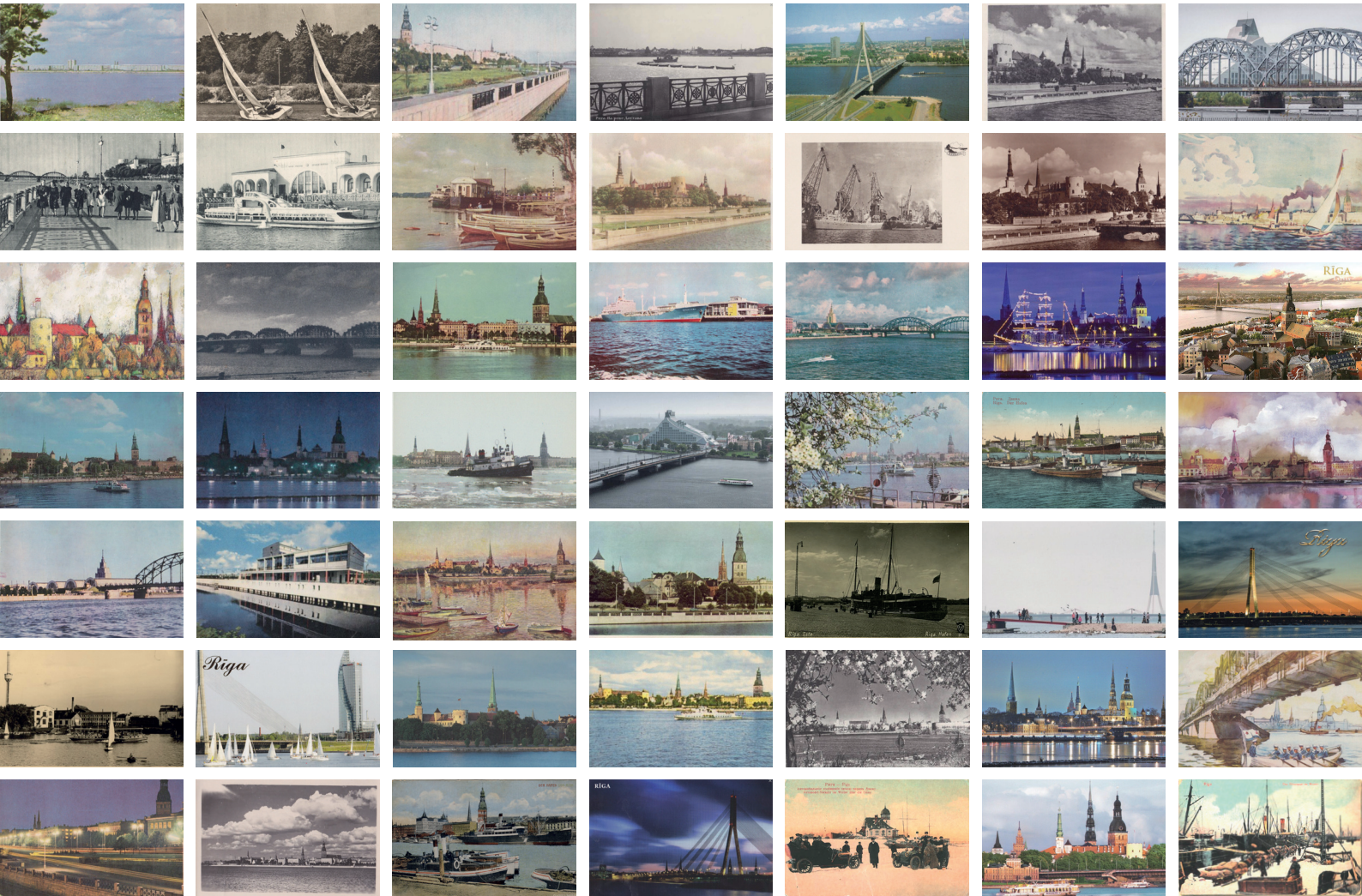# THE CHANGING IMAGE OF RIGA AS A PORT CITY IN A WATER-BASED IMAGERY

THE CHANGING IMAGE OF RIGA AS A PORT CITY IN A WATER-BASED IMAGERY

A Study from the Early 20th Century to the Present Day

LADA LEIDMANE I 5844088

AR1A011: HISTORY THESIS (2022/23 Q3)

4

ABSTRACT

This study analyses the visual identity of Riga as a port city through the examination of postcards from the early 20th century to current times. The study draws on a collection of over 130 postcards and examples of modern port photography, which were analyzed using a combination of visual analysis and contextual research. The results reveal a number of recurring visual motifs in the postcards, including images of ships, wharves, and industrial infrastructure, as well as more romanticized depictions of Riga's waterfront and skyline. Overall, the study suggests that Riga's visual identity as a port city was shaped by a complex interplay of industrialization, modernization, and cultural heritage. The findings have implications for our understanding of Riga's history and identity, as well as for the broader study of port cities and their visual representations.

CONTENTS

6

PART I: INTRODUCTION

1.1 Introduction

The port of Riga has played a significant role in the city's development since its foundation in the early 13th century. Despite extensive research on the port's history, there has been a notable lack of examination of its visual representation. The tendency of ports to free themselves from urban space, on the one hand, and their dependency on the advantages provided by the close interrelation with urban agglomerations (Hall & Jacobs, 2012) result in visible changes in the image of the city. It is important to acknowledge that visual media have a significant impact on forming the image of the city, which results in the way people understand and design urban space (Åberg, 1997; Kowalewski, 2021).

Interrelations between the city and the port form a constantly changing urban fabric, which reflects technological advancement, exchange growth, and economic, political and social developments as consequences of port traffic (Hein, 2013, pp.809-809). Images of the port cities, which often carry the tradition of romanticising maritime culture, still strongly influence the perception and development of urban spaces up to this day. Kowalewski (2021) suggests postcards as a perfect object of study when analysing the iconography of port cities. They are an integral part of popular visual culture and tourist experience which speaks to the broader public. However, in the same way, water-based imagery can reveal the developments in the port city; it may leave out some significant changes. Therefore the research explores the possibilities and limitations of postcards to create an image of a port city.

Since the 1970s, architecture has often sought to establish connections with other fields of art disciplines, thus raising interest towards the relations of places to images (Pallasmaa, 2001, p.13). However, studying cities and broader urban areas through visual representation is a relatively new approach. As the following examples show, the topic of port cities' representation through postcards, photography and other visual media has been of interest over the past ten years. The work of Thissen (2013), which provides an extensive study of the port of Rotterdam and a recent article by Kowalewski (2021) on the analysis of the postcards from different European port cities are great examples. Similar methods and findings can be applied to the relationship between the city and the port of Riga.

The representation of Riga as a port city from the early 20th century to the modern day in water-based imagery will be analysed through this thesis. The study aims to distinguish certain patterns and subjects of interest in the visual representation of Riga and the port and place them in local- as well as global historical context. Questions will be raised about how the impact of political, social and economic events on the development of the port can be read in visual representations.

1.2 Literature review

The primary sources for this thesis are visual representations in the form of postcards and photographs, while written literature serves as a secondary source. There are two types of literature covered in this review. Firstly, the literature on visual analysis of other port cities provides the thesis framework and suggests common trends within port cities as a type. Secondly, books describing the history of the port of Riga in the period from the beginning of the 20th century to the present day.

Tissen (2013) and later Kowalewski (2021) emphasise the importance of postcards as a visual representation. In

the article "Image of Spaces of Port Cities in Transition", Kowalewski describes the findings from analysing more than 90 postcards from 7 European port cities. He distinguishes three main metaphorical dominants in the visual representation of the port cities: "(1) waterfront and the port town tertiary sector; (2) technology, power and domination; (3) maritime culture and romanticism" (Kowalewski, 2021, p.53). Although postcards reflect the city's character, the important aspects of port cities get lost in the idealisation and romanticisation of visual representation. Hein's (2013) chapter on "Port Cities", in turn, reveals the common characteristics of urban fabric development of port cities, describing them as "the spatial em-

bodiment of global economic flows between sea and land" (Hein, 2013, p. 825). The other category of literature uncovers the evolution of the port of Riga in relation to local and global history. The constant change of port authority between the countries during World War I and World War II significantly influenced its economic and urban development (Vanags, 2012). Examining historical accounts of port structure changes, such as those presented by Vanags (2012), and their correlation with contemporary visual depictions can provide valuable insights into the accuracy and completeness of visual representations from that period.

1.1 Methodology & Limitations

Visual analysis is highly relevant in the field of architecture as it helps to understand, design and communicate the ideas and perceptions of spaces. One of the earliest approaches to analysing visual images in art history is iconography and the subsequently developed method of iconology (World Musem, n.d.). Visual analysis is a modern interpretation of iconology, which can be applied to any work of art and used as a method to study architecture and urban environments (Glatstein, 2019; Pallasmaa, 2001). The visual analysis method used in this research was introduced by artist and photographer David Hockney in his art history research. Hockney suggests that certain changes and tendencies can be easily identified by placing the studied visual sources in chronological order (Wright, 2002).

The primary material used for visual analysis are postcards issued between the 1890s to the 2010s. The postcards found at the Museum of History of Riga and Navigation archive and Latvian National Library collection "Zudusi Latvija" (Lost Latvia) provide an overview of the port representation at the beginning of the 20th century up until the end of the First World War. Postcards representing Riga and the port in the later periods were retrieved from the

online collection catalogue colnect.com.

A total of 125 dated and 24 undated postcards were collected. In practice, the visual analysis involved dividing the postcards by decade and placing them on three A0 boards in chronological order. The following pages (pp. 10-15) include the digital version of these boards. Non-dated postcards were organised on the board according to the assumptions of the author regarding their date of issue based on the architecture visible, as well as the style and quality of images. The exercise aims to form an overall picture of the studied period's representations and identify changes at certain times.

The second part of the research involved critically analysing the postcards by positioning them within the local and global historical context. The following chapters suggest a reading of water-based imagery from multiple perspectives. The postcards and research findings were also compared to modern photography featuring the port of Riga. (The Museum of History of Riga and Navigation archive, n.d.; Znotiņš, 2017, Vanags, 2012; Freiberga, 2005). Understanding the evolution of the image of the port and the city is necessary for identifying its transforming char-

8

acter and meaning for Latvia's capital. The approach of studying the historical image of Riga and its port through postcards is subject to certain limitations. Postcards' vast production and circulation make it challenging to comprehensively understand the corpus (Thissen, 2013, pp. 309-310). The selection of relevant postcards within the topic of water-based imagery requires careful evaluation of a large number of images. Additionally, there is an issue related to the accessibility of water-based postcard collections published in recent years. Postcards generally do not prioritise the industrial quality of a city, which is particularly relevant to the modern tourist-oriented imagery of Riga. Postcards as a source do not provide information on the motives and reactions of the buyer or receiver (Kowalewski, 2021, pp. 56-57), which may render the interpreta-

tion of the studied imagery subjective and dependent on the author's experience. Furthermore, Thissen (2013, pp. 309-310) argues that postcards offer a one-sided image of an industrial city, highlighting the necessity to study them with other types of visual media, such as photography and cinematography, advertisement posters, and touristic guidebooks. Although a more extensive analysis of visual media would enhance research, it was not feasible within the given timeframe. Thus, the study primarily focuses on postcards, with the exception of an overview of modern photography in the last chapter. It should be noted that a deeper knowledge of iconography and visual analysis could have contributed to a more in-depth understanding of the postcards' meanings and the visual language they employ and therefore enhanced the study's overall analysis.

Fig. 1. (right) Map of Riga. Author's work.

(pp. 11-15)
Postcard Timline

Reference list for the postcards and images used for the timeline avaliable pp. 28-31.
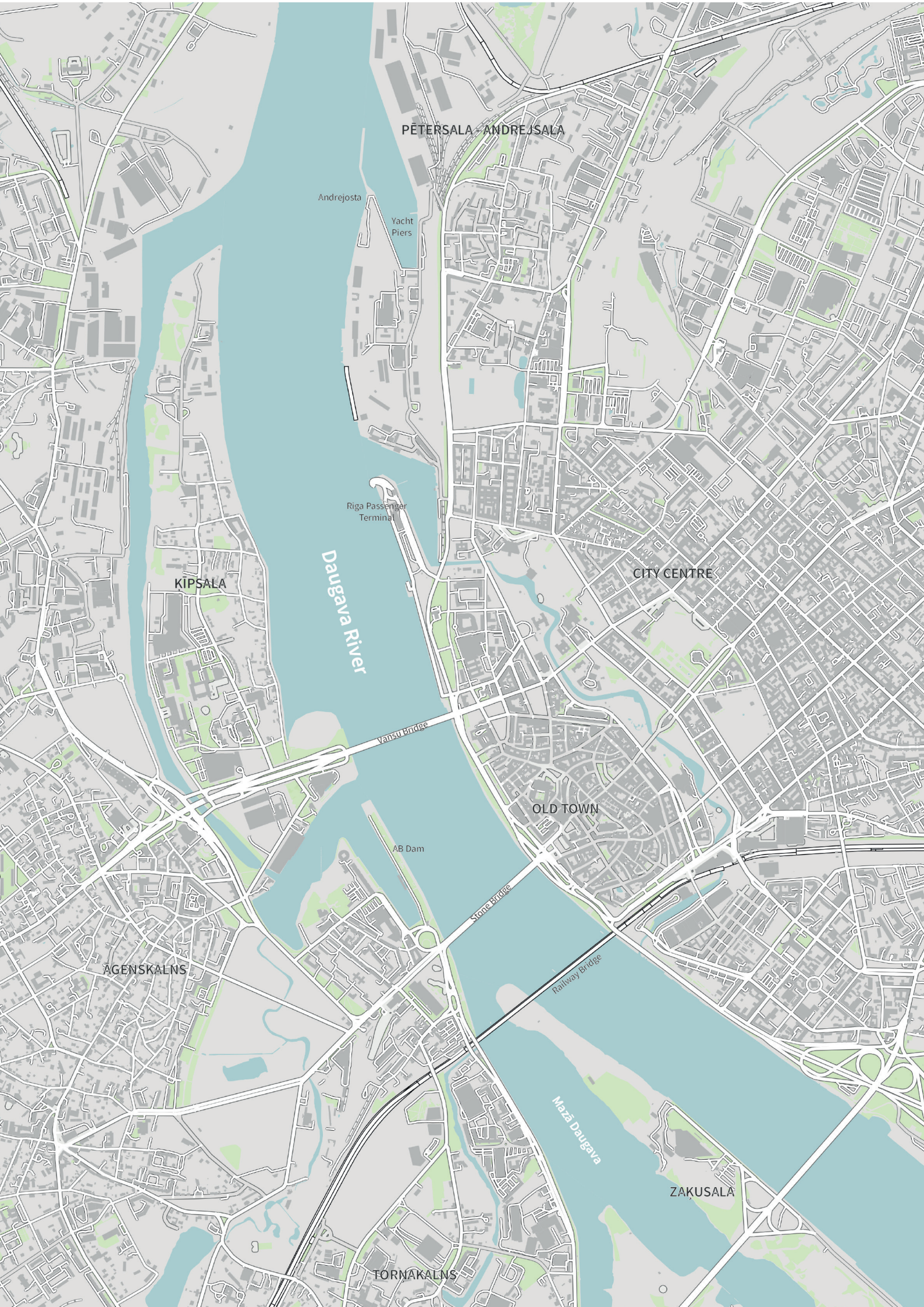
PĒTERSALA - ANDREJSALA

Andrejosta

Yacht
Piers

Riga Passenger
Terminal

Daugava River

KĪPSALA

CITY CENTRE

Vansu Bridge

OLD TOWN

AB Dam

Stone Bridge

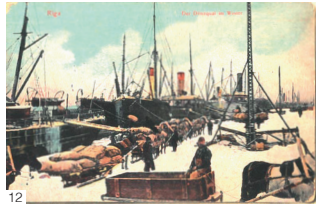Railway Bridge

AĢENSKALNS

Mazā Daugava

ZAĶUSALA

TORNAKALNS

1900s
1910s

1920s

29

30

31

32

33

1930s

34

35

36

37

38

39

1940s

40

46

41

47

42

48

43

49

44

50

45

51

1950s

52

59

66

1960s

72

53

60

67

73

54

61

62

68

74

55

63

69

75

56

64

70

76

57

65

71

77

58

78
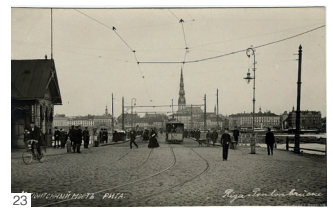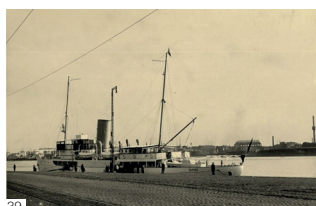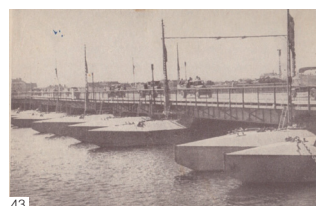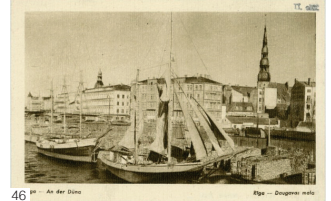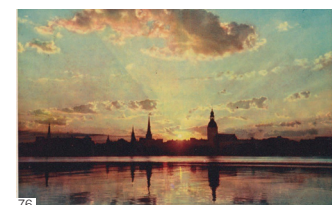
1970s

1980s
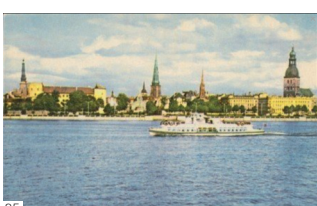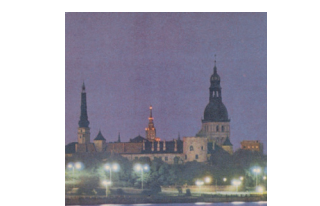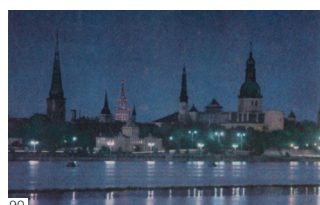
1990s

2000s
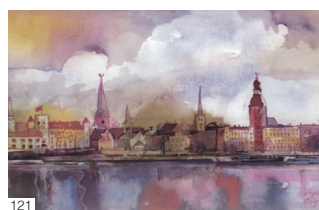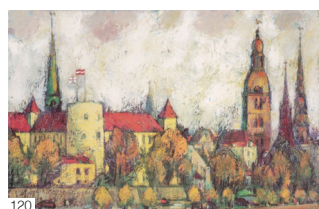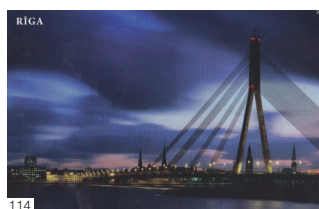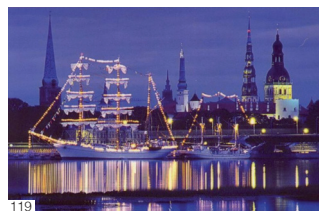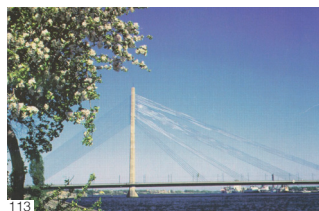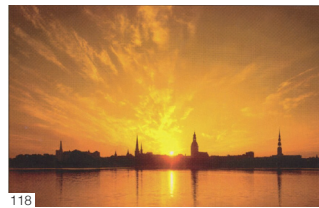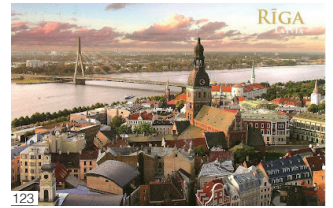
2010s
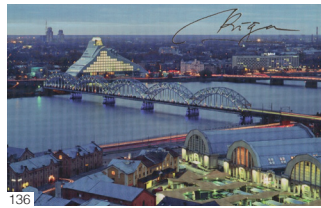
Modern Photography Examples
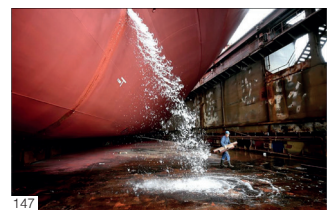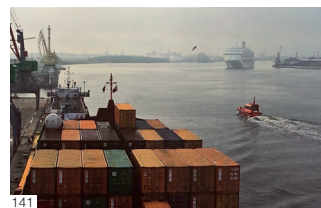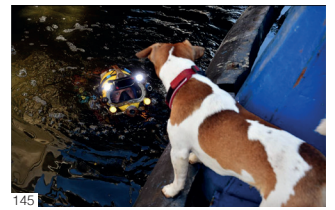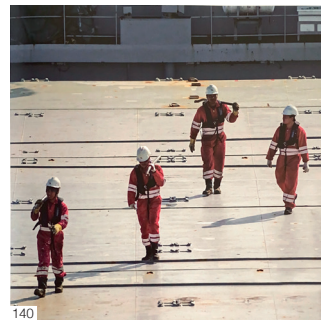
PART II: THE REPRESENTATION OF THE PORT AND THE CITY AS ONE IN THE 1900-1930S

2.1 Maritime Culture and Romanticism in Postcards of the early 20th Century

The history of Riga is tightly intertwined with the port's history. The city was established in 1201 on the banks of the River Daugava, which is the oldest waterway on the international trade route connecting the Baltic and Black Seas (Rīgas Brīvosta, 2020a). The city and the port have been interconnected economically and spatially for centuries, thriving together as a single entity. However, similarly to the port cities around the globe in the past 200 years (Hein, 2013), there has been a growing distance between the port and the city of Riga. The beginning of the 20th century marks the key changes in this relationship, which is reflected in the visual representations of the time.

The first section of the analysis includes a collection of 28 postcards dating from the 1900s to the 1910s (with one exception from the 1890s). They show the golden years of the port of Riga when it became the Russian Empire's centre of international trade. Not only was it the largest Russian port but also the largest timber exporter in the world at the time (Vanags, 2012, p. 103). During that period, the waterfront was still the most significant element in the representation of a port city, serving as a symbol of its maritime identity and a greeting sign for visitors arriving by sea (Hein, 2013). The port infrastructure's depiction against the city centre's background and recognisable church spires characterises the postcards in this period. "In general, images did not present a port as such—an industrial area with special functions (with few exceptions)—but rather as a city where the presence of a port function is visible" (Kowalewski, 2021, p. 60). Kowalewski's summary of the port cities' postcards is highly relevant to the representation of Riga at the beginning of the 20th century.

Postcards in the early 20th century mostly feature the picturesque style of representation, using black-and-white photographs, often with an addition of soft-colouring technique. The postcards provide a romantic idealisation of the time: replicate preconceived notions, myths, oversimplifications, and assumptions about the character of places and people (Thissen, 2013; Kowalewski, 2021). Daily port activities like loading timber and other goods,

Fig. 2. Map of analysed postcards (1900-1920s). Author's work.

passenger transportation, sailing and tug-boat mooring, are captured with a high level of detailing. We see a promotion of the ideas of tourism and tourist traffic, maritime culture and the city's technological development in a romanticised manner.

2.2 View, Position and Visual References

The iconic view of Riga is its representation from the left bank of Daugava, capturing the Old Town. Riga Dome Cathedral, St. Peter's Cathedral, St. Jacob's Cathedral and St. Saviour's Anglican Church are the primary vertical dominants defining the city skyline. In the postcards from the beginning of the 20th century, we often see at least one of these churches appearing as a central element, accompanied by the illustration of sailing ships or tugboats from different perspectives. It appears that the photographs were predominantly captured from either the left bank of the Daugava River, the Pontone bridge, or the decks of watercraft, as illustrated in Fig. 2. It's important to note, however, that one of the postcards from a printed collection is an early example of a bird's eye view (presumably taken from the Dome Cathedral), which later became a common way of capturing the city. At the time, the commercial port was still close to the central part of Riga. The Andreja section (now the Andrejsala area) is visible in the background in Fig. 3. Panoramic view. Representing Riga on an urban scale allows for showing multiple aspects of the city in one picture. Despite the significant temporal gap of around a century between the postcards depicted in Fig. 3 and Fig. 4, both still exhibit a shared visual language of representation, creating an image "unavailable from the perspective of an ordinary passerby" (Kowalewski, 2021, p. 57).

Historically the central part of the city and the port of Riga were located on the right bank of the Daugava River. However, at the end of the 19th century, the port authority took the initiative to use the potential of the left river bank. Peter the Great's Sailor's house (1884-1944) and the existing RIga - Jelgava train (the Railway bridge built in 1871-1872) line were important in the port establishment on the opposite bank of the river. Significant

places like the Riga Jacht Club or the passenger docks in the Agenskalns area appear on the postcards. It is possible that the Pontone Bridge (1896-1917) was erected as a result of the growing importance of the left river bank for the port (Vanags, 2013, p. 95). The Pontone bridge became integral to the city's image and was rebuilt several times later (1931-1944, 1945-1957). There is no doubt that the construction of the bridge facilitated the further development of the left bank. The bridge accessible for cars, trams and pedestrians allowed for faster and more convenient transportation, which subsequently led to the city's expansion.

Fig. 3. Old Riga and Andreja section of the Port. Early 20th cent. From *Museum of the History of Riga and Navigation.* Freeport of Riga Authority, 2001

Fig. 4. Riga. From My Postcard Page, 2006 (http://mypostcard-page.blogspot.com/search/label/Latvia)

2.3 The Port of Riga during World War I, the Russian Revolution and the Time of Latvian Independence

The visual analysis reveals a dramatic change in the character of Riga and the port's representation in the next studied period of the 1920s - 1930s. The postcards start to adopt a more objective photographic style, and the technique of soft colouring disappears (Thissen, 2013). The postcard timeline shows the notable lack of water-based representation between 1920 and 1940. It is essential to notice a slight inconsistency between the period of specific historical events and the visual representation reflecting those. 1914 marked the mobilisation in Russia and the beginning of World War I (Vanags, 2012, pp.103-104). However, postcards published in the 1910s still represent Riga and the port in their prosperous state as part of the Russian Empire and do not reflect their difficult fate during World War I and the Russian Revolution. This can be seen
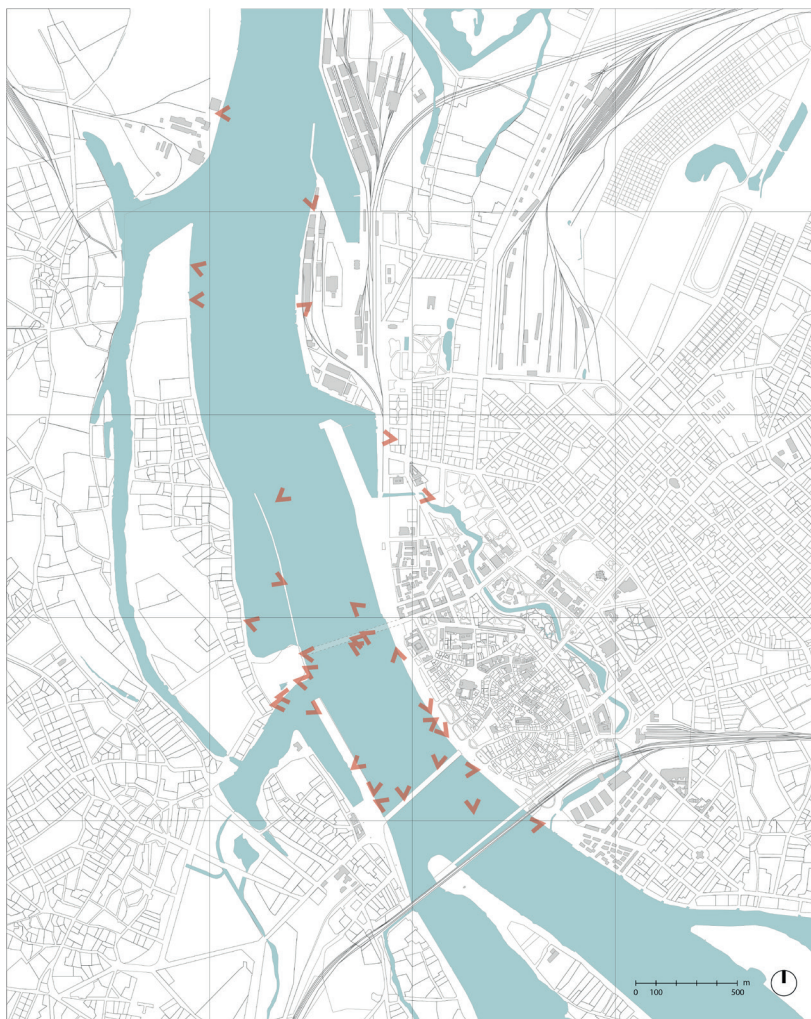
as a natural response towards the stress and uncertainty in society during that time.

Among the few images, the postcard which immediately strikes the viewer with its honest reflection of the consequences of the devastating events the port went through is called "Ship graveyard after the war" (original: "Kuģu kapsēta pēc kara") shown in Fig. 7. Published in the 1920s the postcard speaks of all the losses the port experienced in the period between 1914 and 1920. No information is found on the location where this picture was captured or any further description of the ships. As the timeline in Fig. 8 shows, in 1915, 417 industrial companies were evacuated from the port and adjacent city areas in an attempt to prevent war losses. The port gets bombed in August 1915; another major disruption of the port happened in the summer of 1917 when the Russian army destroyed many strategic objects while retreating from the city. (Vanags, 2012, p.106). In the years of World War I and the Russian Revolution, the port of Riga was constantly a strategic point where different belligerent forces were trying to establish their control. With its constantly changing authority and due to a lack of maintenance, the port deteriorates over the years, which might be one of the reasons justifying the deficiency of its representation.

The year 1920 is special for the port of Riga as Russia became the first country in the world to recognise Latvia's independence *de jure* (Vanags, 2012, p. 118). During the interwar period between the First and Second World Wars, the Riga port was entirely under the jurisdiction of the Latvian government. It experiences active restoration works and the recovery of the industry. Nevertheless, the interest towards the port in tourist-oriented representation is decreasing. Notably, the Andreja port section (Andrejosta) and its associated harbour are featured in four of the six postcards from the 1930s, indi-

Fig. 5. Map of analysed postcards (1930-1950s). Author's work.

cating the area's significance. (see p. 7). A bird's-eye view photograph affords a comprehensive depiction of the section of the port closest to the urban centre during that period and the adjacent residential district that had materialised alongside it. Although there is evidence of the extensive development and expansion of the port at the time (Vanags, 2012), the pictures seem empty and devoid of life. .

Fig. 6. (left) Riga's port open timber storage area (original: Rīgas ostas atklātā kokmateriālu noliktava), the 1920s-30s. From *Museum of the History of Riga and Navigation*

Fig. 7. (right) Ship graveyard after the war (original: Kuǵu kapsēta). From *LNB Diǵitālā Bibliotēka, 192-. (*https://dom.lndb.lv/data/obj/6165.html)

|		
1914	July 29	Declaration of war mobilisation in Russia
	September	Disruption of ship traffic in the Baltic sea, minefields created
1915		417 industrial companies are evacuated from the port and other city areas
		Pontoon bridge was demolished to prevent easy transportation of the enemy
		The port government is evacuated to Ribinsk
	August	Mobilisation in Daugavgriva fortress
		Formation of the 1st and 2nd Daugavgriva's riflemen battalion
	August 22	German army bombs several strategic objects in the port territory
1916	September	8 battalions are transformed into Latvian riflemen's regiments
1917	Feb. 23 - Mar.3	The Russian February Revolution
	(O.S.; March 8-16 N.S.)	
	Summer	Russian sappers blow up bridges across the Daugava river; Daugavgriva fortress garrison eliminates ammunition warehouses; explode Daugavgriva lighthouse, burn down several warehouses in Andrejsala and Export port before they back up to the northeast
	August 21	German troops invade Riga and the port comes under German control
	October 25	The Russian October revolution (Bolshevik power takeover)
	(O.S.; Novembr 7 N.S.)	
	November 30	Provisional national council found in Valka (currently a border city with Estonia)
	December 31	Workers and landless II congress in Valmiera
1918	February	Entire Latvian teritory is under the control of the German army
		Beginning of the renovation works in the port
	March 3	The Treaty of Brest-Litovsk between Soviet Russia and Germany
	March 20	Riga city council decides to join German forces
	November 8	The Baltic Board of Regents election to represent the Baltic countries as a united territory
	November 11	English government acknowledges Latvian independence *de facto*
	November 18	Latvian state proclamation meeting in the National Theatre
		Provisional Government of Latvia is formed
1919	January 3	Riga and the port come under the Red Army control
	January 13-15	Declaration of the Latvian Soviet Socialist Republic
		Establishment of bolshevik authority in the port of Riga
	June 8	Ship Saratov (where the Latvian Provisional Government was situated from April 16 to June 27) returns to the port of Riga
	July	Maritime Department is formed
	September 21	Russian colonel Pavel Bermont and german general Rüdiger von der Goltz make a secret agreement for cooperative actions against the Latvian Government and further movement towards Russia to fight against the Red Army
	October	Bermont is establishing its position in Daugavgriva and the ship traffic comes under his control
	November 11	The Latvian Government takes over the port
		Latvia continues to be in a war relationship with Russia
1920	February 1	The secret armistice agreement between the Latvian Government and Soviet Russia
	August 11	Russia be comes the first country to acknowledge Latvian independence de jure
		The contract between Russia and the Latvian Government is signed
		The port fully comes under the Latvian Government authority.

Fig. 8. Historical Timeline 1914 -1920. Author's work based on Vanags, 2012, pp. 103-118.

PART III: SEPARATION OF THE PORT FROM THE CITY IN THE 1940S-1980S

3.1 The New Image of the Port City

There is no doubt the Occupation of Latvia (1940) and the following events of World War II had a significant impact on the development of the port and the city. Port cities and ports in Europe have always been targets of military attacks and experienced substantive destruction in World War II, resulting in population loss and significant damage to port infrastructure and urban areas (Hein, 2013, pp. 819-820). However, little of this can be seen in the postcards of the same period. Although some might argue that chosen method of analysis omits the most significant historical events of the 20th century, it reveals other interesting changes happening to the city's urban fabric.

Fig. 9. Map of analysed postcards (1960-1980s). Author's work.
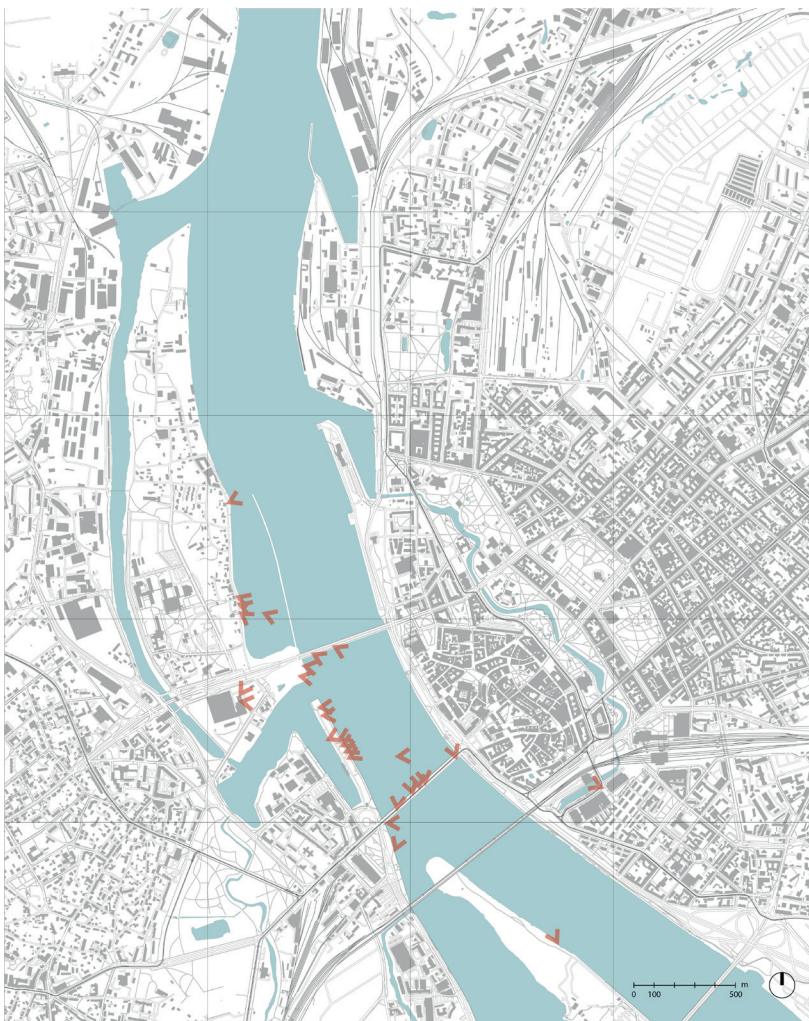
The postcards of the late 1940s and 1950s repeatedly feature the Komsomol embankment (see pp. 11-12). What may seem like a celebration of the newly built promenade and advertising the happy life in the new socialist republic is, in fact, a documentation of significant change on an urban scale. These pictures witness the total absence of the port infrastructure in the city centre and indicate the separation of the port and the city. The city embankment, which served as a meeting point between the port and the city for centuries, now acquired an entirely new character.

In general, the image of Riga in the late 20th century is very different from the one Thissen (2013) draws of Rotterdam. Pastel colours appear on postcards again with the realistic representation inherent in wartime imagery. As an entity, the postcards of the 1950s-1960s breathe light, calmness and joy, which can be explained by the revival of peaceful city life after the war. There are a few distinguishing elements in the overall image of the Riga waterscape at the time. First, the pictures are often framed with greenery, which promotes the healthy environment of the city. Secondly, the colour palette consists of light blue, green, yellow and orange tones. And finally, a new translation of the maritime culture in the city context appears. As the city and the port move apart, the river becomes a space for water sports, touristic transportation and leisure activities. Sail yachts, sightseeing boats and row boats have become the new indicators of maritime culture for tourists.

The New Photography style, which characterises the image of industrial Rotterdam after 1920 (Thissen, 2013, pp. 312-314), was adopted here much later and could not overpower the picturesque image of Riga in the postcard industry. However,

a few postcard examples are evidence of the significant change in international aesthetic esteem. The New Photography style emerged as a new mechanism to promote the modernity and industrial development of the port cities. It is characterised by using an 'objective' representation of reality but with an enhanced sense of drama through high visual contrasts and unusual angles (Thissen, 2013, pp. 312-314). In Riga, similarly to De Hef in Rotterdam, the Railway bridge and later the Sable-stayed bridge (Vanšu bridge) became the main symbols of the city's modernity. The New Photography aesthetics is carried to modern port photography, which will be analysed in Part IV.

The absence of human figures in most postcards is especially prominent in late 20th-century examples. Thissen (2013) argues that the dehumanisation of the city is symbolic of New Photography. Although it can be argued that it is a characteristic of postcard images in general. Discussing the paradox of postcards as touristic documentation but never representing tourists, Kowalewski (2021, p.60) explains the absence of tourist figures by suggesting that they might be associated with inauthenticity, thus conflicting with the aim of the postcards to represent

ordinary life. He also notes the common tendency of dehumanisation in modern postcards; it is unclear, however, what are the reasons behind it. Whether the influence of the New Photography style or the inherent postcard characteristic, the images focus on the machinery, landscape, architectural and urban elements while leaving space for the viewer's imagination regarding human activities.
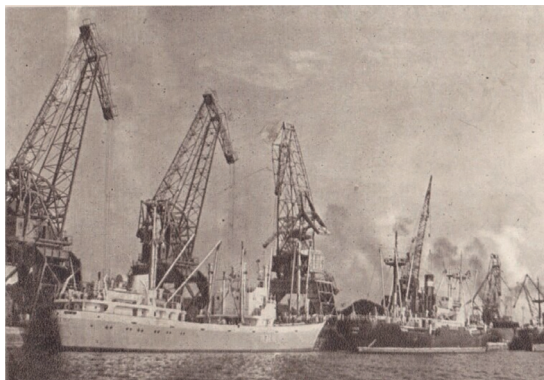
Fig. 10. Riga. Daugava near Riga. From *Colnet,* by Z. Talberga, 1959. (https://colnect. com/en/postcards/ postcard/223047-Riga_ Daugava_near_Riga- Riga-Soviet_Union_ USSR)

Fig. 11. Riga. Komsomol embankment. From *Colnet,* by B.Fedoseyev, 1949. (https://colnect. com/en/postcards/ postcard/281239- Riga_Komsomol_ embankment-Riga- Soviet_Union_USSR)

Fig. 12. Riga. Daugava near Riga. From *Colnet,* by S. Lapshin, *1960.* (https://colnect. com/en/postcards/ postcard/81900-Riga_ Daugava_near_Riga- Riga-Soviet_Union_ USSR)

Fig. 13. Riga. Daugava near Riga. From *Colnet,* by D. Gedzjuns, 1965. (https://colnect. com/en/postcards/ postcard/107277- Riga_View-Riga-Soviet_ Union_USSR)

3.2 Port Transformation

The 1950s become a crucial breaking point in analysing the image of the port of Riga. It's the last time we see the industrial area of the port represented in the postcards. Carola Hein (2013, p. 820) claims that the port and the city have been growing apart since the late 1960s, although the visual analysis of Riga shows that the separation started even before that. Similarly, as in other port cities worldwide, the decentralisation policy forced the port and adjacent infrastructures to move towards the coast during the post-war era. "This development was fostered by fundamental changes in transport technology and cargo handling, notably the introduction of containers and the continuous increase of vessel size." (Thissen, 2013,

22

p. 318). The large-scale growth of the port further significantly influenced the spatial division between the port and the city.

The postcards of the postwar period mostly depict the changes happening to the city, while at the same time, the port of Riga underwent major reconstruction works and area redistribution. The port restoration finished in 1950. By then, the Andrejostas area was recognised as without a growth perspective, and 70% of the overall cargo volume was moved north to the Exporta (Export) area (Vanags, 2012, p. 147). The amount of tranship cargo is significantly increasing each year, reaching unprecedented numbers for the port of Riga by the beginning of the 1960s (3 million tons) (Vanags, 2012, p.150). As the cargo port keeps expanding to the outside of the city, the is also a growing demand for it to support tourist traffic. The passenger port, which we can see on a few postcards from the 1960s and 1980s (see pp. 12-13), opened in 1965 in its current location (Vanags, 2012, p. 151).

Along with the end of World War II and the Cold War, containerisation was one of the most significant changing forces of port spacial arrangement in the late 20th century. As Hain (2013, p.820) notes: "containerization led to wholesale restructuring of shipping networks, trade patterns, port facilities, port city hierarchies, and urban form." The first containers come to Riga in the mid-1960s, and container flow is growing rapidly. The Exporta area terminal becomes too small at that point, and the port requires new facilities (Vanags, 2012, p.154). At the same time, Europe port cities suffered the highest economic contraction of all urban centres." (Hein, 2013, p. 821). The port of Riga, however, had the advantage of vast previously unused lands towards the mouth of Daugava, allowing for its further expansion. Unlike many port cities around the globe, the port of Riga was able to adapt to the new needs of the port industry.

Fig. 14. (right) Freeport of Riga map in relation to the city. Author's work based on information provided by *Freeport of Riga. (https://rop.lv/en/map)*

PART IV: MODERN IMAGE OF THE PORT AND THE CITY IN THE 1990S - PRESENT

4.1 Modern Image of Riga in Water-Based Postcards

Until today, there have been very few international studies on the Baltic Cities considering their complicated national and urban identity. Modern history and urban images of the Baltics remain the cause of various interpretations depending on the one defining the content (Åberg, 1997). In the book "Baltic Cities: Perspectives on Urban and Regional Change in the Baltic Sea Area", Åberg argues that: "The symbols and images of a city are always subject to discursive disputes and redefinitions" (1997, p. 115). Therefore an attempt to define the modern image of Riga can be seen as heavily subjective. However, it is important to create and use those images and symbols both for local

Fig. 15. Map of analysed postcards (1990-2010s). Author's work.

urban planning and development on an international scale (Åberg, 1997, p. 115).

The analysis of postcard imagery demonstrates how the visual representation of the city underwent a complete transformation in less than a century. The usual visitor coming by land or plane would assume little about the extensive port infrastructure occupying 11% of the city's urban territory and stretching for 15km from the city centre to the Gulf of Riga (Rīgas Brīvosta, 2020b). Since the 1960s, the port has gradually vanished from depictions of the city. The only reminders of its existence are occasional images of majestic sailing ships visiting the city and ferries that operate from the passenger port, providing transport links to other cities along the Baltic Sea coastline.
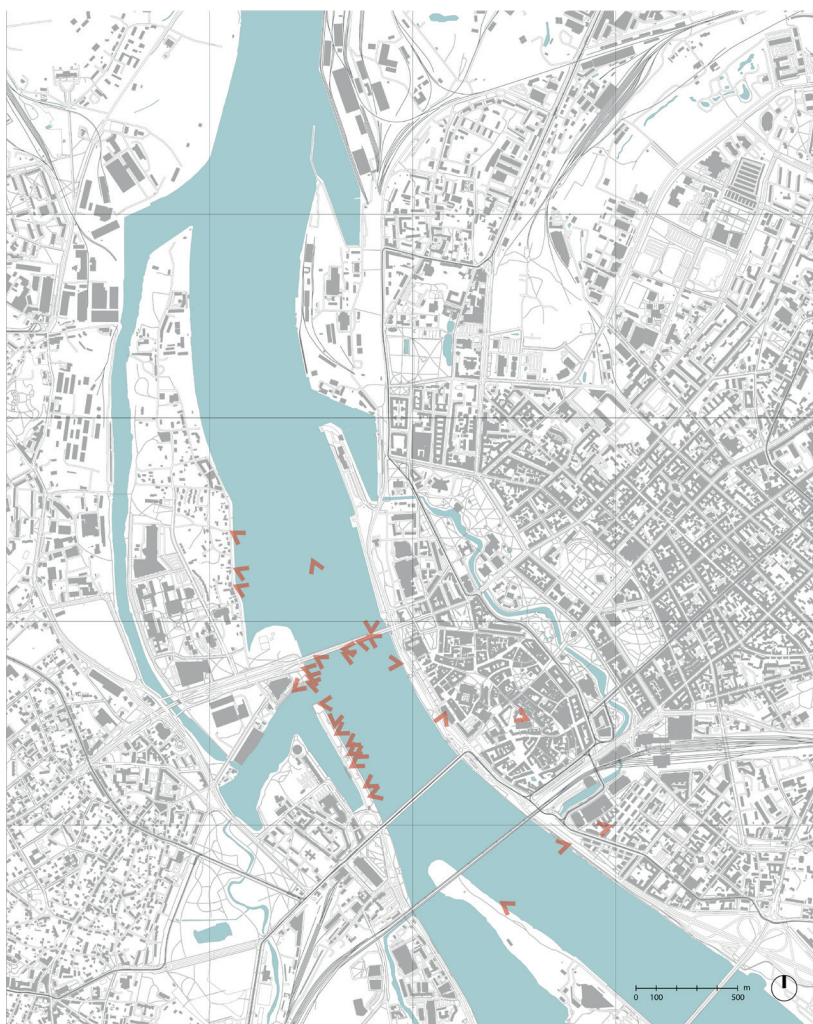
Compared to earlier periods, postcards from the 1990s to the present exhibit a more random selection of colour schemes and styles. The shift can be attributed to the modernisation of the visual media post-production industry, the widespread availability of picture editing software and the consequent impact of publisher preferences on the representation style of water-based imagery. At the same time, the subject of the representation of water-based imagery in recent years has become repetitive, with the majority of postcards featuring the conventional view from Daugava's left bank towards the Old Town, as demonstrated in Fig. 15.

The silhouette of the Vanšu Bridge (cable-stayed bridge) can be recognised as an important figure in many postcards. Vanšu Bridge is the most northern bridge across Daugava. Nowadays, it defines the southern border of the port area. Constructed in 1981, the bridge is still a masterpiece of building technol-

ogy and a recognisable element in the city's skyline. The only structural pylon is 109 m high and only 15 m lower than the highest of Riga's churches, St. Peter's Church spire, making the bridge a prominent vertical reference (Ecke, 2020).

Overall, the postcards from this period mostly highlight the city's architectural heritage rather than its industrial qualities.

4.2 Modern Port's Identity

The port of Riga existed before the city and is now more than 800 years old. However, the port as we know it emerged in 1966 when the Riga Commercial Free Port was established (World Port Source, n.d). Today the port continues to play an important role in supporting the welfare of the city's infrastructure and the comfort of its inhabitants. These activities significantly influence the image of the port perceived by the local citizens and visitors.

The projects run by the Free Port of Riga vary from constructing bird-watching towers to maintaining the roads and urban area restorations (Rīgas Brīvosta, 2020c). Some of these activities shape the image of the port both in the figurative and literal senses. For example, in 2011, the port

Additionally, Riga's emergence as a popular tourist destination has led to postcards featuring modern developments such as Latvian National Library. While the city's port facilities and maritime history are rarely showcased in modern postcards, Riga's connection to the sea and port remains an important aspect of its identity.

organised a project to create the longest wall covered in art paintings. The blank concrete 108-meter-long fence of the Riga Free Port became a canvas for children from local schools (Rīgas Brīvosta, 2020c). Similar smaller-scale projects were organised in multiple city areas at the beginning of the 2000s (Rīgas Brīvosta, 2020c). Many of these children-produced illustrations represent the port, water-related activities and marine life. Colourful and playful visual stories, often featuring fictitious creatures, became an integral part of the city's character. Projects like this are not only a creative way to improve public spaces but also an important tool to capture the images of the port from the perspective of a new generation.

4.3 Modern Port Photography

As mentioned before, although the port still is tightly interconnected with the city, it has little influence on the tourist-oriented image of Riga. Nevertheless, the aesthetics of the port remain the subject of interest for many artists and photographers. As part of the port's 815th anniversary in 2015, the Freeport of Riga and collaborating companies organised an international photo competition. More than 250 professional and amateur photographers from nine countries submitted over 2200 pictures documenting the port's everyday life. In the autumn of 2015, 99 chosen photographs were displayed to the public as part of an open-air exhibition on Dome Square in the heart of Riga Old Town (Diena, 2015).
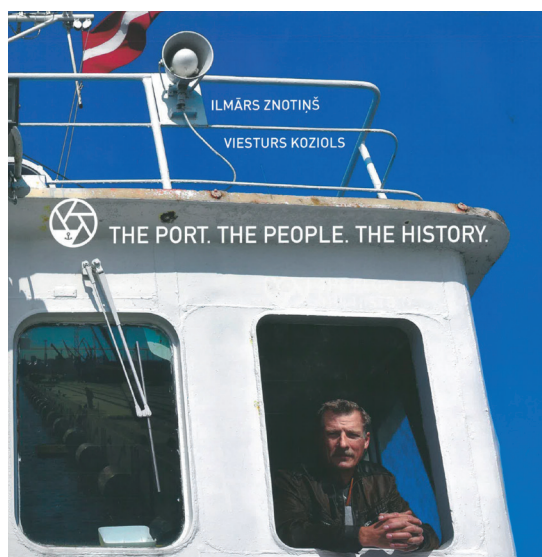
Fig. 16. Book cover. From *The Port. The People. The History,* by I. Znotiņš & V. Koziols, 2017, Livonia Print.

26

A book of the same name as the exhibition "The Port. The People. The History" was published in 2017. It is a collection of more than 450 carefully chosen and organised photographs. The authors highlight the importance of this project, claiming that the photograph is a powerful and reliable ambassador to both contemporary audiences and future generations (Znotiņš & Koziols, 2017, p. 282). The exhibition and the following publishing of the book reveal a completely new image of the port of Riga, previously unknown to the usual citizen. In the photographs, the port appears as a vibrant and diverse organism constantly moving and transforming.

The aspect distinguishing modern photography from postcards is the human presence. This is especially relevant in the examples in the book "The Port. The Human. The History" (Znotiņš & Koziols, 2017). It was important for the editors to show dockers, welders, railway drivers, lighthouse keepers, fishers, crane operators, pilots, divers and other workers as the pride and the principal value of the port (Diena, 2015). Unlike in postcards, where human figures appear only as silhouettes, usually in a long shot, modern photography reveals the beauty and power of a human as an integral part of the urban environment.

The collection of modern photography depicting the port of Riga is a heterogeneous body of work comprising various styles. Nevertheless, some common features can be identified. Similar to the New Photography style (see Part IV), modern photography can be characterised by the use of creative composition techniques to highlight the scale or unique aspects of the objects captured. The images usually involve a high level of contrast in light, colour and scale. This is often achieved by the use of unusual angles and the juxtaposition of different textures and tones. All in all, the characters of water-based imagery in photography and the postcard industry today are strikingly different. Port Photography contributes to the part of the story absent in the postcards. Therefore it is essential to understand the modern image of the port of Riga.

PART V: CONCLUSION

The postcards analysed in this study illustrate the changing urban image of Riga and its port over the past century, demonstrating how its relationship with the port has shaped the city's development. The visual analysis of the postcards reveals how the port infrastructure has been transformed and how the port's position has evolved from a vital central optical element to a more peripheral presence in the city's imagery. Additionally, the analysis of modern photography and art projects shows how the port continues to influence the city's cultural and aesthetic landscape. The power of visual analysis lies in its ability to reveal the transforming connection between a city and its port and to capture the changing dynamics of this relationship over time.

The port's position in the representation of Riga is the strongest in the time period between the 1900-1920s. The postcards from the 1920-1940s mark a shift from the romanticised representation of the port city to a more objective photographic style. There is a notable lack of port industrial facilities represented in the following period of the 1950s-1980s. At the same time, the city's image returns to a picturesque style. Postcards from the latest period of the 1990s-present do not provide enough visual information on the image of Riga as a port city, as the representation of the port is omitted. Nevertheless, the modern photography study proves that the aesthetics of the port remain the subject of interest.

Overall the study reveals a gradual decrease in the port's direct presence in the image of Riga. The close territorial interconnection between the port and the city was maintained through the beginning of the 20th century. Visual representation of the port in these postcards promoted the city's economic growth and prosperity while highlighting the city's maritime culture to visitors and residents alike. In the post-war period, the spatial separation of the port facilities from the city is mainly caused by changes in transport technology, the introduction of containers and an increase in vessel size. In this period, the port started to develop its own identity, which was later reflected in other kinds of visual media than postcards.

There is a visible change in the postcards' style from romanticised and picturesque to more objective and photographic, and later a mix of different styles and techniques over the past 120 years. This evolution is largely shaped by Riga's political and cultural heritage and the modernisation of the visual media industry. The analysis of modern photography of the port highlights a crucial aspect of the port city's identity and emphasises the significance of the human figure in the urban landscape.

Further research using other types of visual media, such as photography, cinematography, advertisement posters, and touristic guidebooks of Riga, would provide a more in-depth analysis of its visual identity. An extensive amount of historical photographs from the Museum of History of Riga and Navigation archive were published in the book "The Riga Port". They could serve as a source for further analysis. The modern image of the port could especially benefit from broader research than the postcard analysis. Today, the image of Riga Freeport is significantly influenced by how its identity and goals are translated into urban and social projects.

In conclusion, Riga's port has had a significant impact on the city's identity and image. The postcards and photographs of Riga and its port visually record the city's development and evolution. The port's continued importance to the city's infrastructure and economy and its aesthetic appeal ensures that it remains an integral part of Riga's urban landscape.

PART VI: REFERENCES

5.1 Bibliography

Calnect. (n.d.) Riga. [Postcard collection]. https://colnect.com/en/search/list/collectibles/postcards/q/riga

Diena. (2015, October 16). *FOTO: Doma laukumā atklāta izstāde Osta.Cilvēks.Vēsture.* Diena. https://www.diena.lv/raksts/kd/maksla/foto-doma-laukuma-atklata-izstade-_osta.cilveks.vesture_-14115711?picidx=13

Ecke, B. K. (2020, December 31). *Infrastructure: Rīga – Bridges over the Daugava – The Vanšu Tilts.* LATVIA-ONLINE.EU. https://latvia-online.eu/infrastructure-riga-bridges-over-the-daugava-the-vansu-tilts/

Freiberga, A. (2005). *Rīgas osta, 1990-2005 : dokumentāls stāsts.* Rīga: Rīgas Brīvosta.

Glatstein, J. (2019). *Formal Visual Analysis: The Elements & Principles of Composition.*The Kennedy Centre. https://www.kennedy-center.org/education/resources-for-educators/classroom-resources/articles-and-how-tos/articles/educators/visual-arts/formal-visual-analysis-the-elements-and-principles-of-compositoin/

Hall, P. V., & Jacobs, W. (2012). Why are maritime ports (still) urban, and why should policy-makers care? *Maritime Policy & Management*, 39, 189-206.

Hein, C., (2013). Port Cities. In P. Clark (Ed.), *The Oxford Handbook of Cities in World History.* (pp. 807-827). Oxford University Press.

Kowalewski, M., (2021). Images of Spaces of Port Cities in Transition. *Space and Culture*, 24(1). pp. 53-65.

Latvijas Jūrniecības Savienība. (2021). *Gadagrāmatas.* https://www.ljs.lv/jurniecibas-gadagramatas/

Miklāvs, A. (2018). Development of Port of Riga in the documents of National Archives of Latvia, Latvian State Historical Archives, 1900-1940. (pp. 151-176). In Pētersone, V. (Ed.). *Vēstures lūzumpunkti un robežšķirtnes arhīvu dokumentos.* Jelgava: Jelgavas topografija.

Pallasmaa, J. (2001). *The Architecture of Image: Existential Space in Cinema.* Rakennustieto, Helsinki.

Pichler-Milanovich, N. (1997). The Role of Baltic Cities in the European Urban System: Forgotten Cities or Important Regional Actors? In M. Åberg & M. Peterson (Ed.), *Baltic Cities: Perspectives on Urban and Regional Change in the Baltic Sea Area.* (pp. 113 - 127). Nordic Academic Press.

Rīgas Brīvosta. (2020a) *Vēsture.* Retrieved March 9, 2023, from https://rop.lv/lv/vesture

Rīgas Brīvosta. (2020b) *Port Location.* Retrieved April 9, 2023, from https://rop.lv/en/port-location

Rīgas Brīvosta. (2020c) *Projects.* Retrieved April 10, 2023, from https://rop.lv/en/port-location

Rīgas Brīvosta. (2020d). *При поддержке Рижского Свободного порта в городе появится самая*

длинная в Латвии расписная стена. Retrieved April 11, 2023, from https://rop.lv/en/node/5318

The Riga Port. (End of the 19th century -1950). [Collection of postcards and photographs]. RVKM (Rīgas Vestures un Kuģnicības Muzejs), The Museum of the History of Riga and Navigation Archive, Riga.

Thissen, J., (2013). Representing the Industrial City: Rotterdam, 1880–1970. In C. Zimmermann (Ed.), *Industrial Cities: History and Future.* (pp. 307-324). Campus Verlag.

Vanags, J. (2012). *The Riga Port (Rīgas Osta).* Rīga: LAS Institute of Economics.

World Museum. (n.d.). *Iconography - Iconology.* https://www.historiasztuki.com.pl/strony/013-00-00-IKONOGRAFIA-LID-eng.html

World Port Source. (n.d.) *Freeport of Riga.* http://www.worldportsource.com/ports/commerce/LVA_Freeport_of_Riga_1267.php

Wright, R. (Director). (2002). *David Hockney: Secret Knowledge* [Film]. BBC.

Znotiņš, I. & Koziols, V. (2017). *The Port. The People. The History.* Rīga: Livonia Print.

Zudusi Latvija (1900-1940). Riga. [Postcard collection]. https://zudusilatvija.lv/objects/object/18012/

Åberg, M. (1997). History, Nationalism and Rethinking of Cities in the Baltic Sea Area. Implications for Regionalisation and Cross-Border Cooperation. In M. Åberg & M. Peterson (Ed.), *Baltic Cities: Perspectives on Urban and Regional Change in the Baltic Sea Area.* (pp. 113 - 127). Nordic Academic Press.

Åberg, M. & Peterson, M. (1997). *Baltic Cities: Perspectives on Urban and Regional Change in the Baltic Sea Area.* Nordic Academic Press.

5.2 Figure List

Fig. 1. Map of Riga. Author's work, based on *Nextgis* database materials. (https://data.nextgis.com/en/catalog/subdivisions?country=LV)

Fig. 2. Map of analysed postcards (1900-1920s). Author's work, based on Plan of Riga on 24 pages (План города Риги на 24 листах). From *Latvian National Library,* 1904-1908. (https://kartes.lndb.lv/viewer/map?b=7&x=2683481&y=7749048&z=14&h=34481)

Fig. 3. Old Riga and Andreja section of the Port. Early 20th cent. From *Museum of the History of Riga and Navigation.* Freeport of Riga Authority, 2001

Fig. 4. Riga. From My Postcard Page, 2006 (http://mypostcard-page.blogspot.com/search/label/Latvia)

Fig. 5. Map of analysed postcards (1930-1950s). Author's work, based on Riga city's land plot plan (Rīgas pilsētas gruntsgabalu plāns). From *Latvian National Library,* 1939. (https://kartes.lndb.lv/viewer/map?b=7&x=2683481&y=7749048&z=14&h=50742)

Fig. 6. Riga's port open timber storage area (original: Rīgas ostas atklātā kokmateriālu noliktava), the 1920s-30s. From *Museum of the History of Riga and Navigation*

Fig. 7. Ship graveyard after the war (original: Kuģu kapsēta). From *LNB Diģitālā Bibliotēka, 192-.* (https://dom.lndb.lv/data/obj/6165.html

Fig. 8. Historical Timeline 1914 -1920. Author's work based on Vanags, 2012, pp. 103-118

Fig. 9. Map of analysed postcards (1960-1980s). Author's work, based on Riga (O-34-108,120; O-35-97,109). From *Latvian National Library,* 1980. (https://kartes.lndb.lv/viewer/map?b=7&x=2683481&y=7749048&z=14&h=50741)

Fig. 10. Riga. Daugava near Riga. From *Colnet,* by Z. Talberga, 1959. (https://colnect.com/en/postcards/postcard/223047-Riga_Daugava_near_Riga-Riga-Soviet_Union_USSR)

Fig. 11. Riga. Komsomol embankment. From *Colnet,* by B.Fedoseyev, 1949. (https://colnect.com/en/postcards/postcard/281239-Riga_Komsomol_embankment-Riga-Soviet_Union_USSR)

Fig. 12. Riga. Daugava near Riga. From *Colnet,* by S. Lapshin,*1960.* (https://colnect.com/en/postcards/postcard/81900-Riga_Daugava_near_Riga-Riga-Soviet_Union_USSR)

Fig. 13. Riga. Daugava near Riga. From *Colnet,* by D. Gedzjuns, 1965. (https://colnect.com/en/postcards/postcard/107277-Riga_View-Riga-Soviet_Union_USSR)

Fig. 14. Freeport of Riga map in relation to the city. Author's work based on information provided by *Freeport of Riga.* (https://rop.lv/en/map)

Fig. 15. Map of analysed postcards (1990-2010s). Author's work based on Riga's current map.

Fig. 16. Book cover. From *The Port. The People. The History, by* I.Znotiņš & V. Koziols, 2017, Livonia Print.

5.3 Postcard Timeline Reference List
(pp. 6-11 ordered in columns)

Postcards, Spread 1

1. Rīga. Osta. [Postcard]. (189-). *Zudusī Latvija.* https://zudusilatvija.lv/objects/object/26279/
2. Pontone Bridge (1896-1917) in Riga. 1907. [Postcard]. (2001). Free Port of Riga Authority. *Museum of the History of Riga and Navigation.*
3. Tugboats in the port of Riga. 1904. [Postcard]. (2001). Free Port of Riga Authority. *Museum of the History of Riga and Navigation.*
4. Rīga. Osta. [Postcard]. (190-). Riga: Hebensperger & Co. *Zudusī Latvija.* https://zudusilatvija.lv/objects/object/17656/
5. Riga. Dünaquai. [Postcard]. (190-). Riga: M. Stahlberg. *LNB Diģitālā Bibliotēka.* https://dom.lndb.lv/data/obj/42484.html
6. Rīga. Pontontilts no Dzelzceļa tilta. [Postcard]. (190-). Riga : H. Hempel & Co. *Zudusī Latvija.* https://zudusilatvija.lv/objects/object/23187/
7. Riga, Der Hafen. [Postcard]. (19--). *Latvijas Nacionālā Digitālā Bibliotēka.* https://atteli.lndb.lv/45114/
8. Wharves of the port of Riga and the Embankment Market. 1910. [Postcard]. (2001). Free Port of Riga Authority. *Museum of the History of Riga and Navigation.*
9. Imperial yacht Штандарт of Nicholas II Romanov, Emperor of Russia, in the port of Riga. 1910. [Postcard]. (2001). Free Port of Riga Authority. *Museum of the History of Riga and Navigation.*
10. Mooring place of the Riga passenger ships on Agenskalns. 1910. [Postcard]. (2001). Free Port of Riga Authority. Museum of the History of Riga and Navigation.
11. Rīga. Āgenskalns. [Postcard]. (191-). Riga: Lenz & Rudolff. *LNB Diģitālā Bibliotēka.* https://dom.lndb.lv/data/obj/6430.html
12. Shipment in the port of Riga by winter. 1917. [Postcard]. (2001). Free Port of Riga Authority. *Museum of the History of Riga and Navigation.*
13. Old Riga and Andreja section of the Port. Early 20th cent. [Postcard]. (2001). Free Port of Riga Authority. *Museum of the History of Riga and Navigation.*
14. Rīga. Osta. [Postcard]. (19--). *Zudusī Latvija.* https://zudusilatvija.lv/objects/object/18859/
15. Rīga. Osta. [Postcard]. (191-). Dresden : Stengel & Co., G. m. b. H. *Zudusī Latvija.* https://zudusilatvija.lv/objects/object/18014/
16. Riga. Panorama. [Postcard]. (1916). Union Postale Universelle Russie. *Colnect.* https://colnect.com/en/postcards/postcard/221478-Riga_Panorama-Riga-Russia_Empire
17. Rīgas osta. [Postcard]. (191-). E. W. R. *Zudusī Latvija.* https://zudusilatvija.lv/objects/object/23248/
18. Rīgas. Osta. [Postcard]. (191-). *Zudusī Latvija.* https://zudusilatvija.lv/objects/object/30839/
19. Rīgas. Pontontilts. [Postcard]. (191-). *Zudusī Latvija.* https://zudusilatvija.lv/objects/object/23185/
20. Harbour of the Riga Yacht Club in the Agenskalna bay. 1914. [Postcard]. (2001). Free Port of Riga Authority. *Museum of the History of Riga and Navigation.*
21. Rīga. Āgenskalna osta. [Postcard]. (191-). *LNB Diģitālā Bibliotēka.* https://dom.lndb.lv/data/obj/6464.html.
22. Car traffic across the Daugava. The building of the Riga Yacht Club in Kipsala. 1916. [Postcard]. (2001). Free Port of Riga Authority. *Museum of the History of Riga and Navigation.*
23. Rīga. Pontontilts. [Postcard]. (191-). *Zudusī Latvija.* https://zudusilatvija.lv/objects/object/23367/
24. Rīga. Pontontilts. [Postcard]. (191-). Riga : Photographie u. Verlag von Hebensperger & Co. *Zudusī Latvija.* https://zudusilatvija.lv/objects/object/23188/
25. Rīga. Osta. [Postcard]. (191-). *Zudusī Latvija.* https://zudusilatvija.lv/objects/object/18013/
26. Rīga. Osta. [Postcard]. (191-). Riga: Hebensperger & Co. *Zudusī Latvija.* https://zudusilatvija.lv/objects/object/18012/
27. Sailing ship - Wooden Johnny - at the Daugava bank in Riga. Early 20th cent. [Postcard]. (2001). Free Port of Riga Authority. *Museum of the History of Riga and Navigation.*
28. Tugboats in the port of Riga. Early 20th cent. [Postcard]. (2001). Free Port of Riga Authority. *Museum of the History of Riga and Navigation.*
29. Rīgas osta. Kuģu kapsēta. [Postcard]. (192-). *LNB Diģitālā Bibliotēka.* https://dom.lndb.lv/data/obj/6165.html
30. Riga – AB Damm. [Postcard]. (19--). *Latvijas Nacionālā Digitālā Bibliotēka.* https://atteli.lndb.lv/44843/
31. Rīga. Daugavmala. [Postcard]. (192-). P.S.R. *Zudusī Latvija.* https://zudusilatvija.lv/objects/object/23448/
32. Eksporta Rīgā. [Postcard]. (1928). Rīga: LETA. *Zudusī Latvija.* https://zudusilatvija.lv/objects/object/17760/
33. Rīgas baznīcu torņi. [Postcard]. (192-). *Zudusī Latvija.* https://zudusilatvija.lv/objects/object/24130/
34. Rīga. Osta pretīm domu baznīcai. [Postcard]. (193-). *LNB Diģitālā Bibliotēka.* https://dom.lndb.lv/data/obj/5709.html
35. Rīga. Osta. [Postcard]. (193-). *LNB Diģitālā Bibliotēka.* https://dom.lndb.lv/data/obj/4434.html
36. Rīga. Andrejosta. Aerofotogrāfija. [Postcard]. (193-). *Zudusī Latvija.* https://www.zudusilatvija.lv/objects/object/23239/
37. Andrejsala un Andrejostas līcis. [Postcard]. (193-). *Zudusī Latvija.* https://www.zudusilatvija.lv/objects/object/39550/
38. Rīga. Andrejosta. [Postcard]. (1934). *Zudusī Latvija.* http://www.zudusilatvija.lv/objects/object/23245/
39. Rīga. Kuģis Andrejostā. [Postcard]. (193-). *Zudusī Latvija.* https://zudusilatvija.lv/objects/object/23145/
40. Rīga. Andrejosta. [Postcard]. (1944) *Zudusī Latvija.* https://www.zudusilatvija.lv/objects/object/23244/
41. Riga. General view of Riga. [Postcard]. (1940). *Colnect.* https://colnect.com/en/postcards/postcard/151203-Riga_

32   General_view_of_Riga-Riga-Soviet_Union_USSR
42. Riga. Embankment. [Postcard]. (1940). Latvian State Printing House. *Colnect.* https://colnect.com/en/postcards/postcard/160073-RigaEmbankment-Riga-Soviet_Union_USSR
43. Riga. Ponton Bridge across Daugava. [Postcard]. (1949). Latvian State Printing House. *Colnect.* https://colnect.com/en/postcards/postcard/142753-Riga_Ponton_bridge_across_Daugava-Riga-Soviet_Union_USSR
44. Riga. Komsomol Embankment. [Postcard]. (1949). Latvian State Printing House. *Colnect.* https://colnect.com/en/postcards/postcard/281239-Riga_Komsomol_embankment-Riga-Soviet_Union_USSR
45. Riga. A view of Riga. [Postcard]. (1949). Latvian State Printing House. *Colnect.* https://colnect.com/en/postcards/postcard/81691-Riga_A_view_to_Riga-Riga-Soviet_Union_USSR
46. Riga. An der Düna. [Postcard]. (1940). *Latvijas Nacionālā Digitālā Bibliotēka.* https://lndb.lv/?id=oai:the.european.library.DOM:44960&q=rigas%20osta&set%5b%5d=DOM&of=7
47. Riga. Daugava near Riga. [Postcard]. (1949). Latvian State Printing House. *Colnect.* https://colnect.com/en/postcards/postcard/241806-Riga_Daugava_near_Riga-Riga-Soviet_Union_USSR
48. Riga. Komsomol Embankment. [Postcard]. (1949). Latvian State Printing House. *Colnect.* https://colnect.com/en/postcards/postcard/128071-Riga_Komsomol_embankment-Riga-Soviet_Union_USSR
49. Riga. Riga seaside. Yachts on Lielupe River. [Postcard]. (1949). Latvian State Printing House. *Colnect.* https://colnect.com/en/postcards/postcard/292201-Riga_Riga_seaside_Yachts_on_Lielupe_river-Riga-Soviet_Union_USSR
50. Riga. River station. [Postcard]. (1949). Latvian State Printing House. *Colnect.* https://colnect.com/en/postcards/postcard/223032-Riga_River_station-Riga-Soviet_Union_USSR
51. Riga. New Bridge across Daugava. [Postcard]. (1949). Latvian State Printing House. *Colnect.* https://colnect.com/en/postcards/postcard/142752-Riga_New_bridge_across_Daugava-Riga-Soviet_Union_USSR

Postcards, Spread 2

52. Riga. Komsomol Embankment. [Postcard]. (1950). Latvian State Printing House. *Colnect.* https://colnect.com/en/postcards/postcard/81699-Riga_Komsomol_Embankment-Riga-Soviet_Union_USSR
53. Riga. Riga Seaside. Quay at the river Lielupe. [Postcard]. (1955). Latvian State Printing House. *Colnect.* https://colnect.com/en/postcards/postcard/268907-Riga_Riga_seaside_Quay_at_the_river_Lielupe-Riga-Soviet_Union_USSR
54. Riga. Daugava. [Postcard]. (1955). Latvian State Printing House. *Colnect.* https://colnect.com/en/postcards/postcard/236520-Riga_Daugava-Riga-Soviet_Union_USSR
55. Riga. City Canal. [Postcard]. (1956). Latvian State Printing House. *Colnect.* https://colnect.com/en/postcards/postcard/107284-Riga_City_canal-Riga-Soviet_Union_USSR
56. Riga. A view. [Postcard]. (1959). Latvian State Printing House. *Colnect.* https://colnect.com/en/postcards/postcard/162069-Riga_A_view-Riga-Soviet_Union_USSR
57. Riga. Komsomol Embankment. [Postcard]. (1959). Latvian State Printing House. *Colnect.* https://colnect.com/en/postcards/postcard/81891-Riga_Komsomol_embankment-Riga-Soviet_Union_USSR
58. Riga. Pioneers' Palace. [Postcard]. (1959). Latvian State Printing House. *Colnect.* https://colnect.com/en/postcards/postcard/209914-Riga_Pioneers_Palace-Riga-Soviet_Union_USSR
59. Riga. At Daugava River. [Postcard]. (1955). Moscow Outdoor Trust Publisher. *Colnect.* https://colnect.com/en/postcards/postcard/107317-Riga_At_Daugava_river-Riga-Soviet_Union_USSR
60. Riga. Pioneers' Palace. [Postcard]. (1955). Latvian State Printing House. *Colnect.* https://colnect.com/en/postcards/postcard/85561-Riga_Pioneers_Palace-Riga-Soviet_Union_USSR
61. Riga. The view of Riga from a River Sation. [Postcard]. (1956). Latvian State Printing House. *Colnect.* https://colnect.com/en/postcards/postcard/168808-Riga_View_to_Riga_from_a_river_station-Riga-Soviet_Union_USSR
62. Riga. The view of Riga from A Qay River Station. [Postcard]. (1956). Latvian State Printing House. *Colnect.* https://colnect.com/en/postcards/postcard/168809-Riga_View_to_Riga_from_a_quay_of_river_station-Riga-Soviet_Union_USSR
63. Riga. Iceboats. [Postcard]. (1956). Sovetskiy Khudozhnik, Moscow. *Colnect.* https://colnect.com/en/postcards/postcard/236521-Riga_Iceboats-Riga-Soviet_Union_USSR
64. Riga. A Bridge over Daugava in Riga. [Postcard]. (1959). Latvian State Printing House. *Colnect.* https://colnect.com/en/postcards/postcard/160070-Riga_A_bridge_over_Daugava_in_Riga-Riga-Soviet_Union_USSR
65. Riga. Daugava near Riga. [Postcard]. (1959). Latvian State Printing House. *Colnect.* https://colnect.com/en/postcards/postcard/223047-Riga_Daugava_near_Riga-Riga-Soviet_Union_USSR
66. Riga. Port of Riga. [Postcard]. (1958). Latvian State Printing House. *Colnect.* https://colnect.com/en/postcards/postcard/162089-Riga_Port_of_Riga-Riga-Soviet_Union_USSR
67. Riga. Komsomol Embankment. [Postcard]. (1959). Latvian State Printing House. *Colnect.* https://colnect.com/en/postcards/postcard/142749-Riga_Komsomol_embankment-Riga-Soviet_Union_USSR
68. Riga. Daugava by Riga. [Postcard]. (1958). Latvian State Printing House. *Colnect.* https://colnect.com/en/postcards/postcard/162088-Riga_Daugava_by_Riga-Riga-Soviet_Union_USSR
69. Riga. Komsomol Embankment. [Postcard]. (1959). Latvian State Printing House. *Colnect.* https://colnect.com/en/postcards/postcard/189482-Riga_Komsomol_Embankment-Riga-Soviet_Union_USSR
70. Riga. Riga Castle. [Postcard]. (1961). Latvian State Printing House. *Colnect.* https://colnect.com/en/postcards/postcard/241792-Riga_Riga_castle-Riga-Soviet_Union_USSR

71. Riga. Steamships on Daugava by Riga. [Postcard]. (1958). Latvian State Printing House. *Colnect*. https://colnect.com/en/postcards/postcard/162090-Riga_Steamships_on_Daugava_by_Riga-Riga-Soviet_Union_USSR

72. Riga. Daugava near Riga. [Postcard]. (1960). Latvian State Printing House. *Colnect*. https://colnect.com/en/postcards/postcard/81900-Riga_Daugava_near_Riga-Riga-Soviet_Union_USSR

73. Riga. Lake Kisezers. [Postcard]. (1960). Latvian State Printing House. *Colnect*. https://colnect.com/en/postcards/postcard/81904-Riga_Lake_Kisezers-Riga-Soviet_Union_USSR

74. Riga. Komsomol Embankment. [Postcard]. (1960). Plant Riga foto. *Colnect*. https://colnect.com/en/postcards/postcard/81672-Riga_Komsomol_Embankment-Riga-Soviet_Union_USSR

75. Riga. Riga in Spring. [Postcard]. (1960). Latvian State Printing House. *Colnect*. https://colnect.com/en/postcards/postcard/168789-Riga_Riga_in_spring-Riga-Soviet_Union_USSR

76. Riga. Sunrise. [Postcard]. (1961). Latvian State Printing House. *Colnect*. https://colnect.com/en/postcards/postcard/81234-Riga_Sunrise-Riga-Soviet_Union_USSR

77. Riga. Bus Station. [Postcard]. (1962). Liesma, Riga. *Colnect*. https://colnect.com/en/postcards/postcard/81737-Riga_Bus_Station-Riga-Soviet_Union_USSR

78. Riga. The Daugava. [Postcard]. (1963). Latvian State Printing House. *Colnect*. https://colnect.com/en/postcards/postcard/81275-Riga_The_Daugava-Riga-Soviet_Union_USSR

79. Riga. Panorama. [Postcard]. (1963). Latvian State Printing House. *Colnect*. https://colnect.com/en/postcards/postcard/43951-Riga_Panorama-Riga-Soviet_Union_USSR

80. Riga. Drifting on Ice on Daugava. [Postcard]. (1963). Latvian State Printing House. *Colnect*. https://colnect.com/en/postcards/postcard/81272-Riga_Drifting_on_Ice_on_the_Daugava-Riga-Soviet_Union_USSR

81. Riga. A view. [Postcard]. (1961). Sovetskiy Khudozhnik, Moscow. *Colnect*. https://colnect.com/en/postcards/postcard/236524-Riga_A_view-Riga-Soviet_Union_USSR

82. Riga. Sea Passengers' Port. [Postcard]. (1965). *Colnect*. https://colnect.com/en/postcards/postcard/251961-Riga_Sea_passengers_port-Riga-Soviet_Union_USSR

83. Riga. View. [Postcard]. (1965). Latvian State Printing House. *Colnect*. https://colnect.com/en/postcards/postcard/107277-Riga_View-Riga-Soviet_Union_USSR

84. Riga. Komsomol Embankment. [Postcard]. (1966). Ministry of Communications of the USSR, Moscow. *Colnect*. https://colnect.com/en/postcards/postcard/43949-Riga_Komsomol_Embankment-Riga-Soviet_Union_USSR

85. Riga. A Panoramic View of Riga. [Postcard]. (1967). Liesma, Riga. *Colnect*. https://colnect.com/en/postcards/postcard/81781-Riga_A_Panoramic_View_of_Riga-Riga-Soviet_Union_USSR

86. Riga. Komsomol Embankment. [Postcard]. (1970). Ministry of Communications of the USSR, Moscow. *Colnect*. https://colnect.com/en/postcards/postcard/107364-Riga_Komsomol_embankment-Riga-Soviet_Union_USSR

87. Riga. Daugava near Riga. [Postcard]. (1970). Ministry of Communications of the USSR, Moscow. *Colnect*. https://colnect.com/en/postcards/postcard/85575-Riga_Daugava_near_Riga-Riga-Soviet_Union_USSR

88. Riga. Komsomol Embankment. [Postcard]. (1970). Liesma, Riga. *Colnect*. https://colnect.com/en/postcards/postcard/81362-Riga_Komsomol_Embankment-Riga-Soviet_Union_USSR

89. Riga. Komsomol Embankment. [Postcard]. (1970). Liesma, Riga. *Colnect*. https://colnect.com/en/postcards/postcard/81356-Riga_Komsomol_Embankment-Riga-Soviet_Union_USSR

90. Riga. Komsomol Embankment. [Postcard]. (1970). Liesma, Riga. *Colnect*. https://colnect.com/en/postcards/postcard/81795-Riga_Komsomol_embankment-Riga-Soviet_Union_USSR

91. Riga. Komsomol Embankment. [Postcard]. (1970). Liesma, Riga. *Colnect*. https://colnect.com/en/postcards/postcard/81361-Riga_Komsomol_Embankment-Riga-Soviet_Union_USSR

92. Riga. Panoramic View. [Postcard]. (1970). Planeta, Moscow. *Colnect*. https://colnect.com/en/postcards/postcard/81324-Riga_Panoramic_view-Riga-Soviet_Union_USSR

93. Riga. Komsomol Embankment. [Postcard]. (1971). Ministry of Communications of the USSR, Moscow. *Colnect*. https://colnect.com/en/postcards/postcard/199128-Riga_Komsomol_embankment-Riga-Soviet_Union_USSR

94. Riga. View of Riga. [Postcard]. (1977). Liesma, Riga. *Colnect*. https://colnect.com/en/postcards/postcard/55923-RigaView_of_Riga-Riga-Soviet_Union_USSR

95. Riga. View on the Komsomol Embankment. [Postcard]. (1977). Liesma, Riga. *Colnect*. https://colnect.com/en/postcards/postcard/55906-RigaView_on_the_Komsomol_Embankment-Riga_in_the_fall-Soviet_Union_USSR

96. Riga. [Postcard]. (1977). Liesma, Riga. *Colnect*. https://colnect.com/en/postcards/postcard/32881-Riga-Riga-Soviet_Union_USSR

97. Riga. Komsomol Embankment. [Postcard]. (1978). Ministry of Communications of the USSR, Moscow. *Colnect*. https://colnect.com/en/postcards/postcard/179753-Riga_Komsomol_Embankment-Riga-Soviet_Union_USSR

98. Riga. Daugava near Riga. [Postcard]. (n.d.). *Colnect*. https://colnect.com/en/postcards/postcard/81651-Riga_Daugava_near_Riga-Riga-Soviet_Union_USSR

99. Riga. View of Old Riga across the Daugava. [Postcard]. (1980). Avots, Riga. *Colnect*. https://colnect.com/en/postcards/postcard/81426-Riga_View_of_Old_Riga_across_the_Daugava-Riga-Soviet_Union_USSR

100. Riga. Komsomol Embankment. [Postcard]. (1982). Ministry of Communications of the USSR, Moscow. *Colnect*. https://colnect.com/en/postcards/postcard/85547-Riga_Komsomol_embankment-Riga-Soviet_Union_USSR

101. Riga. Daugava near Riga. [Postcard]. (1982). Publishing house of Communist Party of Latvia. *Colnect*. https://colnect.com/en/postcards/postcard/81480-Riga_The_Daugava_near_Riga-Riga-Soviet_Union_USSR

102. Riga. Sea Port. [Postcard]. (1989). Planeta, Moscow. *Colnect*. https://colnect.com/en/postcards/postcard/81554-Riga_Sea_port-Riga-Soviet_Union_USSR

34   103. Rīga. Osta. Rīgas Pilsētas Teatris. [Postcard]. (198-). Frankfurt/M.: Flechsig Verlag. *Zudusī Latvija*. https://zudusilatvija.lv/objects/object/26276/
        104. Riga. Komsomol Embankmentin Riga. [Postcard]. (n.d). *Colnect*. https://colnect.com/en/postcards/postcard/281252-Riga_Komsomol_embankment_in_Riga-Riga-Soviet_Union_USSR

Postcards, Spread 3

        105. Riga. Suspension Bridge. [Postcard]. (1990). Ministry of Communications of the USSR, Moscow. *Colnect*. https://colnect.com/en/postcards/postcard/248045-Riga_Suspension_bridge-Riga-Soviet_Union_USSR
        106. Riga. Suspension Bridge. [Postcard]. (n.d). Paletti. *Colnect*. https://colnect.com/en/postcards/postcard/180198-Riga_Suspension_Bridge-Riga-Latvia
        107. Riga. Residential District of Jugla. [Postcard]. (1990). Ministry of Communications of the USSR, Moscow. *Colnect*. https://colnect.com/en/postcards/postcard/223026-Riga_Residential_district_of_Jugla-Riga-Soviet_Union_USSR
        108. Riga. Views. [Postcard]. (1990). Ministry of Communications of the USSR, Moscow. *Colnect*. https://colnect.com/en/postcards/postcard/199366-Riga_Views-Riga-Soviet_Union_USSR
        109. Riga. Riga Castle. [Postcard]. (n.d.). *Colnect*. https://colnect.com/en/postcards/postcard/180088-Riga_Riga_Castle-Riga-Latvia
        110. Riga. [Postcard]. (1994). Avots. *Colnect*. https://colnect.com/en/postcards/postcard/180029-Riga-Riga-Latvia
        111. Riga. [Postcard]. (1994). Avots. *Colnect*. https://colnect.com/en/postcards/postcard/180033-Riga-Riga-Latvia
        112. Riga. Bridge across Daugava. [Postcard]. (1996). Brivdiena. *Colnect*. https://colnect.com/en/postcards/postcard/199354-Riga_Bridge_across_the_Daugava-Riga-Latvia
        113. Riga. Vansu Bridge. [Postcard]. (1994). Hannu. *Colnect*. https://colnect.com/en/postcards/postcard/180049-Riga_Vansu_Bridge-Riga-Latvia
        114. Riga. Shroud Bridge. [Postcard]. (n.d.). *Colnect*. https://colnect.com/en/postcards/postcard/180255-Riga_Shroud_Bridge-Riga-Latvia
        115. Riga. A view. [Postcard]. (n.d.). Puse Plus. *Colnect*. https://colnect.com/en/postcards/postcard/189467-Riga_A_view-Riga-Latvia
        116. Riga. Riga Castle. [Postcard]. (n.d.). LSSK. *Colnect*. https://colnect.com/en/postcards/postcard/180054-Riga_Riga_Castle-Riga-Latvia
        117. Riga. The Riga Panorama. [Postcard]. (2006). Multineo SIA. *Colnect*. https://colnect.com/en/postcards/postcard/180042-Riga_The_Riga_panorama-Riga-Latvia
        118. Riga. Classic Silhuette of Riga. [Postcard]. (2001). Izdevnieciba ACB. *Colnect*. https://colnect.com/en/postcards/postcard/180141-Riga_Classic_silhouette_of_Riga-Riga-Latvia
        119. Riga. [Postcard]. (n.d.). Valsts Klens Fotostudija. *Colnect*. https://colnect.com/en/postcards/postcard/44837-Riga-Riga-Latvia
        120. Riga. Riga in Autumn. [Postcard]. (n.d.). Apgads Jana Seta. *Colnect*. https://colnect.com/en/postcards/postcard/251956-Riga_Riga_in_autumn-Riga-Latvia
        121. Riga. [Postcard]. (n.d.). *Colnect*. https://colnect.com/en/postcards/postcard/268599-Riga-Riga-Latvia
        122. Riga. [Postcard]. (n.d.). Valsts Klens Fotostudija. *Colnect*. https://colnect.com/en/postcards/postcard/44840-Riga-Riga-Latvia
        123. Riga. [Postcard]. (2006). *My Postcard Page*. http://mypostcard-page.blogspot.com/search/label/Latvia
        124. Riga. Riga at Sunrise. [Postcard]. (n.d.). LSSK. *Colnect*. https://colnect.com/en/postcards/postcard/189479-Riga_Riga_at_sunrise-Riga-Latvia
        125. Riga. Suspention Bridge. [Postcard]. (n.d.). *Colnect*. https://colnect.com/en/postcards/postcard/281449-Riga_Suspension_bridge-Riga-Latvia
        126. Riga. [Postcard]. (n.d.). Valsts Klens Fotostudija. *Colnect*. https://colnect.com/en/postcards/postcard/44838-Riga-Riga-Latvia
        127. Riga. Panoramic View of Riga. [Postcard]. (n.d.). Latvijas Pasts. *Colnect*. https://colnect.com/en/postcards/postcard/292159-Riga_Panoramic_view_of_Riga-Riga-Latvia
        128. Riga. Riga Castle. [Postcard]. (n.d.). *Colnect*. https://colnect.com/en/postcards/postcard/324714-Riga_Riga_Castle-Riga-Latvia
        129. Riga. A view. [Postcard]. (n.d.). Valsts Kleins Fotostudija. *Colnect*. https://colnect.com/en/postcards/postcard/179991-Riga_A_view-Riga-Latvia
        130. Riga. National Library Building, Mukusalas iela, 4. [Postcard]. (2013). Megaphone Publishers. *Colnect*. https://colnect.com/en/postcards/postcard/143008-Riga_National_Library_Building_Mukusalas_iela_4-Riga_Archigrams-Latvia
        131. Riga. Kengarags Promenade and Television Tower. [Postcard]. (2013). Megaphone Publishers. *Colnect*. https://colnect.com/en/postcards/postcard/143000-Riga_Kengarags_Promenade_and_Television_Tower-Riga_Archigrams-Latvia
        132. Riga. Old Riga.Latvia. [Postcard]. (2013). Amuleti. *Colnect*. https://colnect.com/en/postcards/postcard/317485-Riga_Old_Riga_Latvia-Riga-Latvia
        133. Riga. [Postcard]. [Postcard]. (n.d.). Valsts Kleins Fotostudija. *Colnect*. https://colnect.com/en/postcards/postcard/44840-Riga-Riga-Latvia
        134. Riga. [Postcard]. [Postcard]. (n.d.). Valsts Kleins Fotostudija. *Colnect*. https://colnect.com/en/postcards/

postcard/131253-Riga-Riga-Latvia

135. Riga. National Library Building vs Railway Bridge. [Postcard]. (2013). Megaphone Publishers. *Colnect*. https://colnect.com/en/postcards/postcard/143009-Riga_National_Library_Building_vs_Railway_Bridge-Riga_Archigrams-Latvia

136. Riga. A view. [Postcard]. (n.d.). Puse Plus. *Colnect*. https://colnect.com/en/postcards/postcard/180020-Riga_A_view-Riga-Latvia

137. Riga. River Daugava. A Panorama of Riga. [Postcard]. (n.d.). Paletti. *Colnect*. https://colnect.com/en/postcards/postcard/180233-Riga_River_Daugava_The_panorama_of_Riga-Riga-Latvia

138. Riga. [Postcard]. (n.d.). *Colnect*. https://colnect.com/en/postcards/postcard/16052-R%C4%ABga-Riga-Latvia

139. Riga. [Postcard]. (n.d.). *Colnect*. https://colnect.com/en/postcards/postcard/36395-R%C4%ABga-Riga-Latvia

Modern Photography Examples

140. The Ship Nassauborg. From *The Port. The People. The History.* (1st ed., p. 47), by Znotiņš, I. & Koziols, V., 2017, Rīga: Livonia Print.

141. View from the Jork Ruler cargo ship to the mouth of the Daugava. From *The Port. The People. The History.* (1st ed., p. 12), by Znotiņš, I. & Koziols, V., 2017, Rīga: Livonia Print.

142. Rīgas Osta [@rigasbrivosta]. (2015, January 26). *"Dienas foto: Sveiciens pirmdienā! Ražīgu un panākumiem bagātu jauno darba nedēļu."* [Photograph]. Instagram. https://www.instagram.com/p/CLEJRoNpDjh/

143. One day together with the workers from the Riga Central Terminal LTD on Krievu Sala. From *The Port. The People. The History.* (1st ed., p. 78), by Znotiņš, I. & Koziols, V., 2017, Rīga: Livonia Print.

144. Containers in the Baltic Container Terminal LTD territory on Kundziņsala. From *The Port. The People. The History.* (1st ed., p. 169), by Znotiņš, I. & Koziols, V., 2017, Rīga: Livonia Print.

145. Eprons LTD diver Artis Eleksis and Kaupo the dog after finishing welding works on Krievu Island. From *The Port. The People. The History.* (1st ed., p. 40), by Znotiņš, I. & Koziols, V., 2017, Rīga: Livonia Print.

146. Rīgas Osta [@rigasbrivosta]. (2021, February 9). *"By Edgars Trankalis"* [Photograph]. Instagram. https://www.instagram.com/p/CLEJRoNpDjh/

147. Riga Shipyard JSC floating dock № 2. From *The Port. The People. The History.* (1st ed., p. 216), by Znotiņš, I. & Koziols, V., 2017, Rīga: Livonia Print.

148. Seagulls on the Alpha Osta LTD fertilizer terminal cupola. *From The Port. The People. The History.* (1st ed., p. 224), by Znotiņš, I. & Koziols, V., 2017, Rīga: Livonia Print.

149. The cargo ship MSC Joy at the Baltic Container Terminal LTD on Kundziņsala. From *The Port. The People. The History.* (1st ed., p. 65), by Znotiņš, I. & Koziols, V., 2017, Rīga: Livonia Print.