer's Eve is called *Līgo vakars* (Ligo Evening) or *Līgo svētki* (Ligo Festivities) in Latvian is actually quite logical: The *Jāņi* folk songs are usually improvised

eight-syllable quatrains with the word *līgo* sung as refrain, in a formula that goes somewhat like this:

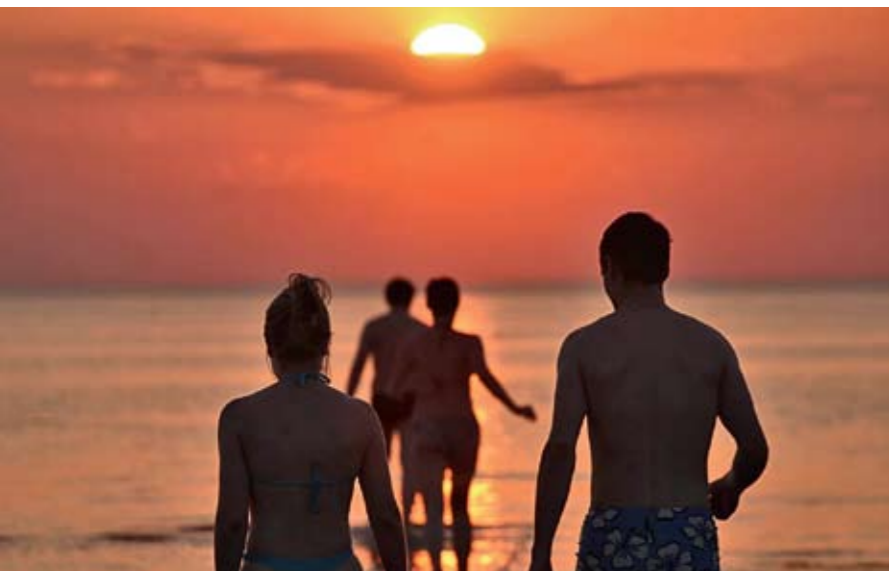
xxxx xxxx
lī-i-go-o! lī-i-go!
yyyy yyyy
lī-i-go!

lī-i-go-o! lī-i-go!
yyyy yyyy
lī-i-go!



The Latvian word *līgo* could be loosely translated as 'a slow and repetitive rocking motion'. The words in the place of x and y are put together to make witty quatrains in what Latvians call *apdziedāšana* – a special type of singing that can be executed either in praise and tribute to someone, such as *Jānis* (most of the songs are obviously about *Jānis*), or to tease or mock someone.

The smiles are lit up nicely, for *Jāņi* simply wouldn't be *Jāņi* without a huge, blazing bonfire as the main attraction. The light of the fire is a substitute for the light of the sun during the few hours after the sun has set in the northwest sky at about 10:30 PM (taking Riga as a reference point), leaving a glow of twilight that gradually fades for the following three hours as it moves northward. At about 1:30 AM, the twilight glow reaches due north, marking the darkest point



A colony of ferns in a Latvian forest

of Midsummer Night. Even then, the sky is not pitch black, because it never gets completely dark in Latvia at this time of year. As the glow continues rotating eastward, the sky lightens. Already at 2 AM, one can see the difference. By 3 AM it is *really* light outside. And shortly before 4:30 AM, the sun rises once again in the northeast.

Meanwhile, revellers gather in a circle around the bonfire, sing *Jāņi* songs, drink *Jāņi* beer, eat *Jāņi* cheese and dance around the bonfire. Once the flames have died down – having perhaps reached the height of two storeys or more at their peak – the more adventurous try to leap over the bonfire’s flaming embers for good luck. Not exactly a safe practice, but it certainly gets the adrenalin going!

I had previously heard but ignored the fact that many Latvians also celebrate the summer solstice on the day when it really occurs – usually on June 21,

and that they tend to do so in accordance with the most ancient surviving Latvian traditions. Last year, I let myself be talked into attending such a festivity at Turaída, some 60 km northeast of Riga. That event really changed my perspective on the celebration of the solstice.

A stone’s throw away from the imposing walls of a red-brick medieval crusaders’ castle, on a green hillock, a huge bonfire has been lit. A torrent of people wearing garlands and wreaths flows steadily toward it. Small children must severely test their ability to stay awake, as it is said that whoever sleeps on *Jāņi* night will sleep for the duration of the summer. In other words, the kids would be setting a very bad example by succumbing to their natural desire for some much-needed shuteye. However, the children that I come across are all wide-eyed and looking in wonder at the antics of the adults. About a thousand grownups have linked hands in a snakelike coil that is probably a kilometre long, weaving about the field on the hillock, and singing a seemingly endless *ligo* song. The distant sound of drums, bagpipes and violins can be heard in the background, almost drowned out by the sheer volume of a thousand singing voices.

Suddenly, the beat of the drumming quickens and the dancers turn their attention to the *Jāņi* fire - a tall pole covered with a bundle of logs that have been hooped together, or alternatively, with a log-filled barrel. It is, in effect, a bonfire that has been raised about ten metres off the ground. On some occasions, burning logs are thrown upward to set the top of the pole ablaze, but not this time. Two men emerge from the crowd, dressed like ancient Latvian warrior archers, each carrying a bow and quilt of flaming arrows. The crowd immediately understands which part of the field must be vacated to avoid being struck by the burning projectiles. The younger archer shoots first and misses the target. The older one tries next and hits the barrel, but the arrow’s flaming tip falls off when he shoots it and smoulders on the ground by his feet. Both archers shoot their arrows together the third time. The bagpipes and drums reach a crescendo right at the moment when both arrows pierce the barrel. Not long after, another pagan symbol of the sun is shooting its roaring flames skyward.

The singing and dancing continues, and as the morning light approaches, the celebrants start to move toward the slope on the adjacent hillock, where they seat themselves as if awaiting a performance at an amphitheatre. That which follows represents the culmination of the celebrations and conveys the most imposing image of the sun. In a summer solstice ritual that is common to many Indo-European peoples, a huge cart wheel is set on fire and rolled down the side of the hill.

Only then do I realize that some of the viewers have strategically lined themselves higher up on

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Annual Jāņi market at the Dome Square in Riga

the opposite hill, with no safety barriers or security personnel to be seen anywhere. The flaming wheel bounces down the first hill, leaving a trail of fire on the ground behind it. Driven by its own momentum, the wheel continues rolling upwards almost to the noses of those who have gathered on the opposite hill, then coasts back downward to the bottom of the valley, where the forces of gravity finally lay it to rest. The rest of the night's celebrations continue at this spot. The main item of food to be served at Jāņi conveys

OUTLOOK / TRAVEL

the same message as the garlands, wreaths, flaming cart wheel, bonfire and circle of people around it. It is a disk in the yellow colour and shape of the sun and goes quite well with beer – caraway cheese. According to an unwritten rule, each celebrant must eat at least one piece of this Jāņi staple; including those who don't like the taste of fresh, unripened cheese. I don't know anybody who yearns for caraway cheese in April or September, for example, but at Jāņi it is on sale at stores and markets all across the country. If you can get your hands on some freshly made cheese, then I recommend spreading a layer of butter on top of each piece. The rich, creamy butter will compensate for the dryness of the cheese and tone down the powerful taste of the caraway seeds.

Then there is the search for the legendary fern blossom, another essential part of the Midsummer's Eve festivities, and which is always undertaken in pairs. According to legend, those couples that succeed in finding the fern blossom will acquire the power to understand the language of animals and birds. An approximate synonym of 'looking for the fern blossom' is 'making love', a no less important activity than weaving a Jāņi garland and staying up all night to greet the sunrise.

The reason for encouraging such 'fertile' activity is simple: the powers of nature are at their peak at the time of the summer solstice, and it is sensible to make use of these powers in the process of procreation. This 'law of nature' applies to me in a most personal manner. I was born in early March, or three weeks early, but my son was born on March 25, almost exactly nine months after the Midsummer celebrations – a true child of Jānis.

Since the moment of my birth, driven by a bashful sense of curiosity, I have observed all kinds of extraordinary sights on Jāņi or Midsummer Night – a classmate waking up in the loving embrace of a complete stranger; a co-ed group of office



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The final touches in the preparation of *Jāņi* caraway cheese

workers going skinny dipping together; friendly girls uninhibitedly inviting me to go for a walk with them; acquaintances who spontaneously decide to kiss; an athletically built naked man applying mud onto his skin together with two young women who have just sprinted out of the sauna, their bodies emitting vapours of steam in the cool night air; the three of them jumping with joyful yells and screams into a nearby pond; and one of the most beautiful sights of all: a couple running naked into a field to rinse their bodies in the morning dew. Without delving into an analysis of what I've seen, I can only say that Jāņi Night is a time when a special sort of energy is in the air. If you want to get much closer to somebody you are fond of, then Jāņi Night is one of the best times to do so. And don't believe the botanists who claim that ferns do not blossom, but reproduce by the means of spores. That is pure hogwash!

Some of my best solstice memories are from those times when we left the light and cosy warmth of the *Jāņi* bonfire to go for long walks in the countryside.

Latvia's country roads are appealingly empty late on Midsummer Night. Walking or riding a bicycle along them, one enters a special *Jāņi* dimension that cannot be perceived by the singing celebrants at the bonfires. Wafts of fog hover over a field in the pinkish blue light of dawn, as a corncrake lets out its repetitive, grating cry somewhere in the grass close by. Don't even bother trying to spot it. This small and elusive greyish-brown bird immediately grows silent when anyone approaches it, only to renew its cry moments later in another part of the field.

The scene is also beautiful when approaching a homestead by the roadside. The trees in the yard are lit from the bottom by the flickering orange flames of the *Jāņi* bonfire. One can hear the sound of people singing. Little do they know that a passing stranger has stopped to listen in on their voices nearby. The voices gradually recede as you continue walking, to be replaced by the buzzing of mosquitoes and the call of yet another corncrake. If you look carefully, then you may also spot some small yellowish-green lights in the grass. These are emitted by glow-worms, called *Jāņu tārpīņi* or '*Jāņi* worms' in Latvian.

Finally, there is another unusual way to celebrate *Jāņi* that won't be experienced by any bonfire dancers, fern blossom-pickers or glow-worm observers. This method was tried out by a group of filmmakers I know. They choose to do what most Latvians would find unthinkable: they stayed in Riga. As they subsequently recounted, their *Jāņi* experience had an almost post-apocalyptic feel to it, for the only people who remain in the capital are those with no place to visit in the countryside. That means almost nobody. Imagine this eerie sight: the night has set in like any normal night, the street lamps light up like they always do, but there are no cars on them and there are no pedestrians on the sidewalks. **BO**

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All that jazz

TEXT BY IEVA NORA FIRERE
PUBLICITY PHOTOS

Sound in the summer with five hot jazz festivals recommended by Māris Briežkalns, a musician and head of the *Rīgas Ritmi* (Riga Rhythms) festival

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Concha Buika

Riga Rhythms (*Rīgas Ritmi*), Latvia July 3-6

To say that the Riga Rhythms music festival has been hosted by Latvia's capital city for the past 13 years would not be saying much. Since its launching in 2001 as a small and scantily sponsored event for jazz connoisseurs, it has grown into a Baltic trailblazer in jazz and world music. The approach of bringing in artists who are not that widely known and changing the acts every year is somewhat risky, as it would be easier to walk along a well-trodden path. Nevertheless, year after year, the concerts at Riga Rhythms have consistently left listeners with a pleasant and lengthy aftertaste, bringing back increasingly large audiences with every passing festival.

Although the initial emphasis of the festival was on jazz, the term "jazz festival" doesn't even come close to incorporating all of the musical genres represented. These include flamenco, fado, ladino, avant-garde, rumba, salsa and dozens of other musical styles – about 60 in all. Three years ago, the four-day summer festival began incorporating winter and spring concerts as well, bringing high-quality music to Riga throughout the course of the year.

The festival's founder and flagman is drummer Māris Briežkalns, a jazz personality whose presence can be felt at every concert, despite the fact he leads a sufficiently active life

outside of the framework of Riga Rhythms. He has more than 70 CDs to his credit and has held countless master classes and workshops. He also runs the Latvian Radio Big Band and such competitions as the Riga Jazz Stage.

Even though the scope and budget of the Riga Rhythms festival remains much smaller than at other similar events, the organizers have managed through persistence and fast work to draw noteworthy jazz and world music performers to Riga's stages – and these are people who really love their craft. For example, after his gig in the Latvian capital, American jazz bassist Christian McBride continued to improvise on stage long after the concert had officially ended and most of the public had left.

Among this year's festival highlights are R&B performer Robert Glasper, who just won a Grammy Award earlier this year, as well as 15-year-old wunderkind Andreas Varady, who is now being mentored by Quincy Jones' music management company.

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① www.rigasritmi.lv

Pori Jazz Festival, Finland July 13-21

The western coast of Finland features picturesque islands with solitary lighthouses, sandy beaches and dozens of charming cities and towns that come to life in summer. The sun and the warmth wakes the place up, and the Pori Jazz Festival (turning 48 this summer) has certainly served as a considerable dose of caffeine to the entire west coast of the country.

Due to the beautiful surroundings and the positive Finnish attitude towards festivals in general, the legendary event has always attracted considerable audiences, reaching as many as 160,000 (the equivalent of half of the population of Pori) during peak years. This is not only the largest annual festival in Finland, but also one of the largest musical events in Europe. Pori has become a veritable summer leisure paradise over the decades, with sun, fun, good food and drinks.

Jazz is so popular in Finland that Pori is no longer the annual highlight for fans of a specific musical niche, but a mass event that draws people eager to unwind for a great holiday and meet old friends amid a background of great music – which covers not only jazz, but also such genres as blues, soul, funk, hip hop, world music and occasionally even pop music.

Therefore, one major bonus for those who attend this grand festival lies in the sheer musical diversity, with a program that offers something for everybody and with over 100 scheduled concerts during the nine days of this year's festival. Earth, Wind & Fire, John Legend and Bobby Womack are just some of the names listed as this year's Pori highlights.

While the world's leading artists (including Elton John, Norah Jones, Tori Amos, Paul Simon, Santana and Sting during previous years) perform on the main open-air stage, up-and-coming stars can show their talent at smaller venues.

During the Ultra Music Nights in pint-sized clubs and other small locations, the audience attendance might be less than ten people, but many of these special concerts feature the wildest jazz around. Kids can attend their own events, scattered this year from July 14-18.

Oh, and don't forget to try Finnish strawberries, a Pori Jazz Festival must – bathed in the lengthy daylight of the Scandinavian summer sun, they are so sweet that you will be hard-pressed to find similar treats in countries further south.

Pori lies 110 km from Tampere, 140 km from Turku and 240 km from Helsinki. Tickets on sale at www.lippupalvelu.fi before the event and at the Satakunta Museum (Hallituskatu 11) during the festival, as well as at the concert venues themselves. Prices per concert range from 10 to 69 EUR, but about 70% of the programme is admission-free. The 11 concert venues are all located in the city proper and within walking distance of each other.
① www.porijazz.fi

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Tori Amos



Paul Simon



Norah Jones



Montreux Jazz Festival,
Switzerland
July 5-20

This summer's edition of the Montreux Jazz Festival will be the first since 1967 without frontman Claude Nobs, who passed away in January following a skiing accident at the age of 76. When Nobs established what later became one of the world's most legendary jazz events, he was a mere jazz enthusiast with American influences and contacts from previous years spent in New York. Somehow, the daring idea of bringing together contemporary jazzmen from across the world on the picturesque shores of Lake Geneva took off unbelievably well. Charles Lloyd and Keith Jarrett were the first headliners, and as the event gained a fast and solid reputation, it later featured performances by such stars as Ray Charles, Nina Simone and Miles Davis.

The festival has changed over the decades, becoming more open to other musical styles. Towards the end of the 1970s, it featured concerts of free jazz, South African and Indian music, rock, pop

and even disco. In later years, David Bowie, Simply Red, Eric Clapton, Robert Plant, REM and Massive Attack formed just part of the impressive and multi-coloured list of artists.

Every year for two weeks in July, the entire city gets saturated in music. The sounds of various shows can be heard not only at clubs and cafés, but also at street corners, drawing more than 220,000 listeners during record years. When asked several years ago about secret of the festival's continued success, Nobs said that it lay in a well-balanced mix of free concerts, workshops and competitions. The new organizers are determined not to lose the magic that festival founder Nobs had built up during his lifetime, and this year's programme offers such musical greats as Leonard Cohen, Sting, Diana Krall, Bobby Womack, Prince and even Kraftwerk.

Purchase tickets online at www.montreuxjazzfestival.com or during the festival for the concerts of the day at the Music and Convention Centre's box office in central Montreux.

📞 www.montreuxjazz.com



Erykah Badu



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OUTLOOK / SPECIAL



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Nice Jazz Festival, France July 8–12

Held in Nice, the capital of the Côte d'Azur, France's oldest jazz festival has a great asset to attract impressive headliners and tens of thousands of jazz lovers – the sun, the sea and the sights, all served at the very peak of the summer season in mid-July.

At first glance, Nice might appear as a rather snobbish destination, but the coastal city is much more than just a luxury resort town, where red carpets extend through the pebbled beach right to the turquoise waters of the Mediterranean. There are art galleries, museums, concert halls, an opera house and fantastic gardens that have inspired artists of the past decades. One of these gardens, the Jardins de Cimiez, began to host the Nice Jazz Festival in 1948 – two years after the founding of the neighbouring Cannes Film Festival – and did so continuously until recently.

Jazz suits the lazy life of the Riviera quite well. Over the festival's nearly 70 years of history, legends such as Lionel Hampton, Ray Charles, Ella Fitzgerald and Miles Davis have performed in Nice. Like other venerable events, this festival has also experienced a number of restarts. For

example, the emphasis of the festival changed 20 years ago, when world music and pop were added to the repertoire. Then, two years ago, the festival was moved from the Jardins de Cimiez to the more central Massena Square in order to draw a larger audience.

The Nice Jazz Festival has always been good at walking a broader path than pleasing just jazz connoisseurs. Urban funk, gospel and African jazz are just some of the styles present at this music feast, which drew 35,000 concertgoers last year. Some of this year's highlights include 10-time Grammy Award winner George Benson, Californian musician and two-time Grammy Award winner Ben Harper, and the unforgettable jazz voice of Esperanza Spalding. Last year's star of the *Riga Rhythms* festival, Korean jazz vocalist Youn Sun Nah, is likely to provide one of the most creative performances at this year's Nice Jazz Festival.

Price per evening with entrance to two festival venues – 35 EUR. A five-day pass costs 120 EUR. Book tickets at www.francebillet.com or buy them at the Place Massena starting from July 3.
① www.nicejazzfestival.fr

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Fiction, Vilnius, Rudninku 2

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Cassina, P22

A new collaboration for 2013, Patrick Norguet presents a modern re-interpretation of the timeless bergère armchair. P22's distinctive profile, marked by a contemporary zipper that runs around the upholstery, offers a modern two-tone tribute to the classic forms from the past, many of which are now a part of Cassina's historical archives.



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Anoushka Shankar

Copenhagen Jazz Festival, Denmark July 5 – 14

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Nine annual festival days turn Copenhagen into a jazz city through and through. From street corners and small, intimate clubs to cafés, squares and parks; from bohemian warehouses to large outdoor stages, the city gets consumed with jazz. Ninety-nine concerts are planned for the first day of the festival alone, so it's important that you do your homework. This is a seriously monumental event, with expensive tickets to exclusive concerts by world-class performers like Chick Corea, Cassandra Wilson, Dianne Reeves and Lizz Wright this year, as well as free shows at small venues by start-up groups reminiscent of high-school garage bands, so once again – pick your concerts carefully and in advance.

Early booked accommodation is also of importance, as one recent festival drew 260,000 music fans. Founded in 1979, the Copenhagen Jazz Festival is now bigger than ever before, with over 1,000 scheduled performances.

Also under the umbrella of the Copenhagen festival, the small and charming Valby Summer Jazz Festival is taking place this year from June 28–July 14, with a slightly more alternative program and venues just outside central Copenhagen.

Tickets available through www.jazz.dk. Dozens of free concerts scheduled at smaller bars, cafés and outdoor venues.

① www.jazz.dk



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Lakeland Finland

Summer in Finland is beautiful in a special Scandinavian way, making the country well worth a visit for a one-of-a-kind holiday experience. The memory of the Arctic region's round-the-clock daylight and diverse experiences will long remain with you. Here are some ideas for your holiday in Lappeenranta and the Imatra region

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A day cruise as part of a week-long programme

A local cruise that lasts a few hours is an ideal way to spend a summer's day, and is possible with a larger group as well. The cruises offer postcard-perfect views of various sights, including the Saimaa archipelago, the historically significant Saimaa Canal and the fast-flowing Vuoksi River. Guides explain the route on the way, and passengers can have a meal or snack on board.

Day cruises are held during the summer season, which lasts from May to the beginning of September. You can also reach the Finnish capital, Helsinki, or the opera town of Savonlinna on longer trips along the Saimaa waterways.

Visa-free travel to Russia

One of the cruise routes extends all the way from the Saimaa region to the picturesque city of Vyborg, which is now administered by Russia. Nationals of all countries can visit the city visa-free, while learning about the past and present relations between Finland and its powerful eastern neighbour, as well as about the most important sites and events along the way.

The cruise with the *M/S Carelia* starts and ends at the Lappeenranta harbour. Sometimes, 'superstars' of the natural world can be spotted, such as elk swimming in the water, or a mother bear and her cubs in the woodland by the shore. In good weather, passengers can enjoy the proximity of nature from the sun deck. For those who seek extra entertainment, a skilful musician is on hand on the second floor of the ship, with buffet meals also available.

Adding a sense of adventure to the genteel sailing are eight locks along the Saimaa Canal. These are used to compensate for the 76-metre height difference between Lake Saimaa and the Gulf of Finland. The tallest lock, Mälkiä, is used to lower the water level by 12 metres. The Russian border at Nuijamaa is crossed without any formalities, as passengers



go through Finnish passport control in Lappeenranta before departure, and through corresponding Russian controls upon arrival in Vyborg.

After 5.5 hours of cruising, one arrives at the Vyborg harbour, which is only a short walk away from the market square, Round Tower and Vyborg Castle. During the day cruise, passengers can spend a few hours enjoying the atmosphere of this famous town and take an optional bus tour of the city. Lengthier visa-free cruises of several days are also available, permitting visitors to choose from a number of interesting sightseeing trips in and around Vyborg, and to visit such sights as Monrepos Park, before travelling further by coach to St. Petersburg. The coach will bring them back to Vyborg for the return by cruise ship to Lappeenranta.

Fortress in Lappeenranta's old town

It is also worth exploring the historical old town of Lappeenranta, which was founded in 1649 in the area surrounding a fortress. It boasts a fascinating history, hosts exciting events and offers enticing shopping opportunities. The most significant buildings originate primarily from the 18th and 19th centuries, when Finland was under Russian rule.

Finland's oldest Orthodox church is situated within the fortress. The Church of Pokrova, built in 1785, is dedicated to



the Virgin Mary and is open in the summertime from Tuesday to Sunday.

The fortress houses a number of museums, including the South Karelia Museum, the South Karelia Art Museum and the Cavalry Museum. The renowned *Majurska* house and café can also be found inside the fortress gates, along with artisans' and artists' sales outlets, a restaurant and even a nature path.

The Night of the Fortress is a cultural event for the whole family. Celebrated on August 10, it offers amateur and professional art, as well as a taste of history and the present day.

You can pick up a free map of the fortress area from Lappeenranta Tourist Information (Valtakatu 37), as well as in many accommodation establishments and restaurants, or download it at www.gosaimaa.com.

Imatra Express across thundering rapids

The Imatrankoski Rapids that course through the centre of Imatra are the area's best-known tourist sight.



Their wild torrents can be enjoyed both in the summer months and during the Christmas and New Year rapids displays. This is when the water flows freely at a breathtaking 500,000 litres per second, as it did before a dam was built to restrict the rapids in 1929.

A rapids show occurs daily at 6 PM from June 24 – August 25, to the accompaniment of music by Jean Sibelius on Mondays, Thursdays and Sundays, *Nightwish* on Wednesdays and Saturdays, and *Darude* on Tuesdays and Fridays. During the summer rapids displays, the most daring spectators can cross the torrents suspended by a harness along the Imatra Express wire track. Such a crossing is exciting but safe, unlike the bridge built in 1892 to transport passengers to the other side – in a basket suspended by ropes.

Along the banks of the rapids lies Finland's oldest natural park, Kruununpuisto (Crown Park). It is also worth stopping at the high-class *Rantasipi Imatran Valtionhotelli*. This castle hotel includes a day spa for relaxation.

Holidaying with children

Child-friendly South Karelia is a safe tourist destination, full of fun things to do for the whole family, offering plenty of memorable holiday experiences for children and their parents.

The Myllysaari recreational area on the banks of Lake Saimaa is a multi-activity centre in Lappeenranta. In the summertime, its safe, shallow lakeside draws plenty of families, sunbathers and active holiday-makers.

Myllysaari has a children's playground, ball game pitches, a parkour track, a fitness and climbing area, the *Flowpark* adventure park, a sledge water slide, an outdoor swimming pool, diving platforms and a beach café. You can also catch a ride with the city train and travel through the leafy green town, relaxing while enjoying the views of the harbour.

Disembark at the Sandcastle (*Hiekkallinna*),



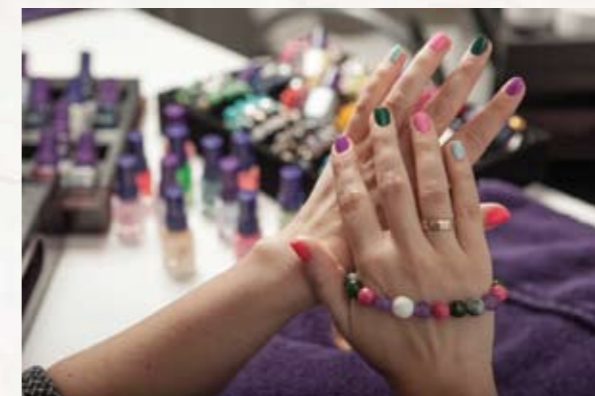
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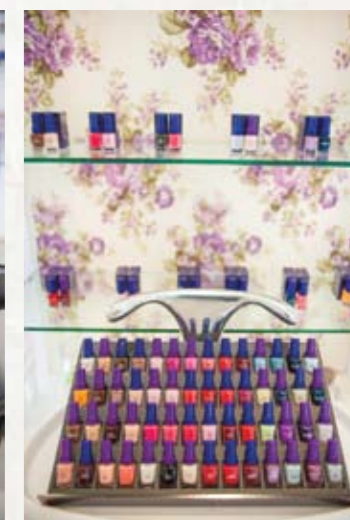
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Jump again onto the city train and travel through Lappeenranta's Old Town and fortress, then head for the *Children's Traffic Park*, where kids learn the rules of the road in pedal-powered cars with the help of play assistants. Another must-see is the nearby Arboretum.

A new *Angry Birds Activity Park* will open its doors this summer next to the *Holiday Club Saimaa* spa resort. If you are looking for adventure, then make sure to visit the *Ateenalin* adventure park as well. It is located in the *Saimaa Gardens* holiday resort area. Both parks are open all year round.

Enjoyable activities can also be found outside the urban areas. Anglers can head to the Vuoksi Fishing Park near the Imatrankski Rapids. The park offers all of the required equipment for hire. Nearby, a restaurant beckons for those who become hungry while fishing.

As its name suggests, the *Päivölä Activity Centre* in Taipalsaari offers visitors a host of things to do. Animal lovers enjoy visiting Päivölä's Icelandic horses throughout the year, riding safely on horses led by their reins.

Feel the famous Imatra Spirit!
The Imatra Big Band Festival (IBBF) has been an essential part of summer in Imatra for more than three decades. More than 50,000 visitors arrive in Imatra for the festival each year, when Imatra really comes alive. The so-called Imatra Spirit spreads

across the town at this time, and needs to be experienced in person. It has something of a Central European feel about it, with the heat of the summer, the jovial atmosphere and excellent music gathering thousands of people together to enjoy the festival feeling.

The IBBF's repertoire covers musical genres from jazz to rock and from blues to Finn-pop. The programme also includes free concerts, offering people of all ages plenty to see and all kinds of music to listen to, with a special programme for children. The international cast of performers comprises both Finnish and world class stars, making for quite a journey into unique musical experiences. In 2013, the bombastic IBBF will be held from June 28 – July 4. **BO**

www.gosaimaa.com

During the second half of May, a massive Sandcastle was built in the harbour of Lappeenranta for the tenth time, with the opening ceremony taking place on June 8. This year's 10th anniversary Sandcastle theme is Kalevala, based on Finland's national epic.

The Sandcastle area is open from June 8 – August 30 from 10 AM to 9 PM. Free entry.

The Lappeenranta and Imatra regions offer a diverse selection of events for visitors of all ages. Visit the regions independently, or participate in organised weekly activities. You can download an online version of the summer programme at www.gosaimaa.com, or pick up a copy from tourism information points, as well as hotels and other accommodation providers.

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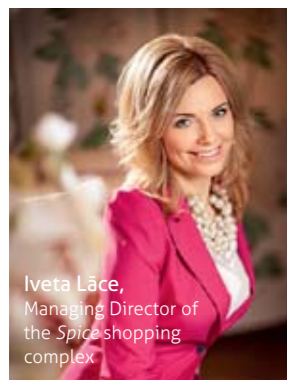
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Prepare for your summer in Latvia at the Spice shopping centre

This summer, Latvia will be hosting a whole series of events, including the Nationwide Song and Dance Festival, the New Wave (*Jaunais Vilnis*) musical talent contest in Jūrmala, and the traditional Midsummer festivities that take place all across the country. Each of these events provides a fascinating glimpse into Latvia and its culture. Among the best places to obtain everything that you need for enjoying these and other summer activities is *Spice*. With over 200 stores and shops, *Spice* is one of the largest and best-equipped shopping complexes in the country



Iveta Lāce,
Managing Director of
the Spice shopping
complex

Hospitable welcome

"*Spice* is conveniently located – only five minutes by car from the Riga airport, or 10 minutes from both Jūrmala and the Riga city centre. Since it is the first stop-off point for many visitors arriving from the airport, *Spice* inevitably generates an impression of Latvia, especially to newcomers visiting the country for the first time. We realize the importance of creating a good impression, which is why we make sure that our visitors feel good here," says Iveta Lāce, the director of the shopping complex. Hospitality starts by ensuring easy transport

access. Visitors will have no trouble leaving their hired car at one of *Spice's* 2000 parking spaces, or coasting straight to one of the shopping complex's prominent entrances in a taxi. Budget travellers can take Riga city bus No. 22 from the airport and get off right at the *Spice* bus stop. The shopping complex actually consists of two shopping centres: *Spice* and *Spice Home*, both right next to each other. *Spice* hosts 13 cafés and restaurants to sate visitors' thirst and hunger after a long flight, along with the *RIMI Hypermarket* food store. The *Lido* cafeteria, for example, offers

traditional Latvian cuisine, including meat dishes, salads and desserts. Those in a hurry always have the option of getting a quick bite to eat at the ubiquitous *McDonald's*, while sushi fans and other gourmards can enjoy a slow meal at *Kabuki* or the *Gan Bei* Oriental restaurant.

Renowned brands

After a hearty meal, take your kids to Latvia's largest children's playground at the *Lido bērnu pilsētiņa*. They will love the 5D cinema, train, cars and other amusements, which occupy more than 2000 m² and which will keep them busy for quite awhile. That will give you the time to shop at your leisure, change money in a bank and spoil yourself with a new haircut or spa procedure. If you have to be somewhere later at a certain time, then bear in mind that the *Spice* shopping complex is only about 5 km from Riga's city centre and that a trip to the Old Town will take a mere 10 minutes.

The stores and shops in the 77,000 m² roofed space at *Spice* offer clothing and accessories by such well-known brands as *Massimo Dutti*, *Tommy Hilfiger*, *United Colors of Benetton*, *PENNYBLACK*, *ALDO*, *Next*, *Zara*, *iBlues*, *MAX&Co*, *Marella*, *Ivo Nikkolo*, *Sandro-Ferrone*, *Oasis*, *Timberland*, *Nike* and *Ecco*. Among the latest additions to join the *Spice* family this spring are *Desigual*, *Marc Cain*, *Taste Latvia* and *women'secret*. If you are curious about quality Latvian brands, then pay a visit to the new *Taste Latvia* fashion design concept store, which offers locally designed clothing and interesting souvenirs. Other internationally acclaimed products include natural cosmetics by *Madara* and *Dzintars*, fragrant soaps and bath products by *Stendera Ziepju fabrika* and chocolates by *Emils Gustavs*.

Caraway cheese and beer

No traditional Latvian Midsummer festivities are complete without genuine Latvian beer, cheese, bread and other products, which can be found every Friday and Saturday at the open-air farmers' market between the *Spice* and *Spice Home* shopping centres. At this time of year, take note of such seasonal products as caraway cheese and country rye bread.

IF YOU HAVE TO BE SOMEWHERE LATER AT A CERTAIN TIME, THEN BEAR IN MIND THAT THE SPICE SHOPPING COMPLEX IS ONLY ABOUT 5 KM FROM RIGA'S CITY CENTRE AND THAT A TRIP TO THE OLD TOWN WILL TAKE A MERE 10 MINUTES

If you plan on spending a longer period of time in Latvia and have brought your pet along, or wish to purchase a photo camera then the 30,000 m² *Spice Home* shopping centre is definitely the place to visit. The shopping centre's wide range of furniture, interior and hobby stores will provide you with everything that you require to set up your home in both modern and traditional styles. With well-known brand stores as *Alan Deko* and *The Pier*, you should have no problem finding the right design objects for your interior. A number of stores also offer high-quality furniture that has been manufactured in Latvia. These include

Čiekurs, *Nakts Mēbeles*, *Eliza*, *Taps*, *Ripo* and *Wenden*. The *Salmo* store will provide anglers with fishing rods and other equipment, while *Dino Zoo* is a pet owner's paradise. You can even bring your furry friend along with you if you wish. Regarding festive events, *Spirits&Wine*, as the largest beverage store in Latvia, offers drinks to suit all tastes and budgets.

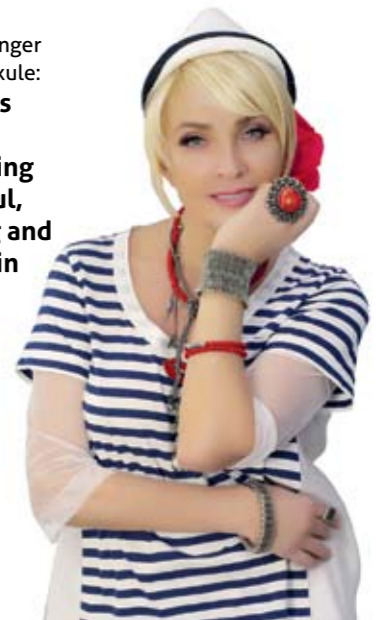
Family holidays

On the way back from one of Latvia's many summer music festivals, you might even consider spending a magical night under the starry skies. At the *Jysk*

and *Cenuklubs* stores, you'll find tents, sleeping bags, blankets, reclining chairs and even hammocks, along with other camping equipment. Stock up with food and drinks for your barbecue over an open fire at the *Rimi Hypermarket*. To capture your trip on digital memory, step into the *Elkor Tehnika* store, where you will find not only photo and video equipment, but also a wide range of other electronic goods. Your kids will be thrilled to visit *ElkorHome*, which offers a diverse array of toys for children of all ages.

"We created *Spice* as a place full of surprises for the whole family, so that parents, their children and their pets feel at ease here. You can be sure that you'll find whatever you need, and that you won't have to leave empty-handed," says Iveta Lāce with evident pride. **BO**

Popular singer Laima Vaikule: „There is always something beautiful, exciting and special in *Spice*”



Thomas Sabo



Massimo Dutti



Spirits&Wine

Leopard's creativity

The *Leopard Creative* design firm has had an event-filled past and seems set for a promising future. For the past 12 years, its founders and owners have been successfully working in design and manufacturing, with modern, practical and tasteful projects that continue to maintain their relevance long after their creation.

The enterprise has been concentrating not only on innovative design, but also on the practical use and ergonomics of handy design products. Furthermore, while working in the field of design, *Leopard Creative* has been simultaneously expanding the usual constraints of that profession. The company gives serious thought not only to clients' wishes regarding the appearance of particular interior spaces, but also to their financial, business and overall development goals. That is because design doesn't only involve the setup of an interior space – it forms the very essence of that space and sometimes even of the enterprise that occupies this space.

Small wonder that the interior of numerous Latvian restaurants, clubs and stores has been designed by *Leopard Creative*. At service enterprises like these, design forms an important cornerstone of success, because each interior must be practical and comfortable to be in, as well as modern and unique. In view of the immense popularity of the bars, shops and restaurants that *Leopard Creative* has worked on, it would not be an exaggeration to say that the design

company has been right on the mark, as patrons tend to return to these places again and again.

Leopard Creative's design success has resulted from the careful assembly of a competent team, where each player knows his part and complements the other. The company now employs ten outstanding specialists and is expanding its activities to work on creatively ambitious projects in Estonia, Lithuania, Germany, Russia and Belarus, while continuing cooperation with clients in Latvia to ensure the continued growth and development of these businesses.

For maximum convenience, another associated company, *Leopart Project* will help you with the implementation of your design project from start to finish. That includes obtaining all of the required permits from the relevant municipal and government institutions, the provision and instalment of construction, furniture and interior elements, as well as other services. **BO**

^ Gan bei restaurant in the Galerija centrs shopping centre, Audēju iela 16, Riga

This restaurant is located in the venerable and refined *Galerija Centrs* shopping centre in Old Riga. Influenced by traditional Japanese origami paper-folding art, the interior boasts ascetic, irregularly cut, clean lines. The premises' main accent is in an explosion of forms on the white ceiling. A reference to these forms permeates the entire restaurant interior, which is complemented by the vividly coloured paintings of artist Paula Zariņa.

SIA „Leopard Creative“
Lielirbes iela 17a,
Rīga, LV1046, Latvija
E-mail: info@leopard.lv
Phone: (+371) 66100230
www.leopardcreative.lv



Galleria d'arte Italian restaurant in the Riga Plaza shopping centre, Mūkusalas iela 71, Riga

This restaurant's interior combines contemporary versatile design with a traditional Italian touch, incorporating untreated natural surfaces (wood and textiles) and industrial materials (concrete, glass and veneered surfaces).

Bibliotēka Nr.1 Restorāns, Tērbatas iela 2, Riga

The inspiration for this restaurant's interior came from the story behind the creation of Riga's most beautiful park, the endless opportunities offered by the culinary world and the thrill of a voyage through the vineyards of Italy. Ensclosed by the centuries-old stately trees of Vērmanes Park, the restaurant reminds one of an English library and punctuated by the fragrances of fine Italian wines. The lightly coloured interior was created in a contemporary minimalist style.



Coyote Fly bar and night club Tērbatas iela 2, Riga

The interior of *Coyote Fly* is dominated by a rich play of light and colour, with the continuing colour changes in the lighting creating a sumptuously joyful atmosphere. A discerning choice of materials completes the picture for a wonderful décor.



Modelwerk model agency office, Rothenbaumchaussee 1, Hamburg

Modelwerk is one of Germany's leading model agencies. Its classically built premises now sport a contemporary interior, with an ascetically black-and-white graphic style that highlights the interior's natural wood accents.



Proud pioneers of urban design

Smart and BoConcept in new design co-operation

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Rīga, Latvia

The *BoConcept* furniture brand, represented in Latvia by the *Kate* salon, and the *Smart* automotive brand, both known for their expertise in innovative urban design, have joined forces. The design teams of the two companies worked closely together to create *BoConcept's Smart ForTwo* signature style, as well as the new *Smartville* collection of furniture and accessories.

You may ask what a furniture manufacturer has in common with a carmaker. Well, in this case: everything!

The idea of a carmaker and a furniture manufacturer working together makes complete sense when both companies take the lead in providing the best possible designs for urban life. *BoConcept's* collection director Claus Ditlev Jensen explains:

"To me, the *Smart* is not just a car. It is a statement of urban living and the perfect city car in terms of beautiful, functional design. Both *Smart* and *BoConcept* have years of experience within each of their industries. We put our knowledge and understanding to great use in making urban life easy. We share the commitment and strong, strong focus on urban life, which results in intelligent design that is cutting-edge and beautiful to look at."

Urban living challenges

No compromises are made in the development of designs for urban life. As the world's big cities continue to grow, one major challenge in urban living is the limitation in space. *BoConcept* and *Smart* deliver intelligent solutions that save space, but never compromise on look and quality. The challenge of limited parking space is solved by a clever city car that requires very little space, and multifunctional pieces of furniture help to optimise limited living space.

Both companies' customers look for customized solutions to express their personal style. They certainly have lots of options when it comes to personalising their *Smart* car and designing their *BoConcept* furniture. "Basically, the *Smart* car and *BoConcept* furniture have a strong character that is also expressed by the type of customer who buys it", explains Martin Hülder, head of *Smart* marketing and product management.

The design process

During the process, the designers shared their knowledge and experience while introducing each other to new materials and ideas, some of which became part of the design of the car, as well as the *Smartville* collection.

"The first premise of *Smart* is to make life more colourful and stress-free in the cities. For us this job is done when people arrive happily and safely at home. And right on the doorstep, *BoConcept* takes over. Together, we offer the perfect solutions for urban life – for busy streets and cosy living," says Martin Hülder of *Smart*.

Claus Ditlev Jensen continues: "For *BoConcept*, the car industry is a business that we like to follow and seek inspiration from. Its technology, use of materials and ideas on shapes can be transferred to the home. And just like us, *Smart* also has to ensure function and comfort, so it benefits from our input to achieve a cosy interior without losing the edge in the appearance of the car."

Both teams worked closely together to bring the cosy, welcoming comfort of a home into the *Smart* car and vice versa; that is, to take the speed and pace of the city into the home with *Smartville* furniture and accessories from *BoConcept*. **BO**

The *Smartville* collection is available at the *KATE* furniture salon.



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697 EUR | www.charmex.ch



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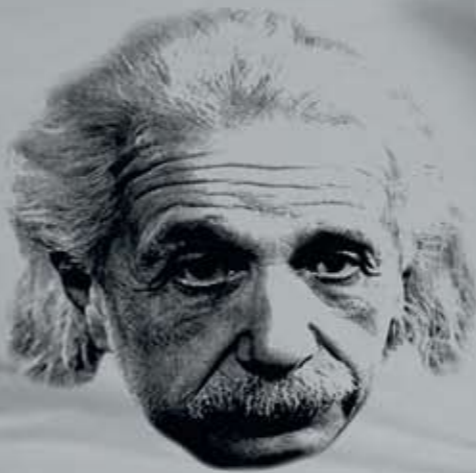
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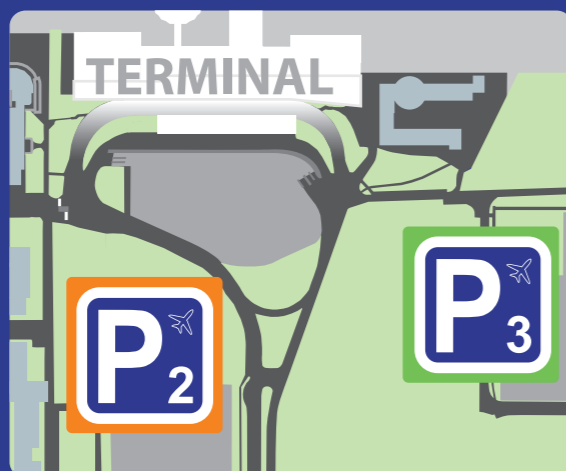
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The Swiss army knife has many incarnations, and this travel-perfect model packs 33 different implements into one classic design. Measuring 3.5 inches, it offers such obligatory standards as a screwdriver, tweezers and can opener, as well as a wire-cutter, magnifying glass, saw and fish-scaler (with hook disgorging prongs, naturally). Oh yes, did we mention the ballpoint pen? Available in classic red, as well as gloss black and techno-geeky translucent red.

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Driven: the new Ford Kuga



The 2013 *Ford Kuga* is an all-new version of *Ford's* SUV, and the latest model in the company's line-up to go global. It is being sold in Europe, Asia and North America in pretty much the same form. The *Kuga* has been re-engineered from the ground up, being both longer and roomier inside than the model it replaces. The latest *Kuga* also gets a bold new look, 96 litres more boot space and a selection of fresh features, including a kick-operated tailgate.



The Kuga's off-road abilities are a match for most mid-size 4x4s

What's it like to drive?

There are several engine options (two petrols and two diesels), but *Ford* expects the higher-powered diesel to be the biggest seller.

This 163-hp 2.0-litre unit has been carried over from the previous *Kuga*, and is generally smooth. True, there is some noise when you put your foot down, but it never becomes overly intrusive.

Overall refinement is good, although some wind noise is noticeable around the sides of the car and the door mirrors.

The 163-hp diesel model isn't especially quick, with 0-100 km/h taking 9.9 seconds, but it does pull strongly and smoothly, making it unfazed by hills or heavy loads.

We also tried the turbocharged 1.6-litre Ecoboost petrol engine, which showed potential, but was hampered by the poor automatic gearbox fitted to our test car.

While the diesel gets a dual-clutch gearbox, the petrol has to make do with conventional and

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A silver Ford EcoSport is shown driving on a paved road, viewed from a front-three-quarter angle. The car is in motion, with a blurred background of hills and a clear blue sky. The license plate reads 'K GA 1431'.

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PUBLICITY PHOTOS

Ribs that really rock

Preparing excellent ribs is laborious – that's one good reason to leave it to the experts. At *Ribs & Rock*, two spots located right in the heart of Riga, Michelin restaurant-trained head chef treats ribs at a state-of-the-art level

Rock and roll is what they play, and ribs are what you'll get. *Ribs & Rock* is the tempting blend of an American-style restaurant with a Latvian heart and staff. Having opened their second edition a year ago (which, just like the first one, is also located in the Old Town), the daring promoters of the *Ribs & Rock* chain have once again proved their expertise in the business. They also own *KID* and *Steiku Haoss*, two equally celebrated Riga brand names. However, *Ribs & Rock* is different, not only menu-wise, but also judging by the interior. Its signature is a special American-style décor. Jim Morrison, the former leader of *The Doors*, features prominently in one of many posters and paintings that hang from the walls. Photos of numerous rock bands and singers abound, along with vintage electric guitars, drum sets and plenty of rock and roll memorabilia.

Being the only restaurants in Latvia that specialize in lamb, beef and pork ribs, *Ribs & Rock* knows how to make its customers' mouths water right from the start. Sometimes the aroma emanating into the dining hall is so irresistible that it's easy to overrate one's hunger when choosing from an order of either 400 or 800 grams of ribs.

The two restaurants offer not only great meat, but also a large menu with a wide range of choices for every palate. When the first *Ribs & Rock* opened in 2011, head chef Andris Jugāns turned his kitchen into a veritable laboratory. After a great deal of work and numerous experiments, he figured out the perfect process for marinating and cooking ribs in order to make them particularly soft. In fact, he found a dozen different combinations of flavours to offer. In all cases, the meat must be marinated for 24 hours and then steamed, then marinated once more and put into the oven before it goes to the grill with plenty of gravy. Even though the total preparation process after you order it takes only about 15 minutes, the method for preparing excellent ribs is laborious. When leaving it to *Ribs & Rock*, you can be sure that you've addressed the city's best experts, as Jugāns has been trained in London under the wing of Michelin star-winning British head chef Tom Aikens.

Among the restaurants' specialties are *Dark side of the moon*, prepared with the renowned *Riga Black Balsam*, as well as *Red Hot Chili Peppers* and *U2*. The ribs are featured in a separate menu and are served with different side dishes like variously filled baked potatoes, as well as with diverse sauces such as Béarnaise, guacamole, yoghurt or spicy dried plum – all freshly made in the restaurants' kitchen.

To whet your appetite, the menu offers six different kinds of salads, along with various cold or hot appetizers, including beef

fillet tartar, fried goat cheese, *vitello tonnato* and tiger prawn tails in tempura.

If you don't fancy ribs, then there are great soups, pastas or fish to choose from, as well as a wide range of steaks, including an Argentinean one. Don't forget to spoil yourself with a sweet treat before you leave. Try the chocolate *Sacher* cake or the Philadelphia cheesecake, or perhaps a homemade sorbet and you will leave completely satisfied.

Be sure to match a special wine with your main course, for



SOMETIMES THE AROMA EMANATING INTO THE DINING HALL IS SO IRRESISTIBLE THAT IT'S EASY TO OVERRATE ONE'S HUNGER

example, pork ribs. Believe us, the *Ribs & Rock* restaurants are among the most skilled places in Riga for coupling wine and pork perfectly. Savour a glass of red or one of their numerous types of beer, lagers or cocktails on the outdoor terrace, which is a true challenge for any passer-by to overlook. Appetizingly filled plates, relaxed patrons sipping refreshing drinks and listening to live music by Latvian rock groups while soaking up the sun and city charm on the cobbled streets of the Old Town – all this proves very hard to resist during springtime in the Latvian capital. **BO**



M Cafe: the Jūrmala summer residence of Riga's Pinot restaurant

The owners of the acclaimed *Pinot* restaurant in Old Riga have no shortage of ideas. Recently, they took over a decrepit building in Jūrmala that was slated for destruction and gave it a new lease on life. The refurbished wooden edifice is now home to *M Shop* – which sells Latvian clothing, furniture and other fine products – and a large adjacent terrace, from which the *M Cafe* restaurant operates during the summer months.

Imagine the fragrances and tastes of the warm Latvian summer. A light breeze brings in the scent of pine trees and the sea. The cool morning calm, disturbed only by the twittering of birds, becomes a far-away din as the day progresses. At dinnertime, you meet with your friends for refreshing summer food and drink. *M Cafe*, which

reopened its doors on June 1, is one of the most pleasant places to enjoy a meal in Jūrmala. Its owners purposefully put the word *café* in the restaurant's name to highlight its welcoming and relaxed atmosphere.

The wide terrace is set up in a lounge style and decked out in white, a most appropriate colour for the summer season. Capable of seating 120, *M Cafe*'s main decorative element is a row of special wine shelves that form a wall of sorts, in which the restaurant's fine wines are prominently displayed, as at an exhibition. Interspersed among the tables – which shine by candlelight like stars in the sky at dusk – are the imposing trunks of stately pine trees, whose evergreen crowns cast contrasting shadows on the terrace's cloth roof during warm, sunny afternoons.

M Cafe
Dzintaru prospekts 4,
Jūrmala
Tel. (+371) 67765837
mcafe@mcafe.lv
www.pinot.lv

However, the main attraction of this cosy place is its food, with the summer accent placed on fresh products, contemporary recipes and aesthetic presentation. Those sitting closest to *M Cafe*'s open kitchen can watch the chefs in action and see how their meal is being prepared. Head chef Sergejs Siporovs does not mind

balanced and high-quality meals where pure tastes are retained. On this summer's menu, Sergejs plans to present such fresh, aromatic Latvian staples as rhubarb, strawberries and broad beans. He also mentions beets as another underrated but superb food, which Sergejs will be offering in the form of a beetroot terrine with



Grilled turbot, tabouli, sweet pepper sauce and summer vegetables



Beetroot terrine, goat cheese croquettes, horseradish sauce and dill cream



Duck confit with roast fennel, citrus fruit and prune sauce



Sablé breton with vanilla cream and raspberry coulis

at all, as he is used to being closely watched by the cooking students whom he teaches. The illustrious chef has racked up valuable experience in both Latvia and abroad, having worked at patron Raymond Blanc's two-Michelin-starred restaurant *Le Manoir aux Quat'Saisons* in England and other notable establishments.

As the winner of various international cooking competitions, Sergejs says he is happy to share his knowledge with young apprentices in Latvia and to serve the best possible food at *M Cafe*. By good food, Sergejs means simple, seasonal products that are put together in interesting combinations, resulting in

goat cheese croquet, horseradish sauce and dill cream.

The owners of *M Cafe* characterize their restaurant with such simple terms as "cool" and "friendly". Since *M Cafe* is located right next to the Dzintari Concert Hall (*Dzintaru koncertzāle*), it receives quite a lot of visitors before and after concert showings, which is why the management has organized dinner reservations in three separate shifts. On most summer evenings, guests will be treated to *Café del Mar*-style background music. Occasionally, however, guest DJs will also perform, movies will be shown and thematic evenings will be held in a light, elegant and refined atmosphere. **BO**

Tērbatas iela 2, Rīga
Phone (+371) 20225000
E-mail for reservations
rezervacija@restoransbiblioteka.lv
www.restoransbiblioteka.lv

A library of flavours – Bibliotēka N°1 Restorāns

There are many reasons why one should pay a visit to *Bibliotēka N°1 Restorāns*. For one, it is located in Vērmes Park, one of Riga's most beautiful green spots, right in the centre of the city. The restaurant sits away from the traffic, yet in close proximity to most tourist attractions, including the Old Town. Of course, *Bibliotēka N°1 Restorāns* has much more to offer than just a superb view of the calming greenery through its full-wall windows and sun-lit terrace.

The restaurant's main menu offers exquisite dishes in tune with both international and contemporary Latvian cuisine, such as sweet pickled Baltic herring, which comes served with horseradish and garlic cream, or *Madonas* goat cheese with basil sorbet. Both could rightly be named as signature dishes of Māris Jansons, a chef widely known for pioneering the



Contemporary Latvian Cuisine movement.

Most of the dishes are seasonal, with emphasis placed on fresh and local produce. Moreover, the restaurant is no longer the only place where you can indulge your taste buds with the luscious flavours that Jansons and his crew have to offer. In-house or out-catering is also an option for those who wish



Head Chef Māris Jansons

to turn their celebration into a veritable feast.

To make the weekend all the more special, the restaurant is now offering a Sunday brunch, which can be enjoyed from 11 AM until 4 PM. The broad selection of simple yet elegant and tasty dishes will certainly live up to the expectations of those in search for a place to have a lazy Sunday breakfast, as well as those who crave a light, yet hearty lunch at midday. Alongside such classic breakfast dainties as specially prepared omelettes or pancakes, one can also indulge in more exotic dishes, such as oysters, king prawns and sushi.

Along with its fabulous location and wonderful food, *Bibliotēka N°1 Restorāns* has another outstanding feature that makes it worthy of its name, as *bibliotēka* means *library* in Latvian. The restaurant houses a genuine "wine library" and is among Riga's top locations for relishing fine wine – or more precisely, Italian wines – from 16 wineries that represent 12 regions of the country. The carefully selected wines are substantive and diverse, presenting a bouquet of complementary tastes from a nation that can truly be proud of its vineyards. The restaurant's sommeliers take great pleasure in helping customers choose the most fitting wines for their meals. Hence, the opportunity to have the most suitable wine selected for you by a true savvy, such as head sommelier Jānis Gailis, is reason enough for a visit, not to mention that most of the items on the wine card will not be found anywhere else in Riga.

In the extensive library of flavours at *Bibliotēka N°1 Restorāns*, don't just skim over the offerings like a glossy magazine, but delve into the menu and enjoy a genuinely hearty meal, as you would with a lengthy, engrossing novel. **BO**

Steak and fish restaurant



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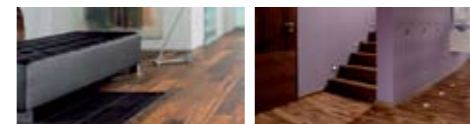
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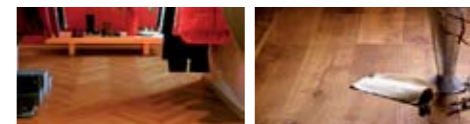


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When summer restaurant terraces sprout up on the cobblestoned streets of Old Riga, they stimulate the senses so vividly and in such large numbers that it is easy to get lost among them. A good word of advice on where to spend the evening is therefore in order. 1221 is a charmer in all regards – a three-storey family restaurant located in one of the Old Town's most picturesque historical buildings, it has faithfully been serving contemporary Latvian cuisine for years. The summer season had brought new changes to the restaurant's menu, which can be enjoyed on 1221's rooftop terrace by the Dome Cathedral for an unforgettable dining experience.

No matter how rich the presence of history in the restaurant, which is visited every so often by guide-led tourist groups, 1221 puts its focus on the art of fine food. Roberts Smilga, the head chef and co-owner of 1221, is an artist at heart. He sees his cooking as being no less creative than any other field of art, and says that he can't come up with new dishes on commission. In other words, the ideas for his new recipes have to come naturally, based primarily on inspiration. Pigeon breast with sweet potatoes, orange sauce puree, Jerusalem artichoke chips and walnut sauce for meat eaters; and sole with salicornia sea beans and butter-fried peanuts for fish lovers are among his latest additions to the menu.

1221 largely keeps following its set course in terms of style and offer, knowing that practically every item



on the menu is much loved by the large number of returning customers – especially tourists, who, upon revisiting Riga, wish to have the same unforgettable meals at 1221. The restaurant offers continental cuisine for the most part, although the head chef tells us of his plans to gradually introduce more elements from Italian cuisine.

One section in the menu is dedicated solely to Latvian cuisine, featuring such classics as sauerkraut soup with pork ribs glazed in honey, or the combination – which is simple to the point of perfection – of salted herring with cottage cheese and boiled potatoes. The dessert of layered rye bread with whipped cream and cranberry jam will have you willing to come back to Riga very soon indeed. **BO**

Disarmingly charming

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Monhe Negro restaurant, Riga

In the very heart of Riga's Old Town, where Kalēju iela and Jāņa iela meet, lies the smallest Art Nouveau-style building in the Baltic States. The first floor of the edifice on the corner of these two historical streets is inhabited by a newcomer to the Old Town's restaurant scene – *Monhe Negro* (meaning "Black Monk" in Spanish). The owner and ever-present head chef is Javier Mansur Garcia, a well-known name in Riga among those who appreciate Mexican cuisine. The place is small and cosy, almost insignificant at first glance, but don't let appearances fool you.

The menu offers a carefully selected range of traditional foods originating in such Spanish-speaking countries as Spain, Mexico, Peru, Argentina and Uruguay. Among the dishes one can enjoy are hearty Spanish tapas with chorizo and Manchego cheese, corn *gorditas* with three different fillings (beans, *salsa verde* or *salsa roja* with chicken and fresh goat cheese), as well as mouth-watering fajitas with beef. The

restaurant also offers some truly classic desserts, such as Catalan cream with Jerez glazing, the predecessor of the French *crème brûlée*. The glazing is prepared using cherry Port wine, which the head chef is kind enough to offer on its own as a special treat after the meal.

Every item on the menu, as well as the few hand-picked elements marking the interior of the restaurant (which you only notice later), has a story at *Monhe Negro* – nothing is accidental. Coupled with the personal and attentive approach of the chef, this gives one a chance to enjoy true Latin American hospitality. Javier believes that authentic Mexican food really comes alive in the hands of a true Mexican chef, which is why he made sure to install only just enough seating space to prepare and serve each dish personally.

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3 pavāru restorāns, Rīga
Riga's Old Town has lots to offer its visitors, including top-of-the-line dining locations. 3 pavāru restorāns, the brainchild of three widely recognized Latvian chefs (Mārtiņš Sirmāis, Ēriks Dreibants and Jānis Sproģis), is a powerhouse of creativity and innovation. The restaurant is elegant but not stiff, giving off a vibe of hospitality and catering know-how. While the bright interior is fairly simple, it has a number of enjoyable quirks, such as the amusing statues in the back windows or the ceiling lamps tied together in the corridor.

The real attraction is the unconstrained and informal atmosphere, which might be hard to find in other places with equally high standards of service and food. The interaction between the waiters and guests starts at the main menu, which has one- or two-worded items on it, such as "fish", "black pudding", "tuna", "foie gras", "lamb" or "country greens". The knowledgeable waitstaff discuss the options that interest the guest, offering to make adjustments in accordance with the guest's wishes.

Before the main dish is served, each patron is offered a tapas. At 3 pavāru restorāns, this signature treat takes the form of a sheet of coated paper, artistically sprinkled with various distinguished dressings and dips, such as hemp vinaigrette, sea buckthorn paste or white bean hummus, creating what looks like an impressionist's sketch, which can then be enjoyed with freshly-baked bread. 3 pavāru restorāns is especially keen on experimenting with juicy and fresh dressings, which are always seasonal. The



same goes for the purées that accompany the mains. The carrot purée might be served with tuna, the truffle potato purée with pork, while the red cabbage and potato cream would go with duck.

Arriving on an early weekend afternoon means brunch – tastefully simple and nutritious, yet creatively put together. The omelettes, for example, are served with fillings, salads, hot-breads, cheese platters, fruit and flavoursome desserts. The guest is more than welcome to get involved in the creative process, although real savvies are always at hand to offer valuable advice. One can also choose a seat by the bar in the middle of the restaurant and observe the chefs at work while enjoying one's meal, thus fulfilling the purpose of this buzzing and joyful establishment – to celebrate fine food together.

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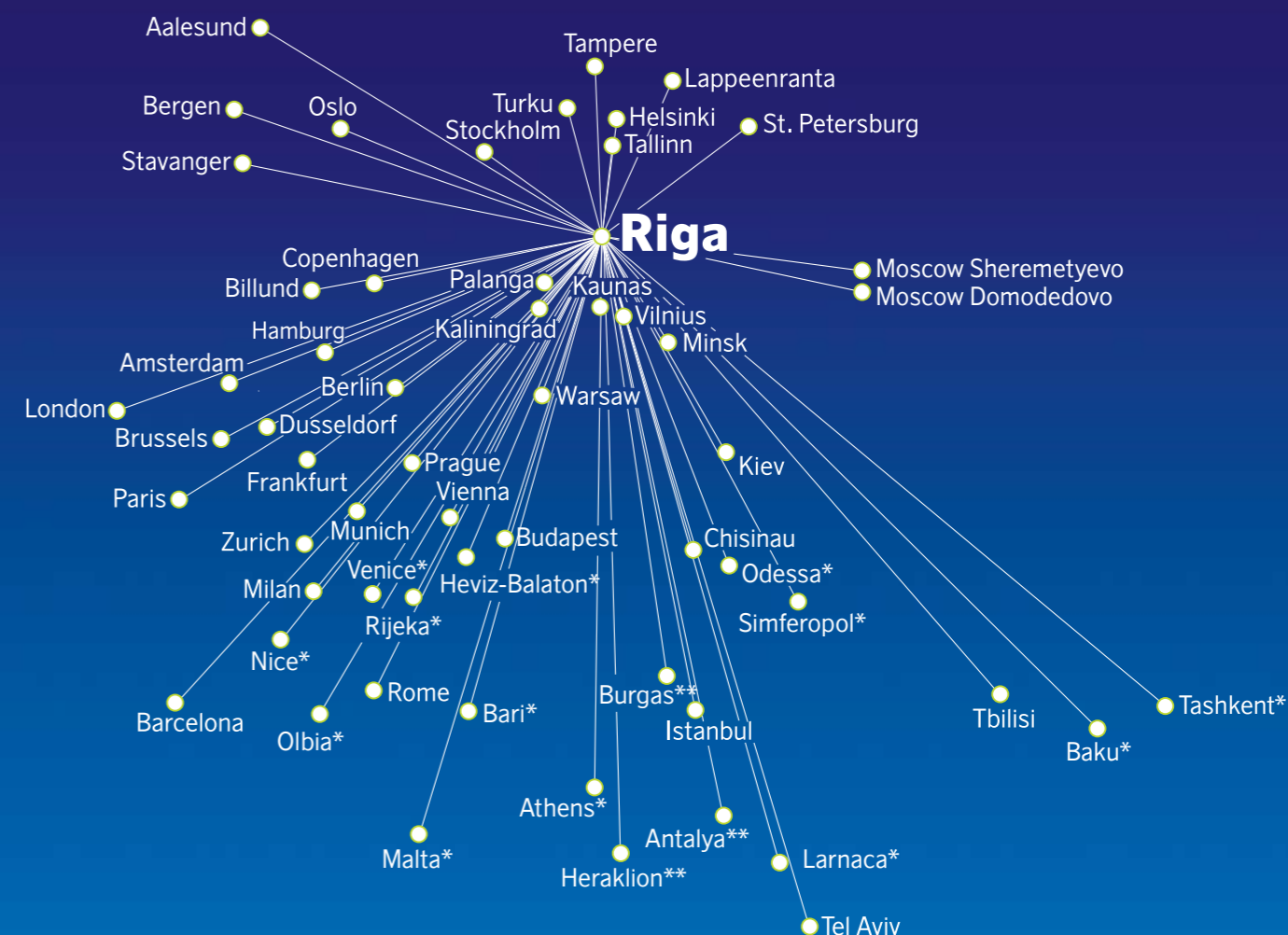
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Rijeka, Croatia

IN BRIEF

- 1/ Rijeka joins *airBaltic's* super summer destinations
- 2/ Pay and save with an *airBaltic* payment card
- 3/ Charters to top resorts with Tez Tour
- 4/ Choose our online extras to make your summer travel more relaxed

1/ Rijeka joins *airBaltic's* super summer destinations

Even though the summer is in full swing, *airBaltic* is continuing to open exciting new routes to destinations in central and southern Europe.

June 6 sees the beautiful Croatian resort city of **Rijeka** make it onto the *airBaltic* roster. With stunning beaches, magnificent scenery and mouth-watering food and drink, this destination is set to be a firm favourite with all sorts of travellers.

Rijeka is just the latest in a long list of sun-spots that have recently been added to the schedule, alongside **Larnaca** on the holiday island of Cyprus, **Olbia** on the spectacular Italian island of Sardinia, **Heviz-Balaton**, the gateway to Hungary's famous Lake Balaton, and historic **Malta**.

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4/ Choose our online extras to make your summer travel more relaxed

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Liene Kunderka,
Corporate Sales
Manager at *airBaltic*

TEXT BY AGRA LIEGE
PHOTOS BY GATIS GIERTS, F64

A flight up

A lucky coincidence brought Liene Kunderka and *airBaltic* together 14 years ago. She has remained with the company ever since, gradually moving from a direct sales position at the airline's check-in desk to a managing role at corporate sales

Today, Liene diligently attends to the needs of the company's corporate clients, most of whom share her passion for flying. Thoughtful and upbeat, she is the person who answers the phone when someone rings at 9 PM and will do the utmost to ensure that the airline's customers have all of their travel affairs running smoothly. Liene talks about her career with *airBaltic* and the challenges she faces, as well as the rewarding experiences that working with long-standing clients presents.

What does your position entail? Who do you work with on the corporate sales team?

Two of us work in the department that deals with the Latvian market. We are currently servicing approximately 150 corporate clients who have signed agreements with *airBaltic*. These companies receive a specific yearly package with discounts and other services, depending on the intensity of their flight usage. My job is to sign contracts and seek out new clients, as well as look after the needs of existing customers. Among our clients are most of the largest Latvian companies, both private and state-run, as well as many smaller enterprises whose employees need to travel frequently for business. We seek them out if we see that the frequency of their flights entitles them to the benefits of a corporate client package.

You also have quite a few sports federations among your clients. How has your experience of working with athletes been?

Yes, we are servicing the Latvian Football and Ice Hockey Federations, as well as several smaller sports organizations. I am personally responsible for all our sports-related clients, and I have to say they are a truly interesting lot to work with! They have very different needs from those of other corporate clients, in the sense that things get a lot more unpredictable. Speed and good timing are of great importance when dealing with their affairs. It can be very challenging at times. For example, we had to change planes at the last minute to fit in all of the luggage of the national ice hockey team, as you simply cannot leave somebody's

sports equipment behind when a team is flying out for a game! If a player suddenly cannot play and the team quickly needs to fly in a replacement, then we have to make sure that all the documents are sorted out quickly. Nevertheless, I do enjoy working with athletes, because they appreciate the effort that you put in for them and are always friendly and understanding.

What are your everyday duties and what does a typical work day entail?

Usually I meet a couple of prospective clients per day to explain *airBaltic's* corporate client packages and their benefits. People are sometimes attracted by the relatively cheaper prices of low-cost airlines, so I inform them about the multitude of services that come when flying with *airBaltic*.

The main thing that keeps our clients happy is the high service standard that we maintain – both on the ground and in the air. We offer a wide range of products with our corporate package, such as flexible discounts that depend upon the frequency of flights; the BalticMiles programme, which operates at three different levels; and various services such as extra luggage options, seat reservations and fast-tracking. The corporate clients have their profiles on our home page, and I can also provide in-depth instructions on how they can best use the benefits to which they are entitled. Obviously, as a corporate client manager, I take it on myself to solve problem situations that might arise in preparation for or during a flight.

To do this job you need to be positive and optimistic, ready to engage in honest and friendly communication, and you definitely need to be flexible. You have to put yourself in the other person's position and be willing to compromise. Once you're focused on a positive, mutually beneficial outcome when dealing with others, then the right approach to your work will come naturally.

When did you join *airBaltic* and how has your career with the company developed?

I noticed a job advertisement when I was a first-year student at university in 1999 and was working as a shop assistant on the side. While a career change was not in my plans, I was drawn in by the prospect of a job related to aviation. I applied and got a position at the check-in desk, where I spent approximately four years. After that I had the opportunity to work in the load-control department, which was a challenging role. My job was to make sure that the

aircraft were properly balanced after the cargo was loaded in and the passengers had embarked. That required quite a bit of technical skill and the ability to react speedily in the case of last-minute changes. After spending another four years in that position, I moved to the ticket office and then to the commerce department, where I was responsible for charter trips. Three years later, I took a leave of absence when my baby daughter was born. Upon my return in 2010, I was offered this position in corporate sales, which I thoroughly enjoy.

What do you like most about this job?

I genuinely enjoy working with people. I could never do something that would put me behind a computer screen for the whole day. Also, this job is a lot less stressful than the position I started with at *airBaltic*. The people I now service are long-standing clients. I have built up a relationship with them over the years, which has given me the opportunity to really get to know them and fully understand their needs. This makes the communication run smoothly. Even if challenging situations sometimes occur, the clients trust us enough to know that their problems will be rapidly dealt with.

To do this job you need to be positive and optimistic, open to honest and friendly communication

Another thing I truly like about working for an airline is the fact that we all end up acquiring a passion for flying and for travelling. That is something that I have in common with most of my customers, so there is always a fun topic to discuss! My absolute number one destination is Rome. I have been there many times, but I would go there again in a heartbeat. I don't know, it is something about the atmosphere – the wine tastes better in Rome, the conversations flow more freely, you can fully relax. However, I also enjoy the international atmosphere at work. It makes you open-minded and offers the chance to experience vibes from other cultures. **BO**



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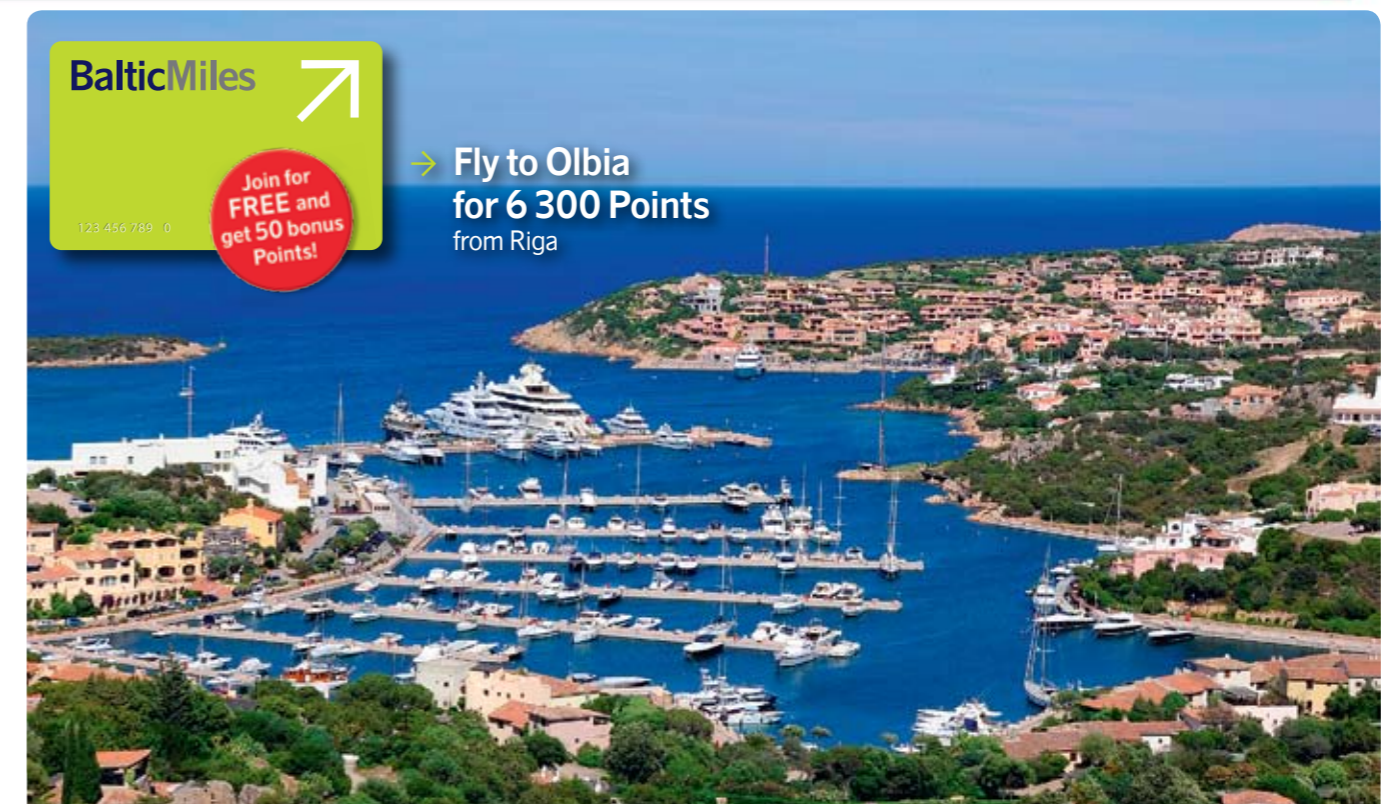
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Earn Status Points and enjoy a whole new world of comfort and convenience!

Applying and participating in the BalticMiles program is completely free of charge, and anyone from 2 years of age is welcome to become a BalticMiles member. A separate BalticMiles account and specially designed Young Pilot card will be created for children.

Spend Points on *airBaltic* flights

- Exchange your Points for **flights** from just **4200 Points**
- Upgrade your ticket to **Business Class** from just **8000 Points**

BalticMiles Member Service
In Latvia: (+371) 6728 0280
In Estonia: (+372) 630 6660
In Lithuania: (+370) 7005 5665
info@balticmiles.com
www.balticmiles.com

New

airBaltic Payment Card



Earn Points for all purchases you make and save EUR 5.90 when booking a flight on airBaltic.com with airBaltic Payment Card. It is an international Visa card in Euro or Lats – perfect for secure payments wherever you go.

Special welcome bonus – 250 BalticMiles Points + EUR 14 flight discount voucher.

More info at prepaidcard.airbaltic.com

Earn up to 2 Points for each 1.5 EUR spent

New

Pure Chocolate




Orange, apple-cinnamon, mascarpone-raspberry, calvados, matcha green tea and vanilla mango truffles – a combination of unmatched quality and taste. This offer is available in Stockmann, SKY, Maxima XX and Maxima XXX, Rimi supermarkets, Top!, Elvi, Lats, and Aibe shops across Latvia.




Earn 40 Points for each box of Exclusive chocolate truffle collection

New

Premier Hotels



An ultimate collection of luxury Ukrainian hotels, Premier Hotels includes everything from historic icons to resorts and modern city centre properties. Each hotel retains its own special charm as the region that inspires its design and atmosphere. Experience true Slavic hospitality at its best!




Earn 500 Points for each stay

New

Accord Hotels



Providing value-for-money stays in good Kyiv locations, Accord Hotels focus on business travellers' needs and professional meetings. At Accord Hotels you will always find impeccable service, safety, comfort and extensive breakfast menu.



Earn 300 Points for each stay

New

Davis Golf Style Academy



Davis Golf Style Academy is the first professional golf academy in Latvia. Whatever your skill level, academy coaches will find the perfect solution for improvement. For your convenience the teeing ground is sheltered, and the ground also has a chipping green with bunker.



Earn 5 Points for each LVL spent

New

Viesturi



Located in Mārupe, within a short drive from Riga International Airport, Viesturi Golf Club is the place where golf started in Latvia. The course area is 25 hectares and has 9 holes, suitable for both experienced golfers and beginners.



Earn 5 Points for each LVL spent

New

Mūzas istaba



Effective interior solutions and the latest trends in furniture from Sweden, Finland, Denmark, Estonia and India – find it all at Mūzas istaba furniture and interior salon.


Earn 4 Points instead of 2 for each LVL spent in June and July!



Earn 2 Points for each LVL spent

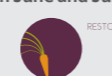
New

Burkāns



Burkāns is a great restaurant serving seasonal meals made by the skilful and popular chef Andris Rūmītis as well as perfect cocktails, artistically mixed by the charismatic Arnis Bikšus. Enjoy a perfect river view by the window and completely breezy and carefree vibes!

Earn 14 Points instead of 7 for each LVL spent in June and July!



Earn 7 Points for each LVL spent

New

Žana



Žana dinnerware stores in Vilnius, Kaunas, Klaipėda, Šiauliai and Panevėžys stock the latest dinnerware, tableware, kitchenware and serving accessories range by the world's best-known brands.



Earn 1 Point for each 3 LTL spent

New

Green Vilnius Hotel



Conveniently located 126-room economy hotel in Vilnius. Choose the room you want by colour, be it green, blue, red or orange. Three conference halls make the hotel ideal for business travellers.



Earn 1 Point for each LTL spent for hotel accommodation
Earn 2 Points for each LTL spent at the restaurant


Great to spend

There are more than 3000 rewards to choose from the shop.balticmiles.com and more than 400 000 digital records in BalticMiles Music shop.




Balloon Flight for 2, Baltics

63 286 Points




Romantic Horse Riding in Estonia

9 747 Points



Vina Studija Gift Card 10LVL

2 744 Points



Summer Touch Relaxation Massage in Latvia

7 356 Points




Luxury Chateau-Weekend in France

74 424 Points




PADI Diving Experience, Finland

9 350 Points



Wakeboarding in Latvia

4 072 Points



5-Star North-East England Golf & Spa Break

84 878 Points




Wine Tasting for 2, Lithuania

6 685 Points




Yacht Sailing for 6, Lithuania

6 685 Points



Drive a Sportscar Experience

19 296 Points



Marriott Worldwide Premier Award (1 night)

38 987 Points

All the prices displayed include shipping costs to Latvia. Prices and availability of rewards are subject to change and may vary by delivery country.



Try our special
Midsummer
menu

Every year, Latvians celebrate one of their most beloved festivities – Midsummer’s Eve and Midsummer’s Day (June 23-24) – to mark the advent of the summer solstice. In tribute to Latvia’s rich traditions, we are offering our Business Class passengers the opportunity to obtain a real taste of Latvia with special Midsummer menu. Passengers travelling in Economy Class can also order a Latvian traditional meal before their flight from the Pre-order menu.

Onboard menu

Business Class

Business Class customers enjoy a complimentary full meal tailored for the time of day when they are flying, together with carefully selected beverages.

Passengers with particular religious, health or dietary preferences may order special meals up to 24 hours before departure.

On *airBaltic* flights to and from Barcelona, Istanbul, Helsinki, Lappeenranta, Palanga, Turku, Tallinn, Vilnius, Kaunas, Tampere, Bergen, Billund, Aalesund, Stavanger and Chisinau customers are offered food and drinks from a special menu.

Economy Class

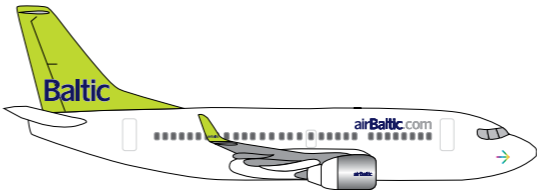
Economy Class passengers can choose from our *airBaltic* café menu, which offers hot meals, sandwiches, paninis,

croissants and sweet snacks, as well as a broad selection of hot and cold drinks – including soft drinks, juices, wine, champagne, beer, coffee and tea.

Pre-order meals

If you wish to enjoy a gourmet meal or have special dietary requirements, then take a look at our special pre-order menu, which features vegetarian meals, gluten- and lactose-free meals and Latvian cuisine, as well as *à la carte* and kid’s dishes.

By ordering meal before your flight you will save money and will be served first on board. You can pre-order your meal while you book your flight ticket or anytime later, up to 24 hours before departure, under the *Manage booking* section at www.airbaltic.com.



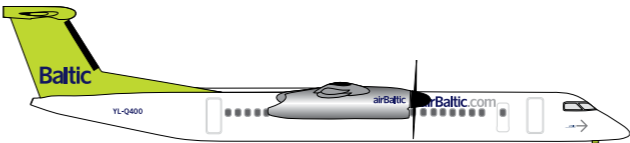
Boeing 737-300

Number of seats	142/144/146
Max take-off weight	63 metric tons
Max payload	14.2 metric tons
Length	32.18 m
Wing span	31.22 m
Cruising speed	800 km/h
Commercial range	3500 km
Fuel consumption	3000 l/h
Engine	CFM56-3C-1



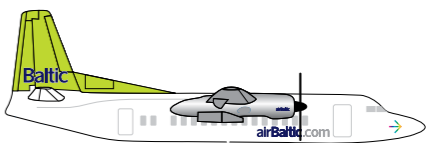
Boeing 737-500

Number of seats	120
Max take-off weight	58 metric tons
Max payload	13.5 metric tons
Length	29.79 m
Wing span	28.9 m
Cruising speed	800 km/h
Commercial range	3500 km
Fuel consumption	3000 l/h
Engine	CFM56-3



Q400 NextGen

Number of seats	76
Max take-off weight	29.6 metric tons
Max payload	8.6 metric tons
Length	32.83 m
Wing span	28.42 m
Cruising speed	667 km/h
Commercial range	2084 km
Fuel consumption	1074 l/h
Engine	P&W 150A



Fokker 50

Number of seats	46/50/52
Max take-off weight	20.8 metric tons
Max payload	4.9 metric tons
Length	25.3 m
Wing span	29.0 m
Cruising speed	520 km/h
Commercial range	1300 km
Fuel consumption	800 l/h
Engine	P&W 125 B

airBaltic Payment Card

- International Visa card in Euro or Lats
- No bank account and credit check needed
- Save EUR 5.90 when booking a flight on airBaltic.com
- Every purchase earns BalticMiles Points

Special welcome bonus!
EUR 14 flight discount + 250 BalticMiles Points



airBaltic codeshare partners



airBaltic / FLIGHT SCHEDULE IN JUNE

Flights from Riga						Flights to Riga					
Flight No	From	To	Days	Departure	Arrival	Flight No	From	To	Days	Departure	Arrival
VILNIUS						VILNIUS					
BT 341	RIX	VNO	1234567	09:45	10:40	BT 350	VNO	RIX	1234567	06:55	07:50
BT 343	RIX	VNO	1234567	13:05	14:00	BT 342	RIX	VNO	1234567	11:20	12:15
BT 345	RIX	VNO	1234567	16:25	17:20	BT 344	VNO	RIX	1234567	14:25	15:20
BT 347	RIX	VNO	1234567	19:30	20:25	BT 346	VNO	RIX	1234567	17:45	18:40
BT 349	RIX	VNO	1234567	23:05	23:59	BT 348	VNO	RIX	1234567	21:05	22:00
PALANGA						PALANGA					
BT 033	RIX	PLQ	12345-7	23:05	23:50	BT 032	PLQ	RIX	12345 6-	07:00	07:45
KAUNAS						KAUNAS					
BT 041	RIX	KUN	12-4--7	23:15	00:05+1	BT 042	KUN	RIX	123-5--	06:55	07:45
TALLINN						TALLINN					
BT 311	RIX	TLL	1234567	09:45	10:40	BT 362	TLL	RIX	1234567	06:55	07:50
BT 313	RIX	TLL	1234567	13:05	14:00	BT 312	TLL	RIX	1234567	11:20	12:15
BT 315	RIX	TLL	1234567	16:25	17:20	BT 314	TLL	RIX	1234567	14:25	15:20
BT 317	RIX	TLL	1234567	19:30	20:25	BT 316	TLL	RIX	1234567	17:45	18:40
BT 361	RIX	TLL	1234567	23:05	23:59	BT 318	TLL	RIX	1234567	21:05	22:00
STOCKHOLM Arlanda						STOCKHOLM Arlanda					
BT 101	RIX	ARN	1234567	09:10	09:25	BT 104	ARN	RIX	1234567	06:25	08:40
BT 105	RIX	ARN	1234567	14:30	14:45	BT 102	ARN	RIX	1234567	09:55	12:10
BT 109	RIX	ARN	1234567	19:10	19:25	BT 106	ARN	RIX	1234567	15:10	17:25
BT 103	RIX	ARN	1234567	23:05	23:20	BT 110	ARN	RIX	1234567	19:55	22:10
COPENHAGEN						COPENHAGEN					
BT 133	RIX	CPH	12345--	06:25	07:25	BT 142	CPH	RIX	-----7	06:15	08:55
BT 131	RIX	CPH	1234567	09:40	10:25	BT 134	CPH	RIX	12345--	08:05	11:05
BT 139	RIX	CPH	1234567	18:20	19:05	BT 132	CPH	RIX	1234567	10:50	13:30
BT 141	RIX	CPH	-----6-	22:45	23:30	BT 140	CPH	RIX	1234567	19:30	22:10
BILLUND						BILLUND					
BT 145	RIX	BLL	1-34567	22:40	23:40	BT 146	BLL	RIX	12-4567	06:00	08:55
OSLO						OSLO					
BT 151	RIX	OSL	123456-	09:10	10:05	BT 158	OSL	RIX	1234567	06:00	08:45
BT 153	RIX	OSL	1234567	17:55	18:50	BT 152	OSL	RIX	123456-	10:40	13:30
BT 157	RIX	OSL	1234567	23:15	23:50	BT 154	OSL	RIX	1234567	19:15	22:05
BERGEN						BERGEN					
BT 171	RIX	BGO	12345-7	23:05	00:05+1	BT 172	BGO	RIX	123456-	05:35	08:30
STAVANGER						STAVANGER					
BT 177	RIX	SVG	-234567	22:45	00:05+1	BT 178	SVG	RIX	1-34567	05:40	08:35
ALESUND						ALESUND					
BT 175	RIX	AES	1--5-7	12:45	14:10	BT 176	AES	RIX	1---5-7	14:35	17:50
HELSINKI						HELSINKI					
BT 301	RIX	HEL	1234567	09:40	10:45	BT 326	HEL	RIX	1234567	07:45	08:40
BT 303	RIX	HEL	1234567	12:40	13:50	BT 302	HEL	RIX	1234567	11:15	12:15
BT 305	RIX	HEL	1234567	16:20	17:30	BT 304	HEL	RIX	1234567	14:15	15:20
BT 307	RIX	HEL	1234567	19:40	20:40	BT 306	HEL	RIX	1234567	17:55	19:00
BT 325	RIX	HEL	1234567	22:55	23:59	BT 308	HEL	RIX	1234567	21:15	22:10
TURKU						TURKU					
BT 355	RIX	TKU	-234567	22:55	00:05+1	BT 356	TKU	RIX	1-34567	07:25	08:30
TAMPERE						TAMPERE					
BT 357	RIX	TMP	1-4567	22:55	00:15+1	BT 358	TMP	RIX	12--567	07:15	08:30
LAPPEENRANTA						LAPPEENRANTA					
BT 387	RIX	LPP	12345-7	22:45	00:10+1	BT 388	LPP	RIX	123456-	07:00	08:30
BERLIN Tegel						BERLIN Tegel					
BT 211	RIX	TXL	12345-7	09:20	10:15	BT 212	TXL	RIX	12345-7	10:40	13:35
BT 217	RIX	TXL	123456-	13:05	14:00	BT 218	TXL	RIX	123456-	14:30	17:25
BT 213	RIX	TXL	1234567	17:55	18:50	BT 214	TXL	RIX	1234567	19:15	22:10
HAMBURG						HAMBURG					
BT 251	RIX	HAM	1-456-	09:10	10:15	BT 252	HAM	RIX	1-456-	10:40	13:35
BT 253	RIX	HAM	123-5-7	17:30	18:45	BT 254	HAM	RIX	123-5-7	19:10	22:10
MUNICH						MUNICH					
BT 221	RIX	MUC	---4---	09:25	11:00	BT 222	MUC	RIX	-2-4---	11:50	15:15
BT 221	RIX	MUC	123-5--	09:50	11:05	BT 222	MUC	RIX	1-3-5--	12:00	15:10
BT 223	RIX	MUC	--345--	16:15	17:50	BT 224	MUC	RIX	--3456-	18:45	21:55
BT 223	RIX	MUC	-----7	17:05	18:20	BT 224	MUC	RIX	-----7	19:00	22:10
FRANKFURT						FRANKFURT					
BT 243	RIX	FRA	1-3-----	09:10	10:25	BT 244	FRA	RIX	1-3---7	11:15	14:25
BT 243	RIX	FRA	-----7	09:30	10:45	BT 244	FRA	RIX	-----5--	18:30	21:35
BT 245	RIX	FRA	-2-4-6-	16:15	17:55	BT 246	FRA	RIX	-2-4-6-	18:55	22:00
BT 243	RIX	FRA	----5--	16:40	17:50						
DUSSELDORF						DUSSELDORF					
BT 231	RIX	DUS	-2-4-6-	09:50	11:25	BT 232	DUS	RIX	-2-4-6-	12:00	15:40
BT 233	RIX	DUS	1-3-5-7	16:00	17:45	BT 234	DUS	RIX	1-3---7	18:20	22:00
						BT 234	DUS	RIX	-----5--	18:50	22:20
VIENNA						VIENNA					
BT 431	RIX	VIE	123456-	09:35	11:15	BT 432	VIE	RIX	123456-	11:45	15:20
BT 433	RIX	VIE	1-3-5-7	16:35	18:10	BT 434	VIE	RIX	1-3-5-7	18:45	22:15
ZURICH						ZURICH					
BT 641	RIX	ZRH	1-4--7	11:10	12:40	BT 642	ZRH	RIX	1-4--7	13:30	17:10
BT 641	RIX	ZRH	-23-56-	16:10	17:40	BT 642	ZRH	RIX	-23-56-	18:20	22:00
MOSCOW Domodedovo						MOSCOW Domodedovo					
BT 416	RIX	DME	1-34567	22:45	01:55+1	BT 417	DME	RIX	12-4567	07:25	08:35
BT 418	RIX	DME	12345--	09:35	12:15	BT 419	DME	RIX	12345--	13:00	13:45
MOSCOW Sheremetyevo						MOSCOW Sheremetyevo					
BT 424	RIX	SVO	12345--	06:00	08:30	BT 425	SVO	RIX	12345--	09:20	10:05
BT 424	RIX	SVO	-----67	09:25	13:35	BT 425	SVO	RIX	-----67	12:45	13:35
BT 422	RIX	SVO	1234567	17:55	20:30	BT 423	SVO	RIX	1234567	21:15	22:00

Flights from Riga						Flights to Riga					
Flight No	From	To	Days	Departure	Arrival	Flight No	From	To	Days	Departure	Arrival
ST-PETERSBURG						ST-PETERSBURG					
BT 442	RIX	LED	123456-	09:30	11:50	BT 443	LED	RIX	123456-	12:20	12:40
BT 444	RIX	LED	12345-7	18:50	21:10	BT 445	LED	RIX	12345-7	21:40	22:00
KALININGRAD						KALININGRAD					
BT 428	RIX	KGD	1234567	22:50	23:50	BT 429	KGD	RIX	1234567	08:00	08:55
MINSK						MINSK					
BT 412	RIX	MSQ	1-34--7	14:10	15:20	BT 413	MSQ	RIX	1-34--7	15:55	17:05
KIEV Borispol						KIEV Borispol					
BT 400	RIX	KBP	1234567	09:20	11:15	BT 401	KBP	RIX	1234567	11:45	13:40
BT 404	RIX	KBP	1234567	18:00	19:55	BT 405	KBP	RIX	1234567	20:20	22:15
ODESSA						ODESSA					
BT 410	RIX	ODS	-2-4-6-	22:55	01:30+1	BT 411	OSD	RIX	--3-5-7	06:00	08:45
SIMFEROPOL						SIMFEROPOL					
BT 452	RIX	SIP	1-3-5--	23:10	01:35+1	BT 453	SIP	RIX	-2-4-6-	06:00	08:30
CHISINAU						CHISINAU					
BT 420	RIX	KIV	-2-4-6-	12:55	15:25	BT 421	KIV	RIX	-2-4-6-	15:55	18:35
WARSAW						WARSAW					
BT 461	RIX	WAW	-2345--	14:00	14:35	BT 464	WAW	RIX	1-4-6-	06:30	08:55
BT 463	RIX	WAW	--3-5-7	22:45	23:20	BT 462	WAW	RIX	-2345--	15:00	17:30
PRAGUE						PRAGUE					
BT 481	RIX	PRG	1-4---	09:20	10:25	BT 482	PRG	RIX	1-4---	10:55	14:00
BT 481	RIX	PRG	-----7	13:05	14:15	BT 482	PRG	RIX	-----7	14:45	17:50
BT 481	RIX	PRG	---5---	14:10	15:20	BT 482	PRG	RIX	---5---	15:50	18:55
BT 481	RIX	PRG	--3----	16:40	17:50	BT 482	PRG	RIX	--3----	18:25	21:30
BUDAPEST						BUDAPEST					
BT 491	RIX	BUD	1-345-7	13:05	14:35	BT 492	BUD	RIX	1-345-7	15:00	18:20
HEVIZ-BALATON						HEVIZ-BALATON					
BT 493	RIX	SOB	-----6-	15:45	17:50	BT 494	SOB	RIX	-----6-	18:15	22:25
RIJEKA						RIJEKA					
BT 495	RIX	RJK	-----7	10:00	11:25	BT 496	RJK	RIX	-----7	12:00	15:25
BT 495	RIX	RJK	---4---	16:25	17:50	BT 496	RJK	RIX	---4---	18:25	21:50
BRUSSELS						BRUSSELS					
BT 601	RIX	BRU	12345--	06:05	08:00	BT 602	BRU	RIX	12345--	08:30	12:15
BT 601	RIX	BRU	-----6-	09:20	11:15	BT 602	BRU	RIX	-----6-	11:55	15:40
BT 603	RIX	BRU	-----7	15:50	17:45	BT 604	BRU	RIX	-----7	18:15	22:00
BT 603	RIX	BRU	12-45--	17:30	19:25	BT 604	BRU	RIX	12-45--	19:55	23:40
AMSTERDAM						AMSTERDAM					
BT 617	RIX	AMS	123456-	09:10	10:35	BT 618	AMS	RIX	123456-	11:20	14:35
BT 619	RIX	AMS	12345-7	16:50	18:15	BT 620	AMS	RIX	12345-7	18:50	22:05
LONDON Gatwick						LONDON Gatwick					
BT 651	RIX	LGW	123456-	09:20	10:35	BT 652	LGW	RIX	12-456-	10:50	15:30
BT 653	RIX	LGW	1-45-7	16:00	17:05	BT 654	LGW	RIX	1-345-7	17:00	22:50
PARIS Charles de Gaulles						PARIS Charles de Gaulles					
BT 691	RIX	CDG	-23-567	09:05	11:20	BT 692	CDG	RIX	-234567	11:55	15:35
BT 691	RIX	CDG	---4---	10:00	11:35	BT 692	CDG	RIX	---4---	17:35	21:15
BT 693	RIX	CDG	123-567	16:00	17:50	BT 694	CDG	RIX	123-567	18:35	22:15
NICE						NICE					
BT 695	RIX	NCE	--3----	10:40	12:50	BT 696	NCE	RIX	--3----	13:25	17:30
BT 695	RIX	NCE	---4-6-	15:10	17:20	BT 696	NCE	RIX	---4-6-	17:55	22:00
ROME Leonardo da Vinci Fiumicino						ROME Leonardo da Vinci Fiumicino					
BT 631	RIX	FCO	--3-567	09:20	11:30	BT 632	FCO	RIX	--3-567	12:10	16:40
BT 633	RIX	FCO	12-4-6-	15:05	17:10	BT 634	FCO	RIX	12-4-6-	17:55	22:05
MILAN Malpensa						MILAN Malpensa					
BT 629	RIX	MPX	-2-4-6-	09:35	11:20	BT 630	MPX	RIX	-2-4-6-	12:00	15:40
BT 629	RIX	MPX	1-3-5-7	15:50	17:35	BT 630	MPX	RIX	1-3-5-7	18:20	22:00
VENICE						VENICE					
BT 627	RIX	VCE	-2--6-	16:10	17:50	BT 628	VCE	RIX	-2--6-	18:25	22:05
BARI						BARI					
BT 623	RIX	BRI	-----6-	15:55	17:50	BT 624	BRI	RIX	-----6-	18:25	22:20
OLBIA						OLBIA					
BT 655	RIX	OLB	-----6-	09:30	11:40	BT 656	OLB	RIX	-----6-	12:15	16:30
BT 655	RIX	OLB	--3----	15:10	17:20	BT 656	OLB	RIX	--3----	17:55	22:10
ATHENS						ATHENS					
BT 611	RIX	ATH	-2--6-	14:35	18:00	BT 612	ATH	RIX	-2--6-	18:35	22:00
ISTANBUL Sabiha Gokcen						ISTANBUL Sabiha Gokcen					
BT 711	RIX	SAW	1-3-5-7	09:30	12:25	BT 712	SAW	RIX	1-3-5-7	13:00	15:55
BT 711	RIX	SAW	-2-4-6-	15:45	18:40	BT 712	SAW	RIX	-2-4-6-	19:15	22:10
LARNACA						LARNACA					
BT 657	RIX	LCA	-----6-	22:40	02:30+1	BT 658	LCA	RIX	-----7	04:35	08:40
BARCELONA						BARCELONA					
BT 681	RIX	BCN	12--5--	09:25	12:10	BT 682	BCN	RIX	12--5--	12:50	17:30
BT 683	RIX	BCN	-----6-	10:05	12:50	BT 684	BCN	RIX	-----6-	16:35	21:15
BT 683	RIX	BCN	1-34--7	14:00	17:00	BT 684	BCN	RIX	1-34--7	17:25	22:20
MALTA						MALTA					
BT 739	RIX	MLA	-----7	09:20	12:00	BT 740	MLA	RIX	-----7	12:45	17:25
TBILISI						TBILISI					
BT 722/724	RIX	TBS	-23-5-7	22:55	03:25+1	BT 723/725	TBS	RIX	1-34-6-	06:00	08:35
BAKU						BAKU					
BT 732	RIX	GYP	--3--7	22:55	04:50+1	BT 733	GYP	RIX	1-4---	06:00	08:10
TASHKENT						TASHKENT					
BT 742	RIX	TAS	1-----	19:10	02:10+1	BT 743	TAS	RIX	-2-----	05:20	08:40
BT 742	RIX	TAS	---5---	23:05	06:05+1	BT 743	TAS	RIX	-----6-	09:10	12:30
TEL AVIV						TEL AVIV					
BT 771	RIX	TLV	1234-6-	09:20	13:45	BT 772	TLV	RIX	1234-6-	14:35	19:05



Country/City Ticket offices	Airport Ticket Offices
AUSTRIA	
Vienna airBaltic Germany Hauptstrasse 117, D-10827 Berlin ☎ +0620600830 local calls (EUR 0.17/min) service@airbaltic.de	Airport Schwechat Terminal 2 Airport Ticket Office Celebi Ground Handling ☎ +431 700736394
AZERBAIJAN	
Baku Improtex Travel 16. S. Vurgun Str. Baku AZ1000, Azerbaijan ☎ +994 124989239 info@improtex-travel.com booking@improtex-travel.com	Heydar Aliyev International Airport Airport Ticket Office Silk Way Airlines North Terminal ☎ +994 124972600
BELARUS	
Minsk	Airport Minsk 2 2 nd floor Airport Ticket Office airBaltic ☎ +375 172792568,
BELGIUM	
Brussels Air Agencies Belgium 153 A Vilvoordelaan 1930 Zaventem ☎ +32 (0) 27126427 airbaltic@airagencies.be	Airport Zaventem Departure Hall ☎ +32 (0) 27230667 Airport Ticket Office Aviapartner
Croatia	
Rijeka	Rijeka Airport Rijeka Airport Ticket office
CYPRUS	
Larnaca	Larnaca International Airport Airport Ticket Office airBaltic / LGS Handling
CZECH REPUBLIC	
Prague	Vaclav Havel Prague Airport Terminal T2 Airport Ticket Office CEAS ☎ +420 220117540
DENMARK	
Copenhagen	Airport Copenhagen International Terminal 3 Departure Hall Airport Ticket Office SAS
Billund	Billund Airport Departure Hall Airport Ticket Office ☎ +45 76505205
ESTONIA	
Tallinn ☎ 17107 (0.51 EUR/min, local calls only) tallinn@airbaltic.com	Airport Tallinn Main Terminal, Departure Hall Airport Ticket Office airBaltic /Tallinn Airport GH
FINLAND	
Helsinki	Helsinki-Vantaa Airport Terminal 1 Airport Ticket Office Servisair
Lappeenranta	Lappeenranta Airport
Tampere	Airport Tampere-Pirkkala Airport Ticket Office Airpro OY
Turku	Airport Turku Airport Ticket Office Airpro OY
FRANCE	
Paris APG France 66 avenue des Champs Elysées Building E, 2 nd floor 75008, Paris ☎ +33 153892100 airbaltic@apg.fr	Airport Charles de Gaulles Terminal 2D Airport Ticket Office Swissport Services CDG
Nice	Airport Nice Cote D'azur Terminal 1 Airport Ticket Office Lufthansa Ticket Desk
GEORGIA	
Tbilisi Discovery Travel Ltd/airBaltic GSA 72 Palashvili st. Tbilisi ☎ ++995 32 2 900900 airbalticgsa@discovery.ge	Airport Tbilisi Airport Ticket Office Discovery Ltd ☎ +995 32 2 900900
GERMANY	
Berlin airBaltic Germany Hauptstrasse 117, D-10827 Berlin ☎ 0900 124 7225 (EUR 0.69/min German landline – mobile calls may be different) service@airbaltic.de	Airport Berlin-Tegel Main Terminal Airport Ticket Office GlobeGround Berlin Opposite Gate 4/5
Dusseldorf	Airport Dusseldorf Terminal B Airport Ticket Office AHS ☎ +49 (0) 2114216275
Frankfurt	Airport Frankfurt Airport Ticket Office AHS Terminal 2, Hall E, Desk 939 ☎ + 49 69 690 61464

Country/City Ticket offices	Airport Ticket Offices
Hamburg	Airport Fuhlsbuttel Terminal 1, Departure Hall Airport Ticket Office AHS ☎ +49 (0) 4050753672
Munich	Airport Munich Terminal 1 Airport Ticket Office AHS ☎ +49/89 975 92553
GREECE	
Athens Tal Aviation 44 Ithous str. 17564 – P.Faliro ☎ +30 210 9341500 F: +30 210 9341620 airbaltic@tal-aviation.gr	Athens International Airport Airport Ticket Office Goldair Handling
HUNGARY	
Budapest Tensi Aviation Kft. Komjádi Bela utca 1. ☎ +36 1 3451526 F: +36 1 9991466 aviation@tensi.hu	Budapest Airport Airport Ticket Office Celebi Ground Handling Hungary
ISRAEL	
Tel Aviv Caspi Aviation Ltd 1 Ben Yehuda st. Tel-Aviv 63801 ☎ +972 3 5100213 /4 F: +972 (3) 5108365 bt@caspi-aviation.co.il	Ben-Gurion International Airport Airport Ticket Office Lauffer Aviation GHL Level 3, Terminal 3 ☎ +972 39754076
ITALY	
Rome Tal Aviation Italy Via Adolfo Rava, 106, 00142, Rome ☎ +39 0654242544 F: +39 0654242534 airbaltic@talaviation.it	Leonardo de Vinci – Fiumicino Airport Terminal 3, Departure Hall A.R.E. Airline Representative Europe
Bari	Bari Airport Airport Ticket Office Bari Palese
Milan	Milan Malpensa Airport Terminal 1, Departure Level Airport Ticket Office A.R.E. Airline Representative Europe
Venice	Airport Venice Marco Polo Airport Ticket Office A.R.E. Airline Representative Europe
LATVIA	
Riga ☎ 90001100 (0.37 LVL/min, local calls only)	Riga International Airport Main Terminal Airport Ticket Office airBaltic
LITHUANIA	
Vilnius ☎ 890015004 (2.12 LTL/min, local calls only) vnoreservations@airbaltic.com	Vilnius International Airport Airport Ticket Office Litcargus ticketing@litcargus.lt
Palanga	Palanga Airport Airport Ticket Office Orlaivių Aptarnavimo Agentūra ☎ +370 46052300 F: +370 46056401
Kaunas	Kaunas Airport Airport Ticket Office Litcargus ☎ +370 37750195
MALTA	
Malta	Malta Airport Airport Ticket Office Air Malta ☎ +356 22999620 mia.airmalta@airmalta.com
MOLDOVA	
Chisinau Moldavian SRL - AirService Bd. Stefan cel Mare 3, MD-2001 Chisinau ☎ +373 22 549339 ☎ +549340, 549342 F: +373 22549341 agency@airservice.md	Chisinau Airport Airport Ticket Office Moldavian Airlines Departure Hall ☎ +373 22525506
NETHERLANDS	
Amsterdam	Amsterdam Schiphol Airport Air Agencies Holland Ticketdesk Departure Hall 3, opposite checkin 22 ☎ +31 20 3161945 / 46 Fax: +31 20 316 1998
NORWAY	
Oslo	Oslo Airport Departure Hall Airport Ticket Office SAS
Aalesund	Aalesund Airport Airport Ticket Office Roros Flyservice 6040 Vigra ☎ +47 70 30 25 60
Bergen/Stavanger	Bergen Airport – Flesland Stavanger Airport Airport Ticket Office Aviator
POLAND	
Warsaw	Warsaw Airport Airport Ticket Office BGS

Country/City Ticket offices	Airport Ticket Offices
RUSSIA	
Moscow	International Airport Sheremetjevo Terminal E Airport Ticket Office DAVS ☎ +7 (495) 9564661 International Airport Domodedovo Airport Ticket Office DAVS Ticketing counters no: 177, 185
St. Petersburg	Airport Pulkovo Terminal 2 Airport Ticket Office LTD North-West Transport Agency
Kaliningrad	Airport Khrabrovo Airport Ticket Office airBaltic / Aviapartner
SPAIN	
Barcelona	Airport El Prat de Llobregat Terminal 1 Airport Ticket Office Lufthansa Ticket Desk
SWEDEN	
Stockholm	Stockholm Arlanda Airport Airport Ticket Office airBaltic / Nordic Aero International Terminal 5
SWITZERLAND	
Zurich airBaltic Germany Hauptstrasse 117, D-10827 Berlin ☎ 0840600830 local calls service@airbaltic.de	Airport Zurich (Kloten) Departure Hall Airport Ticket Office CGS Terminal 2 ☎ +41 438166739
TURKEY	
Istanbul Aviarsps Havacilik ve Turizm Miralay Şefikbey Sok. No:9 D-5 Gümüşsuyu, 34437 Beyoğlu ☎ +90 212 297 48 53 F: +90 212 297 4854 bt.turkey@aviarsps.com	Sabiha Gökçen International Airport Airport Ticket Office Merkur ☎ +902165888800 F: +902165888801
UKRAINE	
Kiev	Airport Borispol Terminal D Airport Ticket Office Interavia ☎ +380 442 817 461
Odessa	Odessa International Airport Airport Ticket Office airBaltic Airport Handling ☎ + 38 048 239 3025
Simferopol	Simferopol Airport Airport Ticket Office Airport Handling ☎ + 38 065 259 5693
UNITED KINGDOM	
London Aviacircle Building D, 2 nd floor 28-29 The Quadrant Business Centre 135 Salisbury Road, London NW6 6RJ ☎ +44 870 774 2253 Res.AirBaltic@aviacircle.com	Airport Gatwick Airport Ticket Office Skybreak Terminal 5
USA	
New York airBaltic USA 1 Penn Plaza, Suite 1416 NY 10119 ☎ +1 - 877 359 2258 ☎ +1 - 646 300 7727 nyc@aviaworldna.com	
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UZBEKISTAN	
Tashkent APG CENTRAL ASIA Kichik Beshagach str.,104 A Tashkent 100015 ☎ + 998 71 1209012	

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