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SCIENCE DEPARTMENT OF DAUGAVPILS UNIVERSITY

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OF DAUGAVPILS UNIVERSITY**

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PART C. HUMANITIES

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Daugavpils Universitātē docētāju un studējošo zinātniskās konferences notiek kopš 1958. gada. Konferencēm ir starpdisciplinārs raksturs un tajās piedalās gan studējošie, gan docētāji, gan arī ievērojami zinātnieki no dažādām pasaules valstīm. Daugavpils Universitātes 60. starptautiskās zinātniskās konferences pētījumu tematika bija ļoti plaša – eksaktās, humanitārās, izglītības, mākslas un sociālo zinātņu jomās.

Zinātnisko rakstu krājumā *Daugavpils Universitātes 60. starptautiskās zinātniskās konferences rakstu krājums = Proceedings of the 60th International Scientific Conference of Daugavpils University* apkopoti 2018. gada 26.–27. aprīlī konferencē prezentētie materiāli.

Daugavpils Universitātes 60. starptautiskās zinātniskās konferences rakstu krājums tiek publicēts 3 daļās: A. daļa. *Dabaszinātnes*; B. daļa. *Sociālās zinātnes*; C. daļa. *Humanitārās zinātnes*.

The annual scientific conferences at Daugavpils University have been organized since 1958. The themes of research presented at the conferences cover all spheres of life. Due to the facts that the conference was of interdisciplinary character and that its participants were students and outstanding scientists from different countries, the subjects of scientific investigations were very varied – in the domains of exact sciences, the humanities, education, art and social sciences.

The results of scientific investigations presented during the conference are collected in the collection of scientific articles *Proceedings of the 60th International Scientific Conference of Daugavpils University*.

Proceedings of the 60th International Scientific Conference of Daugavpils University are published in three parts: part A. *Natural sciences*; part B. *Social Sciences*; part C. *Humanities*.

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VALODNIECĪBA, LITERATŪRZINĀTNE / LINGUISTICS, LITERARY STUDIES

SVĒTKU UZTVERES MAIŅAS FIKSĀCIJA LATGALIEŠU DZEJĀ¹

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Abstract

Fixation of Festivities Perception Change in Latgalian Poetry

Key Words: *festivities, festivity culture, perception, transformation, Latgalian poetry*

Festivities are the 'litmus paper' of processes taking place in the society: traditional and innovative tendencies merge and determine a person's perception of festivities in general. In the framework of the research, transformations of festivities perception in Latgalian poetry in the period from the 1920s to the present day in both language traditions – Latvian and Latgalian – have been fixed.

The analysed poetic material (40 authors, 157 works) accurately demonstrates the gradual change in the perception of festivities. In the poetry written from the 1920s until 1990s, including exile, a stable tendency linking festivities to religion can be acknowledged. Festivities are perceived as a sacral phenomenon; they promote spiritual self-discovery, and are intertwined with the hope for a harmonic coexistence during hostile historic and social conditions. Festivities are considered an integral part of the culture, which should be preserved and passed on to the next generations.

The contemporary Latgalian poetry marks an opposite situation: significant changes take place in the festivity culture; their consequences become obvious at the beginning of the 21st century: the boundary between festivities and daily life, the sacred and the profane, the allowed and the forbidden fades away, there is no longer a comprehensive understanding of the festivity calendar and the annual cycle; more and more often, festivities are associated not with traditions and customs but with the actively advertised goods and services. The poets experiment with the traditional culture by interpreting its integral and seemingly enduring component – the festivities.

Kopsavilkums

Svētku uztveres maiņas fiksācija latgaliešu dzejā

Atslēgvārdi: *svētki, svētku kultūra, uztvere, transformācijas, latgaliešu dzeja*

Svētki ir sabiedrībā notiekošo procesu „lakmusa papīrs”, tajos saplūst tradicionālās un inovatīvās tendences, kas nosaka cilvēka svētku uztveri kopumā. Pētījuma ietvaros fiksēta svētku izpratnes maiņa latgaliešu dzejā, kas tapusi abās valodas tradīcijās – latviešu un latgaliešu – laikposmā no 20. gs. 20. gadiem līdz mūsdienām.

Apzinātais dzejas materiāls (40 autori, 157 darbi) diezgan precīzi demonstrē svētku izpratnes pakāpenisko maiņu. Agrīnā posmā un trimdā tapušajā dzejā par stabilu tendenci atzīstama svētku sasaiste ar reliģiju. Svētki tiek uztverti kā kaut kas sakrāls, tie veicina garīgo pašatklāsmi un ļauj cerēt uz harmonisku līdzāspastāvēšanu indivīdam naidīgos vēsturiskajos un sociālajos apstākļos. Svētki uzskatīti par savas kultūras organisko daļu, kas obligāti būtu jā saglabā un jānodod tālāk.

Jaunākā posmā latgaliešu dzeja iezīmē pretēju situāciju: svētku kultūrā notiek būtiskas pārmaiņas, kuru sekas kļūst acīmredzamas tieši 21. gs. sākumā: zūd robeža starp svētkiem un ikdienas dzīvi, sakrālo un profāno, atļauto un aizliegto, vairs nav vienota priekšstata par svētku kalendāru un gada ciklu, aizvien biežāk svētki asociējas nevis ar tradīcijām un paražām, bet gan ar aktīvi reklamētām precēm un pakalpojumiem. Autori eksperimentē ar tradicionālo kultūru kopumā, brīvi interpretējot arī tās organisko un šķietami noturīgāko komponentu – svētkus.

Ievads

Globalizācijas procesu ietekmē notiek būtiskas pārmaiņas, kas skar dažādas sabiedrības dzīves jomas, līdz ar to īpaši aktuāla kļūst kultūras atmiņas problēma – paaudžu garīgo saikņu, vērtību sistēmas un tradīciju uzturēšana. Svētki kā viena no noturīgākajām garīgās kultūras formām

¹ Pētījums izstrādāts ERAF projekta „Svētku kultūras transformācijas pierobežā: Latgales un Pleskavas reģiona piemērs” ietvaros (vienošanās Nr. 1.1.1.2/16/I/001; pieteikuma Nr. 1.1.1.2/VIAA/1/16/109).

un nācijas veseluma ilgstošas pastāvēšanas garants mūsdienu postindustriālās sabiedrības apstākļos manāmi transformējas. Mainās ne tikai svētku formas, funkcijas un saturs, bet arī cilvēku attieksme pret svētkiem, viņu priekšstati un zināšanas par svētku kultūru un tās nozīmi. Šādu transformāciju liecības plaši vērojamas ne tikai plašsaziņas līdzekļos, globālajā tīmeklī, reklāmas industrijā u. c., bet arī daiļliteratūrā, tostarp dzejā.

Pētījuma mērķis ir fiksēt svētku izpratnes maiņu dažādu posmu latgaliešu dzejā, kas tapusi abās valodas tradīcijās – latviešu un latgaliešu. Jāuzsver, ka Latgales krievu dzejnieku „svētku” teksti tiks analizēti atsevišķā pētījumā: neraugoties uz kopīgo ģeogrāfiju, tie būtiski atšķiras, jo pieder dažādai kultūras un literārajai tradīcijai.

Pētījuma uzdevumi:

- sniegt lakonisku svētku fenomena un tā mūsdienu transformāciju raksturojumu;
- veidot latgaliešu autoru „svētku” tekstu reģistru;
- konstatēt latgaliešu dzejā pieejamās liecības un faktus par svētkiem un to izmaiņām, priekšplānā izvirzot tieši svētku uztveres aspektu;
- apkopot iegūtos datus un izdarīt secinājumus.

Pētījuma metodoloģija: pētījuma pamatā ir diahronais skatījums, taču vērā tiek ņemti nevis analizējamo autoru biogrāfiju dati (dzīves hronoloģija), bet gan viņu tekstu radīšanas laiks (daiļrades hronoloģija). Šis princips izvēlēts tāpēc, ka dažiem dzejniekiem ir bijis samērā garš literārs mūžs, savukārt citi sākuši rakstīt un publicēties visai cienījamā vecumā – šie un līdzīgi faktori aprūtinā autoru pieskaitīšanu kādai konkrētai „paaudzei”.

Ievērojot daiļrades hronoloģijas principu, analizējamo tekstu korpusu ir iespējams sadalīt vismaz trīs lielākās grupās:

- 1) dzeja, kas tapusi Latvijā (Latgalē) līdz 1991. gadam;
- 2) svešumā, lielākoties trimdā, tapusi dzeja;
- 3) dzeja, kas tapusi Latvijā (Latgalē) pēc 1991. gada.

Pētījuma metodes: kvalitatīvā, kvantitatīvā, komparatīvā.

Pētījuma empīriskā bāze: 40 dažādu autoru 157 svētku tematikai veltīti dzejdarbi.

Pētījuma hipotēze: daiļliteratūrā, līdzvērtīgi citiem avotiem, izkristalizējas priekšstats par atsevišķiem svētkiem un svētku kultūru kopumā; tajā ir atrodamas daudzas liecības par svētku uztveres maiņu, ko nosaka ne tikai rakstnieku individuālais redzējums, bet arī tautas kultūras, sociālā, ekonomiskā un politiskā pieredze konkrētā dzīves telpā un vēsturiskajā periodā.

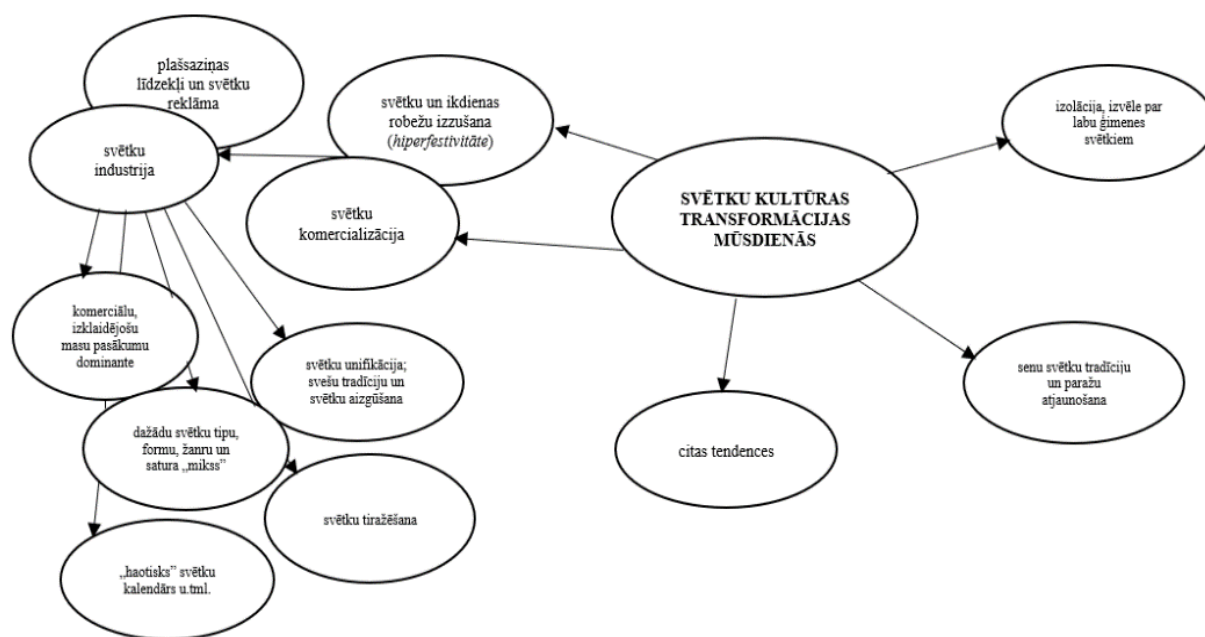
Svētki un to galvenās mūsdienu transformācijas

Svētki ir simboliska pasaules izzināšanas forma, kuras gala mērķis ir harmonija (Гужова 2006: 94). Būtībā tā ir kompleksa, daudzfunkcionāla parādība, kurā atkarībā no līdzdalības motivācijas īstenojamas dažādas indivīda darbības: funkcionālā (aktīva vai pasīva atpūta), sociālā

(komunikācija ar radiem, draugiem, domubiedriem), garīgā (pašidentifikācija, nacionālās identitātes saglabāšana), komerciālā (peļņa, prasmju pilnveidošana) u. c. (Саберов, Шляхов, Суروهегина 2016: 152–154).

Svētki nepieder kādam vienam vēsturiskam periodam (sinhronais aspekts), bet gan iezīmē vektoru no pagātnes caur tagadni uz nākotni (diahronais aspekts). Svētkos atklājas laikmeta kultūras un sociālie meklējumi, indivīda un sabiedrības savstarpējo attiecību mainīgums (Брыжак 2013: 66), svētki ir sabiedrībā notiekošo pārmaiņu fiksācijas un integrācijas veids (Derret 2003: 53).

Mūsdienās svētku kultūrā notiek daudzas un dažādas izmaiņas – gan lokāla, gan globāla rakstura. Vairāki pētnieki akcentē svētku un ikdienas robežas izzušanu, svētku „totālo ekspansiju” ikdienā, rezultātā svētki kā emocionāli simboliskās kolektīvās darbības forma zaudē savu patstāvību un vērtību (Гужова 2006: 92). Vēl viena acīmredzama tendence ir svētku komercializācija: svētki ir kļuvuši par patērēšanas priekšmetu, tos „iepakoj”, piedāvā un pārdod analogiski daudzām citām precēm (Zitmane, Kalniņa, Stašāne 2016: 268–292; Попеленская 2012: 139; Тихомирова 2016: 72). Liela loma tajā ir plašsaziņas līdzekļiem, reklāmas sektoram un svētku industrijai, kas nosaka savus noteikumus: pēc ārzemju standarta tiek aizgūtas un adoptētas jaunas svētku formas vai arī veidoti universāli un pat *pseudo*-svētki, kas sola lielāku peļņu (šoppinga svētki, kāzu ceremonija kā tradīciju un kultūru „mikss” u. c.) (Давыдова 2009: 64; Медведева 2007: 222–226). Nereti tas izraisa vietējo tradīciju un svētku rituāla vienkāršošanu vai pat izzušanu (Бурменская 2009: 244–247), kā arī izprovocē sava veida pretreakciju: a) cilvēki distancējas no masu pasākumiem un priekšroku dod tieši ģimenes svētkiem (Алексеев, Ечевская 2014: 185); b) ir vērojams mēģinājums atjaunot senās paražas un tradīcijas, atgriezt aizmirstus svētkus, padziļinot to saturu un funkcionālo diapazonu (Паренчук 2012: 296), kas ir īpaši svarīgi mazo tautu savdabības saglabāšanai (Бурменская 2008: 47) un izdzīvošanai krīzes laikā (Паренчук 2008: 320) (plašāk sk. 1. attēlā), u. tml.



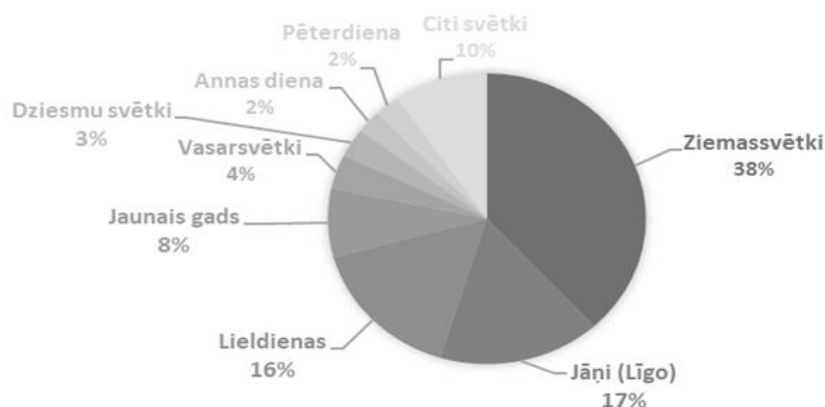
1. attēls. Izplatītākās svētku kultūras mūsdienu transformācijas

Svētku aktualizācijas īpatnības latgaliešu dzejā

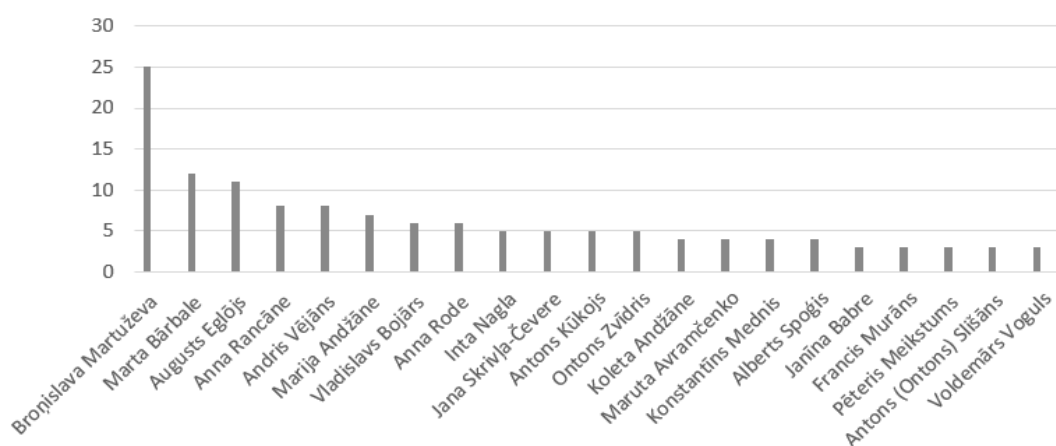
Literatūrzinātniece Ilga Šuplinska, veicot svētku koncepta izpēti latgaliešu prozā, ar nožēlu konstatē, ka „gaidu horizons, studējot par latgaliešu tradīcijām, ir krietni daudzsološāks nekā daiļliteratūrā izmantotais materiāls” (Šuplinska 2016: 39). Pētot latgaliešu dzeju, jāatzīst, ka svētki tajā nav aktualizēti īpaši bieži, taču pārstāvēto svētku spektrs un to interpretācija ir samērā daudzveidīgi. Dzejas teksti kopumā sniedz priekšstatu par latviešu (latgaliešu) svētku kalendāru un tajā iekodētām pamatvērtībām, kā arī demonstrē cilvēka attieksmi pret svētkiem, savukārt diahronā griezumā tajos iezīmējas šīs attieksmes pakāpeniskā maiņa.

Latgaliešu dzejā visbiežāk tiek aktualizēti *Ziemassvētki* un to atribūti – 60 dzejoļi, *Jāņi* (*Līgo*) un to atribūti – 26 dzejoļi, *Lieldienas* un to atribūti – 25 dzejoļi, diezgan plaši latgaliešu dzejā ir minēti arī *Jaunais gads* – 12 dzejoļi. Citu svētku un svinamo dienu nosaukumi ir sastopami samērā reti: *Vasarsvētki* (6), *Dziesmu svētki* (5), *Annas diena* (4), *Pēterdiena* (4), *18. novembris* (2), *Aizgavēnis / Meteņi* (2), *Andrejdiena* (2), *Kapu svētki* (2), *Mātes diena* (2), *Donāta svētki* (1), *Miķeļi* (1), *Saulgrieži* (bez precizējuma) (1), *Sveču diena* (1), *Valsts svētki* (bez precizējuma) (1) (plašāks informācijas apkopojums sniegts 1. diagrammā).

Starp latgaliešu dzejniekiem ir minamas atsevišķas personālijas, kas svētku tēmai pievēršas labprāt un bieži (Marija Andžāne, Marta Bārbale, Augusts Eglōjs, Bronislava Martuževa, Anna Rancāne, Andris Vējāns u. c.) (detalizētāks informācijas apkopojums sniegts 2. diagrammā), tomēr lielākā šo literātu daļa (Pēters Jurciņš, Emileja Kalvāne, Jōņs Karūdznīks, Jōņs Leidumnīks, Līvija Liepdruviete, Madsolas Jōņs, Jānis Pastors u. c.) pētījumam apzinātajos izdevumos svētkus min tikai vienu – divas reizes. Visdrīzāk šo tendenci nosaka individuālais rakstības stils un daiļrades mākslinieciskās pasaules īpatnības kopumā.



1. diagramma. Svētku un svinamo dienu aktualizācijas intensitāte analizējamā tekstu korpusā kopumā



2. diagramma. Svētku un svinamo dienu aktualizācijas intensitāte analizējamā tekstu korpusā kopumā, sadalot pēc dzejnieku personālijām

Svētku uztvere līdz 1991. gadam tapušajā latgaliešu dzejā

Pirmajā grupā ietilpst autori, kuru literārās daiļrades aizsākumi vērojami 20. gs. 20. gados (Augusts Eglōjs), 30. gados (Madsolas Jōņš, Jānis Pastors), 40. gados (Koleta Andžāne, Marta Skuja, Andris Vējāns), 50. gados (Marta Bārbale), 60. gados (Pēteris Jurciņš, Antons Kūkojs), 70. gados (Emileja Kalvāne, Jōņš Karūdznīks, Anna Rancāne) un 80. gados (Antons (Ontons) Slišāns); lielākai daļai darbu pārpublicējumi vai pat atsevišķas pirmpublicācijas konstatējamas arī 20. gs. 90. gados un 21. gs. sākumā.

Šīs grupas dzejdarbos svētki un svinamās dienas pirmām kārtām aktualizētas **dabas gada cikla (kalendāra) ietvaros**: tie marķē sezonu maiņu, palīdz indivīdam orientēties laikā, līdz ar ko viņš ir morāli sagatavots dabā un arī viņa ikdienas dzīvē gaidāmām pārmaiņām: „Ap Andrejiem viss kā ziemā. / Sala vīriņš jau manīts” (Bārbale 2000: 83); „Kā Annas diena, pēc kuras jau rudens izkaptis skan” (Vējāns 1971: 76) u. tml.

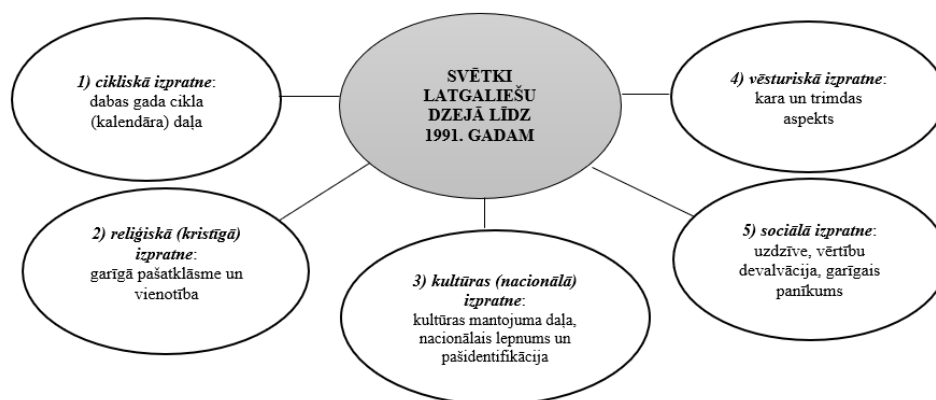
Otrkārt, svētki ir **svarīgs reliģiskās (kristīgās, katoļu) tradīcijas segments**, kas veicina garīgo pašatklāsmi un konsolidē tautu: „Šai Zīmyssvātku / Naktī / Ar svātom saitom / Myusu sirdis

sīn. / Kūž soltums dagunā, / Lej syltums / Myusu sirdīs, / Bet zvaigžņu lūgūs / Svātku svecis / Dag” (Andžāne 2000: 183–184) u. c.

Treškārt, šie autori svētkus piesaka kā svarīgu kultūras mantojuma daļu, kas caur tradīcijām un paražām sekmē nacionālo lepnumu un pašidentifikāciju, un tas ir jebkuras valsts ilgstošas pastāvēšanas garants: „Ziemassvētku vakarā / Jauni asni dīgst. / Visi sīki žagariņi, / Ja tie būsīm mēs, / Sidrabiņu vizināsim, / Tauta pastāvēs” (Martuževa 2004: 36) u. tml. Būtiska ir *svētku asociēšana ar zelta laikmetu*, proti, *pagātņi, bērņību*, kas dažiem autoriem ļauj reflektēt par zudušo laiku un tā iespējām: „Viss pārtapis. / Vien tuvāk zemei liecies. / Un tavās lūpās klusas bažas mana. / Pēc vienas atbildes tu šobrīd tiecies: / – Kur aizgājusi svētku svinēšana?” (Bārbale 1994: 20).

Ceturtkārt, šajā tekstu grupā ieskanas arī **kara un trimdas tēma**, kas to vieno ar svešumā tapušiem „svētku” dzejoļiem: „Ko šāva no slēpņa, kas cietumā mests, / Un neskaitīt svešumā dzītos. / Pār Latviju melns baiļu karogs plests, / Pār ozoliem – rūsa un vītums. (Martuževa 1990: 84).

Pieckārt, daži autori (M. Bārbale, A. Kūkojs) svētku tematikai vēltītos darbos atļaujas kritizēt **savā laikā novērotās sociālās negācijas** (alkoholisms, izvīrtība, vērtību devalvācija, garīgais panīkums), kas viņu darbiem piešķir mūsdienīgu skanējumu: „Svētki auļo / Kā apmāti zirgi. / Svētkiem vajag / Alu un spirtu. / Paskops rīciens / Un bagāti tirgi / Jūtas sajūk / Ar saldenu flirtu” (Bārbale 1993: 58); „[...] Plastmasas korķi, pudeļu stikli, pārplēsti prezervatīvi – / Kur iezīmīgāks par iepriekšējiem! / [...] Jā zinu, jau zinu, mūsu platuma grādos, / Mūsu šaurleņķa domāšanā / Priekš kam tāda romantika? / Saule raud, saltas lāses aiz apkakles svežot: / – Ak, Jāņu bērņi, / Līdz nebūtībai tā jau arī var aizlīgoties!” (Kūkojs 2003: 32).



2. attēls. Svētku izpratne līdz 1991. gadam tapušajā latgaliešu dzejā

Svētku uztvere svešumā tapušajā latgaliešu dzejā

Otrajā grupā ietilpst autori, kas 1944. gadā masveidā bija spiesti doties bēgļu gaitās uz Vāciju (Marija Andžāne, Janīna Babre, Vladislavs Bojārs, Jōņs Leidumnīks, Francis Murāns, Paulīne Zalāne u. c.) un pēc kāda laika apmetās uz dzīvi citās pasaules valstīs (Lielbritānijā, ASV, Kanādā). Šī pētījuma ietvaros lielākoties apzināti autori, kas debitēja Latvijā 20. gs. 20., 30. gados

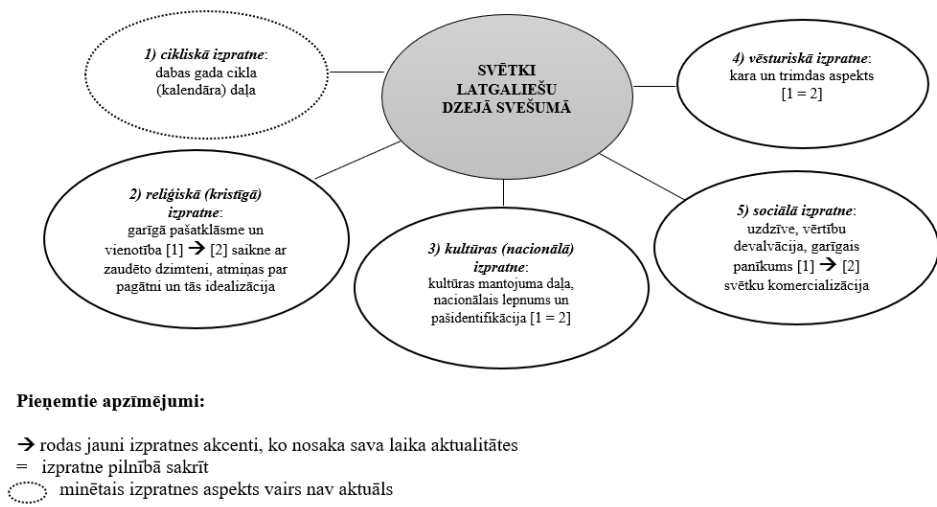
(M. Andžāne, V. Bojārs, J. Leidumnīks, F. Murāns) un 40. gados (A. Rode), un tikai dažiem no tiem pirmie darbi publicēti vēlāk, svešumā (J. Babre, P. Zalāne). Ar šo faktu izskaidrojamas svētku uztveres analogijas ar pirmās dzejnieku grupas paustajām (plašāks apkopojums sniegts 3. attēlā).

Pirmkārt, svētki tiek aktualizēti kā būtisks **religiskās (kristīgās, katoļu) tradīcijas segments**, kas prombūtnes apstākļos ļauj iedibināt kaut īslaicīgu, tomēr emocionālu saikni ar Latviju, paverot portālu uz zelta pagātņi (bērnības, dabas un reliģisko svinību skati): „Tei poša skaņa sleid / Kai seņōk Latvijā / Nu augstim tūrņgolim, / Tei poša saule speid // Kai dzymtā nūvōdā / Ap boltim dīvnomim...” (Andžāne 1951: 47); „– Es gorā steidzūs uz sātu / Kur svātku guņš vilinūt speid... / Uz bērneibas zemi svātu / Maņ ilgas kai komonas sleid...” (Andžāne 1951: 147); „Es gorā beju dzimtinē” (Zvīdris 1974: 162) u. tml.

Otrkārt, svētki uztverti kā **svarīga nacionālā kultūras mantojuma daļa, ko cenšas izkopt un saglabāt arī svešumā**, tādējādi apliecinot savu piederību dzimtenei un tautai: „No tautu avotiem / Smelt veldzi zemei dzimtai” (Rode 1994: 56) u. tml.

Treškārt, svētku sakarā aktualizēta **kara un trimdas tēma**: top virkne samērā pesimistisku tekstu, kas pauž personīgo pieredzi nometņu barakās, kā arī mītnes zemes telpā, kur svētki vairs nešķiet īsti: „Atīt svātki, otkon sōpes / Bēgļa sirdi skumdynoj; / Dzymtōs molas gaisa slōpes, / Gaišu rūtu nanosoļ” (Spoģis 2000: 31); „Nu tumšā neziņā gads gadā rit... / Sirds gaida svētkus – nevar sagaidīt. / Tik dvēselē vēl smeldz kāds mirdzums tāls – / Mums nav vairs Ziemsvētku, ir tikai karnevāls” (Zalāne 2002: 23).

Ceturtkārt, saskaroties ar rietumu patērniecības sabiedrības ikdienu, svešumā nonākušie autori kļūst par **svētku komercializācijas procesa** tiešajiem lieciniekiem un fiksē to savā dzejā: „Mudžeklis, mudžeklis / Te piļsātas īlōs! / Dōvonu veikšeitis / Ik gōjēja rūkōs. –” (Bojārs 1957: 91). Jāuzsver, ka tā ir tēma, kas būs īpaši aktuāla jaunākā posma latgaliešu autoru darbos.



3. attēls. Svētku izpratne svešumā tapušajā latgaliešu dzejā (salīdzinājums ar pirmo tekstu grupu)

Svētku uztvere pēc 1991. gada tapušajā latgaliešu dzejā

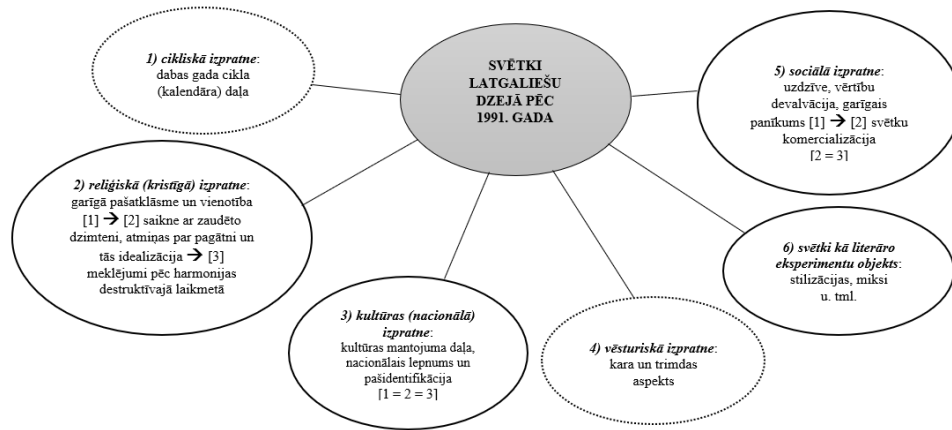
Trešajā grupā ietilpst autori, kuru darbi nāk klajā 20. gs. 90. gados, savukārt 21. gs. vērojams viņu literārās karjeras turpinājums (Līvija Liepdruviete, Rasma Urtāne, Voldemārs Voguls u. c.), kā arī vesela virkne tieši 21. gs., t. i., pavisam nesen, debitējušo dzejnieku (Maruta Avrančenko, Betija Berga, Anita Mileika, Inta Nagla u. c.), kas caur daiļradi sevi nereti apliecina kā postindustriālās sabiedrības „gara produkts”, līdz ar to viņu skatījums ir būtiski atšķirīgs.

Pirmkārt, šajā dzejā vairs **nav aktuāla svētku vēsturiskā un cikliskā izpratne** (jaunākā paaudze to neizjūt un, iespējams, neatceras), tomēr, lai arī manāmi retāk, svētki pieteikti kā **svarīgs nacionālās kultūras segments** (piemēram, Rasmis Urtānes dzejolī „Andrejdiena” u. c.).

Otrkārt, joprojām **svētki stabili saistās ar reliģiju**, taču visbiežāk šāda tipa dzejoļos izskan cerība rast zaudēto harmoniju, par spīti mūsdienu destruktīvajam laikmetam, kad „gaviens” iespējams „ar daņčim” (Lukaševičs 2006: 18); „Iedez sveci, lai gaisma ienāk, / Cerība uzplaukst kā zieds! / Sajūti tu eņģeli blakām, Saproti, ka neesi šai pasaulē viens! / Svētki atnāks, ja ticēsi bērnam, / Miers atnāks, ja ticēsi tam” (Belinska 2016: 28) u. tml.

Treškārt, vēl spēcīgāk nekā svešumā rakstītajā dzejā jaunāko autoru darbos parādās **svētku komercializācijas aspekts**. Caur to tiek atklāta mūsdienu cilvēku atsvešinātības problēma, garīgā izolācija, kas kļūst acīmredzama tieši svētku laikā, kad daži sevi priecē ar pirkām dāvanām: „Puoruok ilgi jau siežu / soltajā tumsā pi Betleju vuortu, / tārpojūt ar gonim, kuri vaira natycūt eņģelim / i duovonys pierkšūt sev poši” (Rancāne 2012: 44) vai arī piedalās ažiotažas pilnajos šoppinga svētkos: „Ļīkās, ka cylvākus / Pyrms svātkim puorjem / Ļipeiga sļimeiba taida, / Ka jī sumkuos kraun vysu / Bez sajāgys kaidys” (Nagla 2012: 142).

Ceturtkārt, kas ir īpaši svarīgi, neraugoties uz svētku sākotnējo sakrālo nozīmi, **tie nereti kļūst par daudzveidīgu, dažbrīd visai pārdošu literāro eksperimentu objektu**, piemēram, ierasto Lieldienu aprakstu vietā sniedzot jutekliskās dabas impresijas (Skrivļa-Čevere 2008: 24) vai arī uzburot mistērijas ar krītošiem raganu kātiem un pūķa olu (Skrivļa-Čevere 2008: 26). Tādējādi šobrīd notiek acīmredzams svētku kultūras pārvērtējums, modernizēšana un reizē profanācija, nereti caur provokāciju un spēli, uz ko ir spējīgs tieši mūsu laikmeta hibrīdapziņas (reizē nacionālās un rietumu tradīcijas) nesējs.



Pieņemtie apzīmējumi:

- rodas jauni izpratnes akcenti, ko nosaka sava laika aktualitātes
- = izpratne pilnībā sakrīt
- minētais izpratnes aspekts vairs nav aktuāls

4. attēls. Svētku izpratne latgaliešu dzejā pēc 1991. gada (salīdzinājums ar pirmo un otro tekstu grupu)

Secinājumi

Svētki ir sabiedrībā notiekošo procesu „lakmusa papīrs”; tajos nemitīgi saplūst tradicionālās (no paaudzes paaudzē pārmantotās) un inovatīvās (jaunradītās vai pēc sveša parauga aizgūtās) tendences, kuru proporcionālais sadalījums spēj ietekmēt cilvēka attieksmi un svētku uztveri kopumā.

Apliecinot raksta sākumā izvirzīto hipotēzi, jāatzīst, ka apzinātais dzejas materiāls diezgan precīzi demonstrē svētku izpratnes pakāpenisko maiņu laikposmā no 20. gs. 20. gadiem līdz mūsdienām, iezīmējot gan stabilus, gan mainīgus svētku uztveres komponentus.

Par stabilu tendenci atzīstama svētku sasaiste ar reliģisko sfēru, kas autorus pirmām kārtām raksturo kā reliģiskās apziņas cilvēkus: viņu galvenie svētki ir Ziemassvētki jeb *Kristus* dzimšanas svētki, citiem vārdiem, ticības apoteoze. Svētki tiek uztverti kā kaut kas sakrāls, svēts, tie veicina garīgo pašatklāsmi un ļauj cerēt uz harmonisku līdzāspastāvēšanu indivīdam naidīgos vēsturiskajos un sociālajos apstākļos (kara laikā, trimdā, sabiedrībā, kas dzīvo pēc tirgus likumiem, u. tml.).

Svētki pastāvīgi uzskatīti par *savas* kultūras organisko daļu, kas obligāti būtu jā saglabā un jānodod tālāk kā nacionālais lepnums un valstiskuma pastāvēšanas garants. Šim mērķim tiek atspēkotas *svešas* dvesmas: „– Merry Cristmass! // Nā, maņ navajag!” (Rancāne 2012: 44).

Jaunākā posma teksti iezīmē pretēju situāciju – svētku kultūrā notiek būtiskas pārmaiņas, kuru sekas kļūst acīmredzamas tieši 21. gs. sākumā: zūd robeža starp svētkiem un ikdienas dzīvi, sakrālo un profāno, atļauto un aizliegto, vairs nav vienota priekšstata par svētku kalendāru un gada ciklu, aizvien biežāk svētki asociējas nevis ar tradīcijām un paražām, bet gan ar reklamētām precēm, un paši par tādām kļūst. Ja vienai autoru daļai tas izraisa nepatiku un protestu, citi uz šo procesu reaģē neitrāli, kā jau tieši tā dalībnieki, jauktās apziņas cilvēki. Postindustriālā laikmetā viņi brīvi

eksperimentē ar tradicionālo kultūru kopumā, interpretējot arī tās organisko un šķietami noturīgāko komponentu – svētkus.

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LATGALES IDENTITĀTES MEKLĒJUMI Ā. ERSA DARBOS

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Abstract

Searches for Identity of Latgale in A. Ers's Works

Key Words: *Ers, Latgale, identity, Catholicism, peculiarity*

The topicality of representing the peculiar cultural region Latgale marked the processes of search for identity in the beginning of the 20th century. The historical remoteness period of Latgale ensured that this peculiar mentality maintains its patriarchal lifestyle inspired by Catholicism, not including in the context of the newly created state. Such renowned writers as A. Austrins, J. Jaunsudrabiņš, A. Erss allocated a special place to Latgale in their works. Literary critic E. Aistars (1899 – 1998) has named A. Erss the “finder” of Latgale. In Ers's biography Latgale takes a remarkable place due to the post-migration period (1911 – 1914) and his spouse who being a Latgalian was able to acquaint him with authentic materials. One third of Ers's literary works is devoted to decryption of Latgalians' existence codes.

Literary critic A. Bračs (1880 – 1967) considers that Erss has pictured distinctive peculiarity of Latgale with an objective, artistic comprehension and interest. Erss reveals that Latgalians' identity is based on faith, peculiarity of language, lifestyle of the multiethnic community, prejudice, belief in the mysterious, splendour of the landscape. Erss immerses into the complicated life nuances of the Latgalians emphasizing their heartiness, sincerity which borders on naivety, joy of living and loyalty to traditions defined by Catholicism.

Kopsavilkums

Latgales identitātes meklējumi Ā. Ersa darbos

Atslēgvārdi: *Erss, Latgale, identitāte, katoļticība, savdabība*

Identitātes meklējuma procesi 20. gadsimta sākumā Latvijā iezīmējās ar savdabīgā kultūrreģiona -Latgales atveidojuma aktualitāti. Latgaliešu vēsturiskais nošķirtības laiks ļāvis saglabāt savdabīgās mentalitātes patriarhālo, katoļticības inspirēto dzīvesveidu, neieklājoties jaunizveidotās valsts kontekstā. Latgales teksts kļuva īpašs daudzu populāru rakstnieku darbos: A. Austrīnam, J. Jausudrabiņam, Ā. Ersam. Literatūrkritiķis E. Aistars (1899–1998) Ersu nosauc par Latgales "atradēju". Ersa biogrāfijā Latgale nozīmīga ar pēcemigrācijas periodu (1911–1914) un dzīvesbiedri, kura, būdama latgaliete, iepazīstinājusi ar autentiskiem materiāliem. Erss latgaliešu esības kodu atšifrējumiem velta trešo daļu savu literāro darbu. Pēc literatūrkritiķa Ā. Brača (1880–1967) domām, Erss ar objektīvu, māksliniecisku izpratni un interesi attēlojis Latgales īpatnējo savdabību. Erss atklāj, ka latgaliešu identitātes pamatā ir ticība, valodas savdabība, multietniskās kopienas dzīvesveids, aizspriedumi, ticība misteriozajam, Latgales ainavas krāšņums. Autors iedziļinās Latgales sarežģītajās dzīves niansēs, izceļot sirsnību, patiesumu, kas robežojas ar naivumu, dzīvesprieku un uzticību katoliskā dzīvesveida noteiktajām tradīcijām.

Ievads

Literatūrzinātnes teorijā identitātes jēdziens ir bijis aktuāls vienmēr. Etniskās, reliģiskās, sociālās u.c. piederības apzināšanās atspoguļojas literārajos tekstos. Latvijas pirmās brīvvalsts izveide aktualizēja jautājumu par savdabīgo kultūrvēsturisko apstākļu noteikto Vitebskas guberņas latviešu – latgaliešu identitāti. Sabiedrībā valdošā rezervētā attieksme pret šo perifēro vidi un tās iedzīvotājiem radošajiem prātiem vedināja piedāvāt savas refleksijas pastāvošo etnisko stereotipu maldināšanu. Iepazīstot šo specifisko kultūrvēsturisko reģionu un iedzīvotājus, aktualizējot būtiskākās, viņuprāt, Latgales identitātes šķautnes, savos darbos pretstatījumā „centrs – perifērija” autori, kuri nāk no „centra”, pauž viedokli no vērotāja pozīcijas. Rakstā salīdzināts pētāmā autora un viņa laikabiedru (J. Jaunsudrabiņa, A. Austrīņa) naratīvs par Latgali. Literatūrkritiķu vērtējumā Ā. Erss (1885 – 1945) ir Latgales „atradējs”.

Mērķis: balstoties uz Ā. Ersa Latgales tekstiem, atklāt svarīgākos faktoros, kas, viņuprāt, pozīcionē Latgales identitāti: savdabīgā kolorītā valoda un iedzīvotāju multietniskums, senatnes

vērtības un katoļticības kults, misticisms un patriarhālās tradīcijas, romantikas, harmonijas un miera atrašana dabas skaistumā.

Izmantotās metodes: vēsturiskā, zinātnisko avotu, dokumentu un publicistikas analīze

Teksts

Pēc Latvijas valsts izveidošanās 20. gadsimta sākumā Latvijas sabiedrībā aktualizējās jautājums par Vitebskas guberņas latviešu – latgaliešu etnisko identitāti. Tā kā parādās teritoriālā kategorija, tad centra un perifērijas (šeit: Latgales S.B.) attiecībās aktualizējas piederība noteiktai kopienai, sabiedrībai un noteiktam vēsturiskajam un sociālajam laikam. Sociologs E.D. Smits (1939 – 2016) identitātes pamatiezīmes definē kā: „1) vēsturiskā teritorija jeb tēvzeme; 2) kopīgi mīti un ar vēsturi saistītās atmiņas; 3) vienota tautas kultūra; 4) visiem sabiedrības locekļiem vienādas likumīgas tiesības un pienākumi; 5) kopīga ekonomika ar iespēju sabiedrības locekļiem pārvietoties savas teritorijas robežās.”² Latgale politiskās nošķirtības ietekmē bija reliģiski, lingvistiski, etnogrāfiski, saimnieciski, mentāli savdabīgs Latvijas kultūrreģions. Par aktuālo sociālo dalījumu “īstajos” – čiuļos un “neīstajos” – čangaļos literāturzinātniece J. Kursīte (1952) atzīmē: „Šī pretnostatījuma ziedu laiki, šķiet, bija Latvijas pirmās brīvvalsts gadi, kad latgalieši, ilgstoši atšķirti no pārējiem latviešu novadiem, bija kļuvuši gan saimnieciski vājāki, gan ieražās savādāki, gan raksturā atšķirīgi”³. Noliegums, neizpratne, negatīva attieksme pret Latgali raksturo 20. gadsimta sākuma Latvijas sabiedrības integrācijas procesus. Literārā inteliģence cenšas izprast cēloņus šai sabiedrības negācijai.

Latgales tēma kļūst aktuāla Latvijas radošajai inteliģencei. Daudzi autori, inspirējoties no savas biogrāfiskās pieredzes: ceļošanas, dzīvošanas Latgalē (jo viņi paši nav latgalieši), cenšas atšifrēt šī kultūrreģiona kodu, savdabīgo identitāti. J. Jaunsudrabiņš (1877 – 1962), iepazīstot novadu daudzos ceļojumos, uzteic, norādot uz mazizglītību, Latgales cilvēku ārkārtīgo viesmīlību, pieticību, čaklumu, kas ļautu kļūt turīgākiem, ja tiktu apgūtas mūsdienīgas zināšanas. Autors rezumē: „Te vēl valda senču viesmīlība, savstarpējā izpalīdzēšana, stipra tautas kopības apziņa”⁴. A. Austriņš (1884 – 1934), līdzīgi Ā. Ersam (1885 – 1945), pēcemigrācijas periodā dzīvo Latgalē, apbrīnojot Māras zemes dabas harmoniju, īpaši ūdeņus, un skumji kluso skaistumu, ticības apgaroto sirsnīgumu. Literāts A. Švābe (1888 – 1959) recenzijā par A. Austriņa stāstu grāmatu „Māras zemē” atzīmē, ka stāstu galvenie varoņi „[...] divi baltieši čyuļi Rudzons un Krenklis. Tie ir pats Austriņš un A. Erss. [...] Viņi brauc uz Māras zemi ne to izmantot, bet dziedāt tai slavas dziesmu, garīgi saplūst kopā ar viņas dabu, ļaudīm un parašām”⁵. Austriņš atrod pragmatiski ambivalento

² Smits, D. E. Nacionālā identitāte un citas identitātes. *Nacionālā identitāte*, AGB, 1997, 22. lpp.

³ Kursīte, J. Čiulis un čangalis: ikdienas stereotipi. *Nomales identitāte* sastādītāja Paklone Inese Rīga: Madris 2005, 78. lpp.

⁴ Jaunsudrabiņš J. Ko vēroju Latgalē. *Jaunākās Ziņas* Nr. 159.

⁵ Švābe, A. Antons Austriņš Māras zemē. Latgales tēlojumi. Otrais izdevums. „Vaiņaga” apgādībā, 1922 *Ritums*, Nr. 3, 1922.

pusi: vientiesīgumu, pārspīlēto ticības mistēriju, Ā. Erss romantizē senatni kā ideālo, bet aizejošo esamības modeli. Ersa attālinātā laika koncepts nostiprina sabiedrībā valdošo aksiomu par Latgales savdabību. Autors, mitoloģizējot pagātni, akcentējot senatnes nozīmīgumu, padara to lasītājam attālinātāku. Savukārt, A. Austrīņš Latgales būtību skaidro kā iracionālā un racionālā duālismu. Ersam un Austrīņam kopīga mīlestība un pietāte pret Latgali, cieņa pret Māras zemi, pirmajam, ar smalku humoru, otrajam ar lietišķi izsvērtu pragmatismu. K. O. Kraujiņš (1879 – 1975) par abiem Latgales tekstu pionieriem raksta: „Austrīņš taču mīlēja Latgali un latviešu pusē bija viens no pirmajiem tilta cēlējiem, kas vienoja svēto Māras zemi ar pārējo Latviju – tilta, pa kuru garīgām vērtībām iekļūt no viena radniecīga novada otrā. Šī ceļšanas darbā Austrīņam nāca talkā Erss”⁶.

Par vienu no ievērojamākajiem šī novada dzīves attēlotājiem tiek atzīts Ā. Erss (1885 – 1945). Literatūrkritiķis E. Aistars (1899 – 1998) viņu raksturo: „Ādolfs Erss, lai gan pats nav latgalietis, vēl vienmēr ir ievērojamākais Latgales tēlotājs. [...] Erss ir mūsu Latgales „atradējs””⁷. Latgales savādību Erss pauž caur tēlu emociju patiesumu, brīžiem, naivumu, ticību katoliskajām nostādnēm un dzīvesprieku, uzsverot, ka patiesā Latgales identitātes izpratne meklējama pagātnē.

Ā. Ersa Latgales tekstu pamatā ir autobiogrāfiskā projekcija: atgriešanās no piespiedu emigrācijas, dzīvošana ar svešu pasi, sadarbība ar Vidzemes un Kurzemes latviešiem Rēzeknē, iepazīšanās ar nākamo dzīvesbiedri, ar viņas plašo radu saimi. Autors nepārtraukti vāc autentiskus materiālus par šo reģionu: uzklausa sarunu biedrus, dokumentē to. Piemēram, divu vecticībnieku tēva un dēla sarežģītās dzīves situācijas novērtējums: „Viņi sūdzējās par dzīvi un stāstīja arī, cik grūti klājas latgaliešiem latviešiem, kam jādzīvo blakus vecticībniekiem”⁸. Ersam ir 20. – 30. gadu piezīmju bloki, kuros ir materiāli par Latgali: pieraksti par Latgales pagastu vēsturi, sadzīvi, kultūru, ceļojumu apraksti, apvidvārdi, vietvārdi, latgaliešu māju nosaukumi un uzvārdi. Piemēram, uzvārds „Pušmucāns” kļūst par Pušmucānu sādžas nosaukumu. Ersam kā mūziķim rūp latgaliešu tautasdziesmu liktenis – viņš piedalās šī folkloras materiāla vākšanas un saglabāšanas procesā. Viņa sievas H. Ersas – Kozlovskas (1895 – 1949) koncertu ievadvārdos Erss lasa referātus par Latgales garamantām. Latgales novada vēsturei autors velta apcerējumu „Kas šķīra, kas vienoja”⁹.

Latgalei veltītie dzejoļi dzejas krājumā „Amora dārzs” (1923) piesaista ar apgarotiem ticības apliecinājumiem: „krusta tēlu”, Jēzu, „dievanamu ar torņu stariem”, plebāniju, kurai jālāpa jumts, ar aristokrātu dzīves norisēm senajās muižās un parkos, ar dabas mūžīgo skaistumu: ezeru ūdeņiem, ar zemnieku ciemiem, kuros krāšņo dabas ainavu fonā harmonizējas smagā fiziskā darbā pavadītā latgalieša ikdiena. Dzejas tēlos vēstures sarežģīto kolīziju fonā izkristalizējas Latgales identitātes kods: „Kā noslēpums šī zeme miglainā, Grib poļu pans, grib krievu bajārs viņu. Slēdz dienu raizēs

⁶ Kraujiņš, K. Garās jūdzes gājējs. Tēvija, Nr.99, 1944.

⁷ Aistars E. Sejas aiz maskām. ERVA 1936, 85. lpp.

⁸ Erss, Ā. *Latgales vecticībnieki* Mašīnraksts 116 673.

⁹ Erss, Ā. *Kas šķīra, kas vienoja*. RMM 116682 Ā. Ersa kolekcija.

gausos prātus tā, Zem krusta skumdama ar grēku ziņu.”¹⁰ Literatūrzinātnieks R. Egle, raksturojot „Amora dārzu”, norāda uz Ersa pietāti pagātnei: „Visvairāk romantikas ir Latgales dzejās (5. nodaļa) un dzejās par Itāliju. Pirmajā dzejnieks, vērodams dziestošo dabas skaistumu, lūko atgūt to, kas zudis, kas bijis; otrā – senās iedomātās īstenības apstarojumā redz esošo.”¹¹ Sakrālās ēkas (baznīcas, plebānijas), priekšmeti (baznīcu interjers), ar kalpošanu dievam saistītie cilvēki (baznīckungi, pērminderi) – kā viena no svarīgākajām šī novada identitātes iezīmēm: ticība. Ā. Erss rezignē arī prozas darbos, piemēram, krājumā „Vecā Latgale” (1931) stāstā „Pie krusta”, kur atmiņas par seniem laikiem kļūst nenoturīgas, mainās kultūrvērtību izpratne un attieksme pret tām: „Krusts palika ar vecās Latgales atmiņām, kuras gadu no gada kļuva citādas, senos ieradumos lūkodamās kā caur apsūbējušām logu rūtīm. Vecā Latgale aiziet pretim citai dzīvei, kurai jānāk ar jauniem laikiem un jaunām domām. Krusts paliek ar katru vasaru vientuļāks”¹². Romānā „Krusts ceļmalā” (1938) šī sakrālā zīme personificēta, kas līdzīgi vecākiem izdzīvo katra cieminieka likteni. Par to raksta E. Aistars: „Tā ir autora īpatnēja iejušanās tēlojamais priekšstats – priekšmetu dvēseles redzēšana”¹³.

Ar pirmo Latgalei veltīto stāstu „No burvju kausa” (1914), autors aizsāk prozas posmu savā daiļradē (līdz tam ir rakstījis dzejoļus), to gadu vēlāk nodrukā laikrakstā “Līdums”, bet 1920. gadā tas ievada stāstu krājumu „Maskas”. Jāatzīmē, ka šajā apstākļi izsekojams Ersa literāro darbu transfērs pie lasītāja: laikraksts – grāmata. Galvenā varoņa bruņinieka Franča romantiskajās pašrefleksijās par dvēseles dzīvi realitātes ainas, patiesi notikumi pāraug mītiskos redzējumus, kurus savās atmiņās glābā ticīgie katoļi: „Katoleete teica, ka Labrenča nakts ainu redzējusi maizes cepeja sieva un arī viņas pašas vīrs”¹⁴. Katoļticība ir tas caurviju motīvs, kas vieno visus Ersa literāros darbus par Latgali: to apstiprina sakrālā terminoloģija (latīniski: Dixit Dominus, Magnificat), sarunvalodas vārdi un izteicieni (Dievmātes tēls, jāpateicas Dievam, slaucamā gunī), epitēti (mirstoši eņģeļi), salīdzinājumi (diena gaiša kā baznīca, baznīca kā balts eņģelis).

Autentiskai vides uztverei un Latgales kolorīta izveidei autors izmanto apvidvārdus, piemēram, čiuks (latvietis), brīnīgs (skaists), nabašnieks (līķis), skustiņš (lakatiņš) un izteicienus, piemēram, „Jezus saldenais”. Kāds Pušmucānu sādžas latgalietis Bartolomejs savā kinematogrāfiskajā stāstā atspoguļojot latgalisko pasaules modeli: sociālās dzīves nianse, attieksmi pret līdzcilvēkiem, pārspīlēto katoļticību simbiozē ar māņticību, vientiesību, saņem autora smalkās ironijas un humora devu. Kā atzīmē A. Goba (1932): „[...] ir divas galvenās pazīmes: ironiska, skeptiska, lai arī vispār smalkjūtīga un neuzkrītoša pieeja Latgales īpatnībām, un – stipri

¹⁰ Erss, Ā. Amora dārzs. Latvju kultūra, 1923, 161. lpp.

¹¹ Egle, R. *Ādolfs Erss. Amora dārzs. Dzejas*. Latvju Grāmata, Nr. 11–12 (01.11.1923).

¹² Erss, Ā. Vecā Latgale. *Ādolfa Ersa stāsti*. Latvju kultūra, 1931, 180. lpp.

¹³ Aistars E. Sejas aiz maskām. ERVA 1936, 101. lpp.

¹⁴ Turpat, 42. lpp.

anekdotisks raksturs”¹⁵. Autors līdzpārdzīvo un ar vieglu humoru ataino sarežģīto sadzīves apstākļu inspirētās nedienas. Reālas sadzīves ainas, paspilgtinātas ar īpašo „dabīgu vientiesības humoru”¹⁶, kāds pēc E. Aistara vērtējuma ir „gandrīz vai ik lappusē”¹⁷. Šajos stāstos un novelēs par Latgali parādās Ā. Ersa talanta šķautnes, kā atzīst dzejnieks A. Vējāns (1927 – 2005): „Latgale ievada rakstnieku vērienīgākos prozas ceļos, atklāj viņa patiesās stāstnieka un romānista dotības.”¹⁸ Katoļu dzīvesveida atainojums, seno laiku romantiskais skatījums pieder pie Ā. Ersa Latgales identitāti raksturojošiem elementiem. Savos stāstos Erss pozicionē Latgales toposu, piemēram, stāstā „No burvju kausa” ievadā norādīts precīzs bruņinieku ceļojuma maršruts: „Mūsu ceļš eet caur Daugavpili un Roziteni uz Pleskavas novadeem. Nu jau nedēļa ir pagājusi, kamēr apmetamees Rozitenes meestā.”¹⁹ Visu notikumu, sarunu, pārdomu, attiecību fons ir krāšņā Latgales dabas ainava. Erss akcentē domu par to, ka tā ir līdzvērtīga pasaules etaloniem, ja tikai sociāli ekonomiskie apstākļi to atļautu: „Eža ezers atrodas Latgales kalnainā dienvidu austrumu stūrī, verstu trīsdesmit no krievu robežām, bet no dzelzceļa vēl tālāk. Gadiem te neiemaldās ceļotājs. Ja turp ietu dzelzceļš, diez vai šis ezers neiegūtu tādu pašu slavu, kā Komo, vai Lago-Madžiore?”²⁰. Šeit jāatzīmē vēl viena svarīga Latgalei neiztrūkstoša identitātes iezīme: daudznacionālā sastāva kolorīti nominanti – krievu vecticībnieki. Izsekojot stāstu un romānu galveno varoņu (Ignata, Griškas, Feņas, Grigorija Agurjanova) attiecību kolīzijām, lasītājs iepazīst vecticībnieku paražas un tradīcijas: līgavu zagšanu Jaunajā gadā vai Meteņos, jauno cilvēku dzeršanas netikumu, attiecību fizisku kārtošanu supretkās (svētku ballītēs). Erss savā publicistikajā rakstā „Latgales vecticībnieki” precīzi norāda trūkumus: „Kamdēļ taisni vecticībnieki ir tādi izcilus ķildnieki, kamdēļ viņu morāliskais līmenis tik zems? Cēloņi meklējami izglītības trūkumā un reliģijas primitivitātē. [...] Viņu ticībā lielākais grēks ir satīkties ar citas ticības cilvēkiem. Grēks iet teātros, koncertos, bet supretkā var iet, var sadzerties un izkauties, no tā visa var nošķīstīties”²¹. Latgaliešu tradīciju patriarhālā noteiktība liedz veidot jauniešu personīgās attiecības. Šo aspektu atklāj Ā. Ersa plašākie prozas darbi – Latgales tēmai veltītie romāni “Aglonas Dievmātes atgriešanās” (1927), „Krusts ceļmalā” (1938) un dielģija „Zemes balsis” (“Mātes dziesma” (1939), “Zemes uzvarētāji” (1940)). Tie rodas tad, kad autors guvis dzīves pieredzi un uzkrājis faktoloģisku materiālu. Pēteris Aigars (1904 – 1971) atzinīgi novērtē: „Viņš (Ā.Erss, S.B.) papriekšu krāj materiālus un iespaidus un tikai pēc tam ķeras pie spalvas, kad viss pārdomāts un izsvērts. ...Sižetus tiem viņš noskatījis tautā vai arī viņa kundze izstāstījusi, kurai bagātīgs krājums nostāstu un anekdotu no senās Latgales

¹⁵ Goba, A. Ādolfs Erss un Latgale. *Daugava* 1931, 1505. lpp.

¹⁶ Aistars, E. Sejas aiz maskām. ERVA 1936, 100. lpp.

¹⁷ Turpat, 100. lpp.

¹⁸ Vējāns, A. Latgales tēlotājs. Mīlestības zeme. *Karogs*, 1986 Nr. 1, 159. lpp.

¹⁹ Erss, Ā. Maskas. *Stāsti*. Rīgā: grāmatu apgādniecība „Vaiņags”, 1920, 5. lpp.

²⁰ Erss, Ā. Latgales stāsti. *Gar ezeriem*. Rīgā: Latvju Kultūra, 1926, 119. lpp.

²¹ Erss, Ā. *Latgales vecticībnieki* Mašīnraksts RMM 116 673 Ā. Ersa kolekcija.

dzīves”²². Paralēles un alūzijas ar iepriekšējiem darbiem velkamas romāna tēlos – Valērijas un vecticībnieka Arbidānu Grigorija, Ignata un Geles mīlestības izvēlēs stāstā „Antonija atdzīvošanās” (1922). Jauniešu attiecības pakļautas laikmeta un socializācijas raksturīgākajām izvēlēm: mākslas vide un zemnieku dzīvesveids, konfesionālā piederība, aizspriedumi un gadsimtu tradīcijas, grandiozie Griškas sapņi. Daudzi analogiski fakti kā caurviju motīvs vieno darbus, pilnveidojas, paplašinās.

Ā.Erss atklāj latgaliešu vēsturisko, patieso, savdabīgo un būtisko. Katrs tēls ir kolorīts, realitātē balstīts, autora dzīves pieredzes inspirēts, ietverot sevī Latgales savdabību, neatkārtojamību, veidojot kolorītu multinacionālu kultūrainu. Erss iedziļinās Latgales sarežģītajās dzīves niansēs, atklājot un izceļot sirsnību, patiesumu, naivumu, dzīvesprieku. Latgales mentalitāte tiek prezentēta kā dziļa garīguma un materialitātes simbioze, kā savdabīga etnosistēma, kuras identitāte ir vēsturiski determinēta. Erss atklāj, ka pamatā ir valodas savdabība, ticība, multietniskās kopienas dzīvesveids, aizspriedumi, ticība misteriozajam, dabas ainavas krāšņums. Autors izceļ sirsnību, dzīvesprieku un gadsimtiem noteiktās tradīcijas. Erss parāda Latgali senatnē, akcentējot to kā paraugu. Autora pietāte pagātnei attālina lasītāju no autentiskas Latgales situācijas izpratnes.

Secinājumi

Rezumējot iepriekš teikto: Ā. Erss pieder pie Latgales kvintesences atklājējiem. Latgale viņa tekstos no perifērā toposa kļūst par centrālo, svarīgo. Tiek izveidota pozitīva latgaliskās identitātes substance. Latgaliešu savdabība: kolorītā valoda, emocionālais patiesums, dzīvesveids ir kā ideālās lietu kārtības paraugs, kā centrālā, Ersaprāt, dzīvesziņas telpa, ja vien varētu paturēt aizejošās sentēvu vērtības, ar smalku humoru novērst esošos trūkumus: vientiesību, misticismu, ticības pārspīlējumus. Vienīgā nepārprotami harmoniskā identitāti veidojošā šķautne savā veldzējošajā pirmatnīgumā un līdzvērtībā pasaules etaloniem ir Latgales dabas ainavu krāšņums.

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LATVIEŠU IDENTITĀTES UN ASIMILĀCIJAS TĒLOJUMS I. LEIŠA UN U. BRIEŽA CEĻOJUMU DIENASGRĀMATĀ „LATVIEŠUS SIBĪRIJĀ MEKLĒJOT”

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Abstract

The Representation of Latvian Identity and Assimilation in I. Leitis' un U. Briedis' Travel Diary “In Search of Latvians in Siberia”

Key Words: *travelogue, travel diary, Siberia, cultural heritage, identity, assimilation*

The image of Siberia has appeared in a number of works by various writers – Latvian, Russian, European and even American. This place has always attracted travellers from different countries due to numerous reasons: its controversial history, the mixture of cultures, quite exotic space, and other.

For the Latvian nation the space of Siberia has been primarily associated with the process of exile of Latvians in 1937–1938 that was demanded by the Soviet regime and their consequent immigration and settling in Siberia. One of the contemporary Latvian travelogue writers, who is widely known as the one, who describes the life of Latvian immigrants in Siberia in her travel diary *Austrumos no saules un ziemeļos no zemes* (2005), is Inga Ābele. Her travelogue bases on the writer's three weeks trip to Bobrovka village in Omsk region, a home of around 150 Latvian immigrants.

Ingvars Leitis is another traveller, who in 1975 undertook a trip to Siberia in search of his fellow countrymen. This travel could be regarded as quite unusual for those times: by bicycles from Riga to Vladivostok, which seemed rather complicated and very risky. Many years later, in 2016, the travel diary by I. Leitis and U. Briedis (a photographer) “In Search of Latvians in Siberia” (“Latviešus Sibīrijā meklējot”) has been published. The travelogue represents not only the two young man adventures during their trip or the description of the places they visit; it focuses on the image of people, the Latvians they meet on their way, on their culture, traditions and the way of life.

Thus, the aim of the present article is to reveal the identity of the Latvian immigrants in Siberia, to trace the signs of their assimilation, to analyse the influence of Soviet regime on the destiny of the Latvian nation.

Kopsavilkums

Latviešu identitātes un asimilācijas tēlojums I. Leiša un U. Brieža ceļojumu dienasgrāmatā „Latviešus Sibīrijā meklējot”

Atslēgvārdi: *travelogs, ceļojuma dienasgrāmata, Sibīrija, kultūras mantojums, identitāte, asimilācija*

Sibīrijas tēls parādās vairāku rakstnieku – latviešu, krievu, Eiropas un pat amerikāņu – darbos. Šī teritorija ir vienmēr valdzinājusi ceļotājus no dažādām valstīm vairāku iemeslu dēļ: neviennozīmīgo vēsturisko notikumu dēļ, vairāku kultūru sajaukšanos dēļ, diezgan eksotiskās mākslinieciskās telpas dēļ utt.

Latvijas tautai Sibīrijas telpa pirmkārt asociējās ar izraidīšanas procesu 1937.–1938. gados, ko pieprasīja Padomju režīms, un ar to saistīto imigrāciju un latviešu apmešanos Sibīrijā. Viena no mūsdienu latviešu ceļojuma aprakstu autorēm, kas ir plaši pazīstama ar savu ceļojuma dienasgrāmatu *Austrumos no saules un ziemeļos no zemes* (2005), kur viņa apraksta latviešu imigrantu dzīvi Sibīrijā, ir Inga Ābele. Viņas travelogs balstās uz autores trīs nedēļu braucieni uz Bobrovkas ciematu Omskas reģionā, kurā dzīvo ap 150 latviešu imigrantu.

Ingvars Leitis ir vēl viens ceļotājs, kurš 1975. gadā veica braucieni uz Sibīriju tautiešu meklēšanā. Šo ceļojumu var uzskatīt par diezgan neparastu tajā laikā: ar velosipēdiem no Rīgas uz Vladivostoku, kas šķita diezgan sarežģīti un ļoti riskanti. Daudzus gadus vēlāk, 2016. gadā, tika publicēta I. Leiša un U. Brieža (fotožurnālists) ceļojuma dienasgrāmata “Latviešus Sibīrijā meklējot”. Tā atspoguļo ne tikai divu jauniešu piedzīvojumus ceļojuma gaitā vai viņu apmeklēto vietu aprakstus; tas fokusējas uz cilvēka tēlu, to latviešu tēliem, kurus abi ceļotāji satiek savā ceļā, kā arī uz viņu kultūru, tradīcijām un dzīvesveidu.

Tādējādi, šī raksta pamatmērķis ir noteikt latviešu imigrantu identitātes pazīmes, ko viņi tika saglabājuši dzīvojot 38 gadus Sibīrijā; izsekot tautas asimilācijas iezīmes; analizēt padomju režīma ietekmi uz Latvijas nācīgas likteni.

Ievads: žanra iezīmes, tipoloģija un tematoloģija

Ceļojuma apraksta žanrs jeb *travelogs* (aizgūvums no angļu valodas) jau kādu laiku ir izskatīts un interpretēts mūsdienu literatūrzinātnē, kā hibrīdžanrs, kas ir *izveidojies starp dokumentālo literatūru un daiļliteratūru; tas ietver gan sociālo kultūras parādību liecības, gan arī*

*mūsdienas literārā kanona specifiskās mākslinieciskās izpausmes*²³. To hibriditāti uzsver vairāki pasaules literatūras pētnieki. Tā Tims Jangs (Tim Young²⁴) savā pētījumā par ceļojuma apraksta žanru piedāvā vairāku kritiķu domas saistītas ar žanra neviendabīgumu. Piemēram Karls Tomsons (Carl Thomson) atzīmē, ka pats termins *ietver sevī formu, veidu un maršrutu neaptveramu daudzveidību*²⁵. Mihaels Kovaleskis (Michael Kowaleski), akcentējot žanra neviendabīgu raksturu, norāda, ka šis žanrs bieži vien *aizgūst no memuāriem, žurnālistikas, vēstulēm, ceļvežiem, konfesionālā naratīva, un, vissvarīgāk, no daiļliteratūras*²⁶. Ceļojuma apraksta žanra tipoloģija, laika gaitā mainoties, pārsteidz ar savu daudzveidību. Tradicionālo travelogu formu (romānu, noveļu, stāstu utml.) vietā nāk jaunās – mazas žanra formas (dienasgrāmatas, ceļojumu piezīmes, esejas, vēstules utml.) ar vairākām mūsdienu īpatnībām un modifikācijām. I. Leiša un U. Brieža jaunais ceļojuma apraksts ir spilgts piemērs šāda veida transformācijai. Tā ir dokumentālā proza, proti, ceļojuma dienasgrāmata, tās īpatnējā, pat nedaudz neparastajā formā. Šo īpatnību no vienas puses veido teksts tradicionālajā dienasgrāmatas formātā (ar datumiem, laikiem, vietu nosaukumiem utml.), kas ir papildināts ar piezīmēm, ar lielu skaitu fotogrāfiju, dokumentu kopiju, avīžu rakstu kopiju, kartes fragmentu utt., kas veido tā saucamo paratekstu.

Īpaša loma ir arī ceļojumu aprakstu tematoloģijai. Dažas ģeogrāfiskās un topogrāfiskās vietas ir bieži akcentētās pasaules literatūrā, kas var kļūt par analīzes un salīdzināšanas objektu mūsdienu literatūrzinātnes ietvaros. Tā Sibīrijas tēls ar savu plašo un eksotisko māksliniecisko telpu, neviennozīmīgo vēsturi, specifisko kultūru un dzīves veidu ir vienmēr valdzinājis gan pasaules ceļotājus, gan rakstniekus. Sākot ar 17. gadsimtu, Sibīrijas hronotopu galvenokārt interpretēja krievu rakstnieki un ceļotāji. Sibīrijas tēls iegūst īpašu popularitāti 19. gadsimtā, kad parādās ievērojams daiļliteratūras un zinātniski populāro tekstu klāsts, pārsvarā krievu valodā, kas veltīti Sibīrijai, tās dabas ainavai, kultūrai un iedzīvotājiem. Laika gaitā Sibīrijas tēls iegūst vairākas interpretācijas. 18. gadsimta ceļotājiem un autoriem tā bija sveša zeme, kura dažkārt pat neasociējās ar Krieviju. Daži autori interpretēja Sibīrijas tēlu kā aukstuma (ziemas) vai nakts (mēness) reģionu. Tā bieži vien tika attēlota kā plašu teritoriju reģions ar bagātīgiem dabas resursiem. Tomēr vairākiem latviešu rakstniekiem un ceļotājiem Sibīrija asociējās ar cietumu un trimdas vietu; to vietu, kur Latvijas iedzīvotāji bija simtiem deportēti 1937–1938 gados Padomju Savienības režīma

²³ Travelogue is a hybrid genre developed between documentary literature and fiction; it incorporates both the testimonies of socio-cultural phenomena of the time of their production and the specific artistic expressions of its contemporary literary canon.” In: Burima M. *Orientalism, Otherness and the Soviet Empire: Travelogues by Latvian Writers of the Soviet Period*. In: *Journal of Baltic Studies*, Vol. 47 (1), January 2016, 65.

²⁴ Youngs T. *The Cambridge Introduction to Travel Writing*. Cambridge: Cambridge University Press, 2013.

²⁵ [...] encompasses a bewildering diversity of forms, modes and itineraries. In: Thomson C. *Travel Writing*. London: Routledge, 2011. In: Youngs T. Introduction: Defining the Terms. In: *The Cambridge Introduction to Travel Writing*. Cambridge: Cambridge University Press, 2013, p. 1.

²⁶ [...] it ‘borrows freely from the memoir, journalism, letters, guidebooks, confessional narrative, and, most important, fiction’. In: Youngs T. Introduction: Defining the Terms. In: *The Cambridge Introduction to Travel Writing*. Cambridge: Cambridge University Press, 2013, p. 1.

ietekmē. Mūsdienu latviešu literatūrā Sibīrijas tēls parādās vairākos literārajos tekstos. Par Sibīriju rakstīja Sandra Kalniete savā romānā „*Ar balles korpēm Sibīrijas sniegos*”, kas ir izdots 2001. gadā un kas ir pašas autore atmiņas attēlojums. Latviešu ceļojumu aprakstu autore Inga Ābele pievēršas Sibīrijas telpai savā ceļojuma dienasgrāmatā „*Austrumos no saules un ziemeļos no zemes*” (2005), balstoties uz savu trīs nedēļu ceļojumu un dzīvi Augšbebru ciematā Omskas apgabalā, kur līdz šodienai dzīvo ap 150 Latvijas imigrantu.

Austrumu latviešu diaspora ir sastopama daudzos mūsdienu Krievijas reģionos, sākot ar Pievolgas teritoriju, kur 1875. gadā tika dibināts latviešu ciems ar nosaukumu Sarkanā Baltija, līdz pašai Vladivostokai. Ingvars Leitis ar savu līdzbraucēju, fotožurnālistu Uldi Briedi, apciemo savā pirmajā 1975. gada velobraucienā 19 imigrantu ciemus un apraksta to iedzīvotājus, viņu likteni, dzīvesveidu, kultūru un tradīcijas nesen izdotajā ceļojuma dienasgrāmatā.

I. Leiša un U. Brieža ceļojuma dienasgrāmata: galvenās stilistiskās un tematiskās īpatnības

Analizējot Leiša un Brieža darbu, uzreiz rodas daži jautājumi sakarā ar žanra noteikšanu (ceļojuma dienasgrāmata) un ar diezgan lielu, 40 gadu laika intervālu no paša ceļojuma līdz grāmatas izdošanās gadam (1975–2016). Pirmkārt, vai lasītājs šo ceļojuma aprakstu var uzskatīt par dienasgrāmatu šī termina pamatnozīmē? Sniedzot pozitīvo atbildi, mēs varam paļauties tikai un vienīgi uz to, ka paši autori to nosauca par ceļojuma dienasgrāmatu. Turklāt, darbam ir dienasgrāmatas struktūra ar datumiem, laikiem un vietu nosaukumiem. Taču tā ir rakstīta mūsdienās, jau citā laikmetā un citās ideoloģijas apstākļos. Uz jautājumu, kāpēc šis travelogs tik ilgi nāca pasaulē, ir grūti dot viennozīmīgu atbildi. Visloģiskāk, analizējot tā laika vēsturiski-politisko situāciju, būtu pieņemt, ka 1970-o gadu cenzūra nekādā gadījumā neļautu publicēt šāda veida aprakstu, kas kļuva iespējams tikai pēcpadomju laikā. Literatūrzinātniece Maija Burima (2011) vienā no saviem pētījumiem izsaka domu, ka *bijušās Padomju Savienības vektors ir aktualizēts to autoru darbos, kuri ceļoja Padomju Savienības laikos. Viņi dalās ar saviem npublicētajiem tajā laikā tekstiem, jo tad viņi nebija pārliecināti, ka cenzūra ļautu tos publicēt aizliegto tēmu dēļ.*²⁷ Anneli Kovamees (2008), analizējot ceļojumu aprakstus Igaunijas literatūrā, atzīmē: *Katra vieta, kur kāds ceļo, varbūt attēlota dažādos veidos – tajā pašā laika periodā, taču citās ideoloģijas apstākļos*²⁸. Tātad Sibīrijas tēls Leiša darbā ir atspoguļots ar Padomju Savienības režīma nokrāsu mūsdienu reprezentācijā.

²⁷ “The vector of the former Soviet Union is actualized by writers who had been there during the time of the Soviet Union. They share their previously unpublished texts as they had no certainty that censorship would have allowed to publish them due to critical or banned topics.” In: Burima M. 2011. *Travelogues in Latvian Literature (late 20th – early 21st century): Deconstruction and Reconstruction of Mental Borders*. In: *Environmental Philosophy and Landscape Thinking*. Tallinn, p. 285.

²⁸ Every place, where one travels, can be depicted in different ways – during the same epoch, but under different ideological conditions. In: Kovamees A. *Moscow to Rome: from one Centre to another*. In: *Back to Baltic memory: Lost and Found in Literature 1940-1968* (Edited by E. Eglāja-Kristone, B. Kalnačs). Rīga: LU Literatūras, folkloras un mākslas institūts, 2008, 227. lpp.

Savos aprakstos ceļojuma dienasgrāmatas autori izvirza priekšplānā vēsturiskus notikumus, kā arī tautas un atsevišķu cilvēku likteņus, kuri nonāk līdz lasītājam caur 1938. gada notikumu liecinieku dzīvesstāstiem. Dienasgrāmatai un fotogrāfijām ir vēsturisku dokumentu svars. Tās apliecina abu ceļotāju apbrīnojamo spēju pildīt misiju, kas ir nozīmīga visai tautai. Milzīgais dienasgrāmatas saturs atklājas nenogrudinātā tekstā, kādu nerakstītu ne profesionāls vēsturnieks, ne rakstnieks, bet kas noteikti piešķir tekstam zināmu specifiku un realitātes izjūtu. Ceļotāji sarunājas ar visdažādākajiem cilvēkiem, ēd makaronus, dzer šņabi, svin svētkus, lāpa velosipēdu riepas, raksturo apceļotas vietas un tās iemītniekus. Tas viss pievieno aprakstam īpašu nacionālo kolorītu. Kopumā Leitis ir apmeklējis vairāk nekā simts latviešu apdzīvotus apvidus trīspadsmit Krievijas apgabalos un rajonos, gan velobrauciena laikā, gan arī pēc tā. Tādējādi, šī pētījuma pamatmērķis bija ekscerpēt tās nacionālās īpatnības un elementus, kurus latviešu imigranti tika saglabājuši 38 gadu gaitā dzīvojot Sibīrijā un kas veido tautas identitāti, kā arī identificēt latviešu tautas asimilācijas sfēras un noteikt tās galvenās pazīmes.

Runājot par ceļojuma dienasgrāmatas abiem autoriem, Ingvaru Leiti un Uldi Briedi, ir jāatzīmē, ka viņu vārdi var izradīties pavisam nepazīstami plašajai lasītāju un literatūrzinātnieku auditorijai. Tam ir savi iemesli un skaidrojumi. Pirmkārt, minētāja ceļojumu dienasgrāmata, „Latviešus Sibīrijā meklējot”, parādījās pavisam nesen – tās izdošanas datums ir 2016. gads. Turklāt, darba autori nav ne pasaules slavenie vai pat Latvijā pazīstami rakstnieki, ne profesionālie vēsturnieki: abi ir drosmīgi ceļotāji, kuri devās meklēt savējos Sibīrijā, ar velosipēdiem no maija līdz novembrim virzīdamies no Rīgas uz Vladivostoku. Daži grāmatas lasītāji un kritiķi, analizējot divu jauno cilvēku motivāciju šādam riskantajam ceļojumam, nosauc to vai nu par jautrības neprātu vai par dēkaiņu garu; tomēr vairāki uzskata šo 1975. gada velobraucieni par sava veida misiju. Ingvars Leitis, ceļojuma dienasgrāmatas teksta autors, ir arī atpazīstams, kā dokumentālo filmu autors, to režisors un scenāriju autors, bet Uldis Briedis ir pazīstamais tajā laikā Liepājas fotožurnālists, kura galvenā šī ceļojuma misija bija dabūt unikālus kadrus un savākt tos plašajā foto materiālā, kas ilustrētu gan abu jaunekļu piedzīvojumus ar visiem sastaptajiem šķēršļiem un grūtībām, gan arī atspoguļotu tipisko Sibīrijas ainavu, specifiskus sadzīves kultūras elementus, daudzveidīgus cilvēku tēlus utml. Gandrīz katrs, pat vismazākais ciems, kurā atbrauc abi autori un kas ir saistīts ar austrumu latviešu diasporu, ir aprakstīts un ilustrēts, akcentējot un detalizējot kādu no tās vietas īpatnībām. Dažas austrumu latviešu diasporas apmetnes, tādas kā Borisova vai Taimenska, vairs neeksistē; to iedzīvotāji drīzāk jau sen asimilējās ar krievu tautu. Tomēr tās visas tika minētās ceļojuma aprakstā, lai saglabātu vēsturisko precizitāti.

Neskatoties uz savākta materiāla bagātību un detalizētajiem aprakstiem, šo tekstu tomēr nevar uzskatīt par daiļliteratūras naratīvu tā „tīrajā” veidā, jo tajā ievērojami trūkst poētisma; to var drīzāk attiecināt pie dokumentālās prozas ar bagātu vēsturisko materiālu pamatā un spilgtu paratekstu, kas

aizņem lielu dienasgrāmatas daļu (pusi, ja ne vairāk) un kurā ietilpst fotogrāfijas, dokumentu kopijas, vēstules, avīžu raksti, ģeogrāfiskās kartes fragmenti utml. Angļu literatūrkritiķis Deivids Lodžs (*David Lodge*, 1997) savā esejā *The Novelist Today: Still at the Crossroads?* ierosina aplūkot mūsdienu ceļojumu aprakstus kā zinātniski-populāro vai masu literatūru. Pēc rakstnieka domām, travelogs ir teksts, kurā tiek izmantoti daiļliteratūras tehniskie paņēmieni, tādi kā brīvais stils, skatuves konstrukcija, stāstījums tagadnes formā, iteratīvais simbolisms utt. Kaut gan dažus minētus paņēmienus var sastapt Leiša tekstā, tie neizvirzās priekšplānā analizētajā naratīvā.

Leitis un Briedis sasniedz sava ceļojuma mērķi – atrod latviešus ar viņu atsevišķiem likteņiem un kopējo vēsturi. Austrumu latviešu diasporas asimilācijas sfēras Krievijas un Sibīrijas reģionos un tās iespējamie iemesli un motīvi, ka arī identitātes saglabāšana kļuva par šī pētījuma praktiskās daļas pamatu.

Asimilācijas procesu sfēras un identitātes saglabāšana

Asimilācijas procesus un to cēloņus, tāpat ka nacionālās kultūras jeb identitātes saglabāšanu, var izsekot dažādos līmeņos un dažādās dzīves sfērās: tā, pirmkārt, ir valodas lietošana, vietējo iedzīvotāju tēls un dzīvesveids, tautas kultūra un tradīcijas, kā arī vairāki sadzīves aspekti. Šādas tēmas ir parasti īpaši raksturīgas ceļojuma apraksta žanram, jo ar to palīdzību var izanalizēt žanram raksturīgo pamata opozīciju „savējais – svešais”, kas ir īpaši akcentēta šajā ceļojuma dienasgrāmatā (nacionālais / aizgūtais).

1. Latviešu valodas kopšana, saglabāšana un izplatīšana

Viens no būtiskākajiem aspektiem, ko autors bieži aktualizē savā ceļojuma aprakstā, ir latviešu valodas saglabāšana, izkopšana un attīstība. Ceļojuma gaitā autors atzīmē, ka latviešu valoda pakāpeniski pazūd imigrantu vidē un tam ir vairāki iemesli. Kā vienu no pirmajiem var minēt krievu skolu ietekmi, kuras latviešu diasporas bērniem bija jāapmeklē latviešu skolu trūkuma dēļ. Imigranti apgalvo, ka *bērni līdz bērnudārzam neprata nevienu vārdu krieviski* (Leitis, Briedis 2016: 78), taču tagad daži no viņiem (pat ne visi!) *drusku latviski saprot, bet nerunā vairs* (Leitis, Briedis 2016: 78). Vēl viens valodas pazušanas iemesls ir jauktās ģimenes, kuru ar katru dienu kļūst vairāk un vairāk. Viens Čakalnes iedzīvotājs atzīmē: *Visas skuķes aizgājušas pie krieviem. Puikām nav ko ņemt – jāņem krievietes* (Leitis, Briedis 2016: 42).

Tomēr ir dažas apmetnes, kur valodas saglabāšanas tendence ir īpaši akcentēta. Tā, Sarkanajā Baltijā bieži skan latviskotie vietvārdi (Sizrāne, Kazāne, Ķivāte utml.). Autors atzīmē, ka tur var ne reti sadzirdēt ļoti skaistu un dzidro latviešu valodu, *tikai Pievolgas „aidā” katrā teikumā, bet arī tas ieskanas kaut kā latviski* (Leitis, Briedis 2016: 41). Ir zīmīgi, ka skola, kas ir galvenokārt latviešu bērnu un jauniešu asimilācijas vieta, dažreiz arī attēlota, kā latviskuma saglabāšanas institūts. Piemērām, Rižkovā ir uzcelta jauna skola, kur *ir arī latviešu un igauņu skolotāji* (Leitis, Briedis 2016: 110), bet Lejas Bulānā ir bērnudārzs, kas ir vienīga mācību iestāde PSRS ar latviešu valodu.

Stāsta, ka kādreiz Rižkovā *krievu valodā tad nemaz nerunāja* (Leitis, Briedis 2016: 108), jo te nebija krievu, bet dzīvoja tikai latvieši un igauņi.

Kopā ar latviešu valodas kopšanu visās minētajās apmetnēs, īpaša nozīme ir latviešu folklorai, proti, dziesmu un tautasdziesmu tradīcijām. Tautasdziesmās, kas joprojām eksistē un diezgan izplatīti imigrantu vidū, ir atspoguļotas latviešu tradīcijas, latviešu diasporas dzīve Sibīrijā, uz kuras fona bieži paradās arī Latvijas tēls (piem. „Dzimtenes dziesma”). Daudz arī reliģisku dziesmu; dziesmas skan Jāņu svētkos tajos ciemos, kur tos plašāk svin; tās var dzirdēt kāzās vai citās ģimenes svinībās. Dažos ciemos ir pat savi orķestri un ansambli, kuri uzstājas auditorijas priekšā; imigranti saglabāja tradīcijas spēlēt kokli, akordeonu, vijoli. Daži pat pieraksta dziesmas, droši vien priekš jaunākajām paaudzēm, kuras diemžēl nav tik aktīvās dziedāšanas un spēlēšanas tradīcijā, kā vecākā paaudze. Vecrīgas ciemā Uldis Briedis pat nofotografē vienu burtnīcā pierakstīto latviešu dziesmu, kā piemēru un pierādījumu dziesmu vākšanas procesam. Lejas Bulānu autors sauc par Sibīrijas dvēselisko un emocionālo centru, jo tur viņš savāc desmitiem dziesmu, lielākā daļa no kurām pat nekad netika dzirdēta.

Latviešu tautas identitāte saglabājas arī pateicoties grāmatām un latviešu preseī. Saltikovā, piemēram, divu gadu laikā vietējie izrakstīja „Padomju Latvijas Sieviete”, bet latviešu grāmatas viņi ņem cits no cita un lasa. Savukārt, Elizabetes ciemā ir bibliotēka, kur *pienāk grāmatas no Latvijas*, kas ir bibliotekāres iniciatīva (Leitis, Briedis 2016: 132).

2. Sadzīves kultūras elementu atspoguļošana

Sadzīves kultūra ir vēl viens no aspektiem, kas ir ļoti tipisks dažādiem ceļojuma aprakstu veidiem. Daiļliteratūras vai zinātniski populārās literatūras teksts, romāns vai dienasgrāmata, memuāri vai ceļojumu esejas – katra no minētajām ceļojuma teksta formām satur kaut vismaz nelielu teksta daļu, kas tiek veltīta vietējo iedzīvotāju sadzīvei, viņu ieražām un tradīcijām. Ceļojuma procesā un vēlāk, aprakstot savus iespaidus ceļojumu aprakstos, rakstnieki pievērš īpašu uzmanību vairākiem sadzīves elementiem: ēdieniem; mājokļu sakārtojumam, ikdienas aktivitātēm; ģimenes tradīcijām u.c., kas bieži vien ir ļoti unikālie katrā apmeklētajā vietā un parasti pārsteidz ceļotāju ar to specifiku, īpatnībām un vietējo kolorītu.

Ir jāatzīmē, ka analizētajā ceļojuma dienasgrāmatā nav īpaši akcentēta latviešu diasporas sadzīves kultūra. Pats autors atzinās, ka viņam tas neesot tik pat interesanti, ka vēstures notikumu liecinieku stāsti. Par etnogrāfisko aspektu viņš izteicās diezgan ironiski: *Nav jau laika paēst, jāpilda etnogrāfiskā programma, jāpieraksta katrs ēdiens un produkts, istabu iekārtojums, krēsli, galdi, tepiki un viss pārējais [...] Nav mani tā etnogrāfija nekad īpaši interesējusi, obligāto ieskaiti kaut kā noliku, un viss.* (Leitis, Briedis 2016: 45) Dienasgrāmatā parādās tikai dažas vietas, aprakstot kuras autors aktualizē sadzīves kultūru, kas norāda uz latviešu tautas asimilāciju vai, pretēji, uz tās nacionālo specifiku. Tā, piemēram, aprakstot tradicionālus ēdienus un dzērienus Jāņu svētkos,

autors citē vienu no vietējiem iedzīvotājiem: *Jāņos paņēmu veikala alu un pieliek cukuru, to iemācījās no krieviem. Agrāk latvieši taisīja alu, nekādu cukuru nelika [..]* (Leitis, Briedis 2016: 69). Šāda veida tautas un tās dzīvesveida asimilēšanas procesus var ievērot arī citās ar sadzīvi saistītajās sfērās. *Vairs neviens neko neauž. Auda tikai līdz kolektīva laikiem, tagad vienīgi ada cimds. Putras vāra ar putraimiem, ar kartupeļiem, vāra skābputras, cep speķa pīrāgus. Dārzos ābeles neaug, Sibīrijas ziemā tās izsalst. Ābeļu vietā avenes.* (Leitis, Briedis 2016: 123)

Daudzas apmetnes un saimniecības tomēr cenšas saglabāt kaut maz vienu nacionālo elementu savā sadzīves kultūrā. Suhonojas ciemā, kas ir dibināta 1896. gadā, autors pievērš uzmanību iedzīvotāju apģērbim, atzīmējot, ka *saimniekam kājās ir vīzes* (Leitis, Briedis 2016: 184) un atzīstot, ka pirmo reizi redz autentiskās vīzes. Ieraudzē arī saimnieci, kas spēlē kokli. Kamenskā, piemērām, ir saglabājušās īstās latviešu celtnes: *Šeit Krievijai netipisks, varens latviešu būvēts divstāvu nams [..]* (Leitis, Briedis 2016: 194); Baltijciemā *divas mājas atgādina vecās latviešu būves ar salmu jumtiem un gariem skursteņiem* (Leitis, Briedis 2016: 77); Rižkovas ciemā ir atrodamī daži *latviskā stilā celtās mājas* (Leitis, Briedis 2016: 109).

Dažos latviešu imigrantu ciemos ir jūtama pat sava veida ietekme uz krievu tautu. Amūras Baltijā, piemērām, *krievi mēģināja latviski iemācīties kaut dažus teikumus* (Leitis, Briedis 2016: 245), bet kādā nelielajā lauku ciemā Amūra apvidū, ar nosaukumu Lazovaja, *labi zina mūsu Raini un nesen šeit skatījušies mūsu filmu „Pūt, vējiņi”* (Leitis, Briedis 2016: 259) Tajā pašā laikā autors atzīmē, ka ļoti daudz cilvēku brauc prom un latviešu kultūru un tradīcijas ar katru dienu paliek grūtāk un grūtāk saglabāt. Tā latviešu pūtēju orķestra organizators Austrumciemā, stāstot par sava orķestra vēsturi un darbību, secina, ka *jaunieši te nepaliek. Iemācu spēlēt, bet tad aizbrauc* (Leitis, Briedis 2016: 84).

3. Svētku un tradīciju saglabāšanas tendences

Dienasgrāmatā ir nereti akcentēts svētku un ar to saistīto tradīciju saglabāšanas svarīgums kopumā un katrā no apmetnēm atsevišķi. Neskatoties uz to faktu, ka tradīcijas, kuras saglabājās līdz grāmatā aprakstītajiem 80-ajiem gadiem, jau nav tās autentiskās latviešu tradīcijas, bet iezīmētās ar krievu kultūru, autors pievērš tām lielu uzmanību. Vairākas reizes tika minēta Jāņu dienas svinēšana, ko latviešu imigranti asimilācijas ietekmē svin nevis 24. jūnijā, bet 6. jūlijā pēc krievu kalendāra un tradīcijas. Vecrīgas kolonijā, kas atrodas Kalačinskas rajonā Omskas apgabalā, vietējie latvieši stāsta, ka Ziemassvētkus viņi svin, kā senāk – trīs dienas; Mārtiņos cep zosi; bet Jāņu dienā ir paradums dziedāt latviešu dziesmas un aiziet uz kapiem. Latviešu diaspora minētajā apmetnē prot, ja ne plaši attīstīt, tad vismaz saglabāt un kopt senas senču tradīcijas. Gandrīz katrā ciemā, kur apstājās Leitis un Briedis, kāds no vietējiem piemin Jāņu dienas svinēšanas tradīcijas. Baltijciemā Jāņus svin ļoti reti, vai nesvin vispār: *Jāņus nav, kas svin. Ja nu kāds Jānis* (Leitis, Briedis 2016: 79), bet Saltikovas apmetnē tos *svin, kā katrs grib* (Leitis, Briedis 2016: 123). Elizabetes ciemā

Jāņus svin jau vairāk cilvēku, pat dažādu tautību, ar riteņu dedzināšanas tradīciju un „līgo, līgo” dziedāšanu. Jermolajevkas ciema viena latvieta atceras, ka gāja līgot kopā ar piecām vecenītēm, ņemot līdzī alus pudeli. Dziļāk Sibīrijā, latviešu koloniju apvidū, dažas Jāņu tradīcijas, liekas, ir saglabājušās labāk, kaut gan ir jūtama krievu kultūras ietekme un mūsdienīguma gars. *Iepriekšējos gados bija pa vecam, tagad pa jaunam. Vecās pastaigā pa ielu dziedādamas. Alus vairs netiek brūvēts, ir tikai veikalā pirktais. Jaunie nelīgo, bet tāpat tikai papriecājas.* (Leitis, Briedis 2016: 186) Visspilgtāk Jāņu dienas svinēšanas ir attēlota Lejas Bulānā, kur ir ap 253 saimniecību, un kuras respektē, saglabā un pat mēģina attīstīt latviešu valodu, kultūru un tradīcijas. Tātad Jāņi šajā vietā svin gandrīz tāpat, kā pie mums Latvijā: dedzina ugunsurus, pin bērzu un puķu vainagus, ko saliek Jāņiem galvā, Jaņumātes cienā ar sieru un alu, dzied svētku tautasdziesmas – *visus aplīgo un izlīgo* (Leitis, Briedis 2016: 172).

Secinājumi

Analizējot Leiša un Brieža travelogu, kļūst acīmredzami, ka tam piemīt lielākā daļa ceļojuma apraksta tipisko iezīmju. Pirmkārt, tas ir faktiskais ceļš vai maršruts (šeit: Rīga – Vladivostoka), kas ir ceļojuma apraksta tematiskais un strukturālais pamats. Leiša un Brieža darbā dokumentālā proza bieži saplūst un mijiedarbojas ar emocionālajiem tēlojumiem gan dialogu, gan vietu aprakstu līmenī. Otrkārt, tas ir paša autora (šeit divu autoru), kurš tajā pašā laikā ir ceļotājs, notikumu dalībnieks, novērotājs, noteiktās pasaules uzskaites nesējs, tēls, kas papildina ceļojuma apraksta žanra struktūru. Ir vērojama objektīvā un subjektīvā komponentu sintēze, kas ir informatīvo faktu reprezentācija autoru recepcijā un interpretācijā. Turklāt, “Latviešus Sibīrijā meklējot” ir uzrakstīta mūsdienu hibrīdžanra tradīcijās: tā ir dienasgrāmata, kurā ir akcentēta faktu un dokumentu loma. Autori ilustrē savus stāstus ar reālajiem dokumentiem, fotogrāfijām, uzvārdiem un citiem dokumentālajiem elementiem, lai pārliecinātu lasītāju par visa aprakstīta autentiskumu.

Rezumējot analizētās ceļojuma dienasgrāmatas tematiku un galveno ideju, var secināt, ka latviešu imigrantiem Krievijas, proti Sibīrijas teritorijā, izdevās saglabāt savu identitāti daudzās dzīves un kultūras jomās. Asimilācijas procesi viennozīmīgi ietekmēja to kultūru, valodu un tradīcijas, taču tie neiznīcināja latviskuma iezīmes imigrantu apciemotajās vietās. Leiša un Brieža ceļojumu dienasgrāmata ir vēl viens skatiens uz latviešu diasporas likteni tālajos austrumos, kurā ar vēstures notikumiem un likteņu stāstiem tika apvienotas tautas kultūra, valoda, tradīcijas un sadzīve. Šis liktenis varētu šķist drūms un pesimisma pilns, taču tā ir neatņemamā Latvijas vēstures daļa.

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POPULĀRĀ KULTŪRA AUGUSTA DEGLAVA ROMĀNA “RĪGA” 1. DAĻĀ

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Abstract

Popular Culture in the Augusts Deglavs' Novel “Rīga”, Part 1

Key Words: *writer Augusts Deglavs, popular culture, cultural forms, everyday life, urban space, society, capitalism*

The cultural – historical panorama of the 19th century depicted in the Augusts Deglavs' novel “Rīga” also reveals the emergence and consolidation of popular culture in urban space. For the writer, the popular culture line is one of the advantageous methods to articulately elaborate the theme of the 19th century modern Latvian society formation. The novel is interwoven with the colourfulness of the creation of the new era, in which not only the communication of various social, economic and ethnic groups and ideas take a substantial place but also the various forms and practices of popular culture, which also play an important role of the Latvians on their way from an ethnic group to a cultural nation. Through the popular culture emancipation prism, the author reflects the protagonist's urban, social and ethnic experience and sense of belonging, and the formation of the meaning both in the urban space and the Latvian and German society, which goes further towards emancipation of national self-esteem. The author highlights the culture of modern urban mode of life, formation of societies, amateur groups, art – emergence and popularity of trivial literature, theatre and other art forms, the importance of media (newspapers) in society, and other significant cultural segments that contributed to the formation of modern Latvian society and cultural nation building.

Kopsavilkums

Populārā kultūra Augusta Deglava romāna “Rīga” 1. daļā

Atslēgvārdi: *rakstnieks Augusts Deglavs, populārā kultūra, sadzīve, kultūras formas, pilsēta, sabiedrība, kapitālisms*

Augusta Deglava romānā “Rīga” 19. gadsimta kultūrvēsturiskajā panorāmā atklājas arī populārās kultūras ienākšanas un nostiprināšanās atspoguļojums pilsētas telpā. Populārās kultūras līnija rakstniekam ir viens no izdevīgiem paņēmieniem, kā mākslinieciski pārliecinoši risināt 19. gadsimta modernās latviešu sabiedrības veidošanās tēmu. Romānu caurvij jaunā laikmeta tapšanas kolorīts, kurā būtisku vietu ieņem ne tikai dažādu sabiedrības sociālo, ekonomisko un etnisko grupu, un ideju komunikācija, bet arī populārās kultūras dažādas formas un prakses, kam arī ir svarīga loma latviešu ceļā no etniskas grupas uz kultūras nāciju. Caur populārās kultūras emancipēšanās prizmu autors atveido galvenā varoņa urbānās, sociālās un etniskās pieredzes un pieredzes izjūtas, un nozīmju veidošanos tiklab pilsētas telpā, kā arī latviešu un vācu sabiedrībā, kas tālāk ved un nacionālās pašapziņas emancipēšanos. Autors izgaismo modernās pilsētas sadzīves kultūru, biedrību, pašdarbības kopu dibināšanos, mākslas – triviālās literatūras, teātra u.c. mākslas formu rašanos un popularitāti, mediju (laikrakstu) nozīmi sabiedrībā un citus būtiskus kultūras segmentus, kas sekmēja latviešu modernās sabiedrības un kultūras nācijas veidošanos.

Cik plaši un daudzveidīgi tiek izprasts kultūras jēdziens, tikpat variatīvi tiek traktēts viens no tās tipiem – populārā kultūra. Britu kultūras studiju pārstāvis Džons Storejs (*John Storey*), spriežot par kultūras būtību, izmanto divus Reimonda Viljamsa (*Raymond Williams*) formulētus virzienus jēdziena izpratnē: pirmkārt, kultūra kā konkrēta dzīves veida izpratne, konkrētas kultūras prakses, otrkārt, kultūra kā izteicēja, radītāja vai iemesls jaunu nozīmju radīšanai. (Storey 2008: 2) Populārās kultūras traktējumā tiek izvirzītas vairākas raksturības, kas to raksturo kopš vēsturiskā sākuma 19.gadsimta vidū – visaptveroša izplatība, tautas lielā interese, zemāka hierarhija iepretim augstajai kultūrai, kā arī kvantitāte – šo kultūras tipu gaida un patērē lielākā daļa sabiedrības, tāpēc tās saturs tiek producēts vairākkārt. Populārās kultūras izplešanās un iespiešanās visdažādākajās dzīves sfērās cieši saistīta ar industrializācijas, komercializācijas un kapitālisma, un pilsētu attīstību, līdz ar to iespaidojot un mainot arī sociālpolitisko procesu dinamiku. (Storey, 2008: 5–13) Kultūru pētnieks Tonijs Benets (*Tony Bennett*), analizējot populārās kultūras un sociālās dzīves attieksmes, atzīmē: “Daudzās un daudzveidīgās prakses, kas parasti ir grupētas populārās kultūras tematos, parasti tiek

uzskatītas par sistemātiski savstarpēji saistītām ar tām vērtīgajām īpašībām, ko tās (kultūras prakses) spēlē saistībā ar plašākiem sociāliem un politiskiem procesiem, jo īpaši tās, kas balstās uz piekrišanu valdošai sociālai kārtībai gan tās patriarhālajās, gan kapitālistiskajās dimensijās.”²⁹ (Benett, 1986: 81) Populārā kultūra jāuztver kā indivīdu vai atsevišķu sabiedrības grupu ikdienas dzīves un identitāšu izpausmes, kas ir sastopamas visur un lietotas bieži, un kopumā veido konkrēta laikmeta vispārējo tēlu.

Romāns “Rīga” – nozīmīgs kultūras studiju avots

Prozas plašākais žanrs – romāns, vienlaikus atveidojot daudzplānu un dziļas laikmeta un sabiedrības ainas to mijšakarībās, atspoguļo arī parasto ikdienas dzīvi un vidi, kas ir gan populārās kultūras avots, gan tās mērķis. Augusta Deglava (1865–1922) romāns “Rīga” (1. daļa 1910–1911, 2.daļa 1920) mūsu kultūras un literatūras studijās joprojām tiek izmantots kā nozīmīgs pētniecisku spriedumu argumentēšanas un citēšanas avots kultūrvēsturisku procesu analīzē (Hanovs 2003: 136, 137), kā “rokasgrāmata kultūras jēdziena izpratnei” (Čakare 1997: 11) un “uzskatāms par zināšanu un atmiņas arhīvu” (Kalnačs 2017: 63). Tas arī sniedz bagātīgu vielu mūsu populārās kultūras vēsturē, atsedzot šī kultūras tipa emancipēšanos un funkcionēšanu 19.gadsimta otrās puses latviešu kultūrvēsturiskajā diskursā daudz kultūru sabiedrības un divu varu, ar vācu varas dominanti, apstākļos. Šie specifiskie apstākļi nosaka hibrīdu masu kultūras formu iedibināšanos un cirkulēšanu.

Romāna 1.daļa “Patrioti” attēlo procesu, kas raksturīgi visai Rietumu pasaulei 19.gadsimtā – plaša migrācija no lauku vides uz pilsētām, līdz ar to dzīves un nodarbinātības, un sabiedrības stratifikācijas totālas izmaiņas, kas pārzīmēja laikmeta kultūras un ideoloģijas kartes. Latviešiem tie ir 60.–70. gadi, periods, kad šeit, Krievijas impērijas vācbaltu pārvaldītajos rietumos, norisinājās visaptveroša sabiedrības modernizācija, iezīmējās industrializācijas un kapitāla aprites kontūras; sakarā ar zemniecības noslāņošanos daļa nabadzīgo laucinieku devās uz lielākajām pilsētām, kur līdz ar to mainījās sabiedrības struktūra, mainījās un mijiedarbojās dažādi kultūras modeļi un prakses. Attēlotajā periodā Rīga tikko bija izrāvusies no stagnatīva stāvokļa, kāds vēl bija vērojams 19. gadsimta 50. gados, un piedzīvoja ievērojamas, uz modernas, eiropiskas pilsētas statusu orientētas pārmaiņas. (Oberlenders 2004: 11–20) Rīga jau bija kļuvusi “kulturāli heterogēna” (Hanovs 2003, 136), tās robežas paplašinājās un iedzīvotāju sastāvs dinamiski mainījās gan skaita, gan tautību īpatsvara ziņā. Zemnieku ģimeņu jaunās paaudzes (arī Deglavs pie tādas pieder) vai kalpu mērķis, uzsākot dzīvi pilsētā, vispirms bija materiāla pamata atrašana savai dzīvei. Sākumā individuāli tā īstenošanai tiek izvirzīts uzdevums iegūt pilsētniecisko identitāti, iedzīvoties pilsētas

²⁹ [...] the many and diverse practises which are typically grouped under the heading of popular culture are more usually regarded as being systematically interconnected by virtue of the parts they play in relation to broader social and political processes, particularly those bearing on the production of consent to the prevailing social order in both its patriarchal and capitalist dimensions. [Tulk. latv. val. mans – I.G.-P.] Citēts pēc: *Cultural Theory and Popular Culture. A Reader*. Edited and intruced by John Storey. 2009. – P. 81.

struktūrās. Šis mērķis visai ātri pāraug etniska mēroga uzdevumā – kopīgu vērtību – pašapziņas stiprināšana, savas valodas un kultūras izvirzīšana priekšplānā un nacionālās identitātes veidošana. “Ceļš uz nācijas veidošanos latviešu pilsoniskajā kultūrā tika formēts kā ceļš no laukiem uz pilsētu, kā pilsētai piemērotāku profesionālu iemaņu apgūšana, kā arī pilsētas iedzīvotāja dzīves stila un uzvedības normu pārņemšana.” (Hanovs 2003: 134) Augusta Deglava romāns demonstrē, ka populārā kultūra no saviem pirmajiem iedīgļiem ātri iespiežas visdažādākajās jomās un regulē ikdienas dzīves norises, funkcionē un attīstās arvien jaunās formās ciešās mijattiecībās ar industrializāciju un kapitāla ietekmes palielināšanos. Amerikāņu kultūras kritiķis Dvails Makdonalds (*Dwight Macdonald*, 1906–1982) pētījumā “Masu kultūras teorija” (1953) runā par visaptverošu populārās kultūras varu: “Tāpat kā 19.gadsimta kapitālisms, masu kultūra ir dinamisks, revolucionārs spēks, kas nojauc vecās šķiru barjeras, tradīcijas, gaumi un izkļiedē visas kultūras atšķirības. Tā sajauc un sakuļ visu kopā, veidojot to, ko varētu saukt par homogēnu kultūru.”³⁰ (Macdonalds 2004: 41)

Industrializācijas un sabiedrības modernizācijas un populārās kultūras saiknes

Kultūru pētnieks Reimonds Viljams (*Raymond Williams*, 1921–1988) norāda, ka “kultūrai ir divi aspekti: zināmās nozīmes un virzieni, kurus tās locekļi ir apguvuši; jauni novērojumi un nozīmes, kas tiek piedāvātas un pārbaudītas.”³¹ (Williams 1989: 54) Pretēji laukos izjustajam lēnā laika ritējumā iekļautajam tradicionālajam dzīves veidam, ienācēji pilsētā tika ierauti straujā laika ritmā un ātri mainīgās jaunā laikmeta reprezentācijās. Deglava romāns “Rīga” sniedz bagātīgu populārās kultūras reprezentācijas vēsturisku ainu un tās kontekstus – kaleidoskopiski mainīgi notikumus, jaunu urbāno artefaktu un sajūtu iepazīšanu un iesaistīšanu ikdienas dzīves norisēs, kapitālisma izpausmes – naudas un preču plūsmu, kuģus un ostu kā ekonomiski un sociāli stratēģisku vietu, iesaistīšanos uzņēmējdarbībā, dzelzceļu un citas tehnikas parādības, arvien plašākas iespējas iesaistīties informatīvi komunikatīvās attieksmēs pateicoties grāmatu un laikrakstu izplatībai, sadzīves kultūras – mājokļu iekārtojuma, gastronomiskās un apģērba kultūras modernizēšanos, brīvā laika pavadīšanas un komunikācijas modeļu un vietu maiņu, no ģimenes loka un privātās telpas izejot publiskajā telpā – biedrībās, kafejnīcās, restorānos, teātrī, parkos.

Romāna ievadlapusēs autors divu romāna varoņu – lepna pilsētnieka kučiera un zemnieka Mikuma dialogā iezīmē atvērtu un dinamisku pasauli: “[..] Nepatīk mūsu kungiem Rīgā, tie aizbrauc ar eizenbāni uz Pēterburgu vai Maskavu, padzīvojas tur kādas dienas un brauc atkal mājās.

³⁰ *Like nineteenth-century capitalis, Mass Culture is a dynamic, revolutionary force, breaking down the old barriers of class, tradition, taste, and dissolving all cultural distinctions. It mixes and scrambles everything together, producing what might be called homogenized culture, (...).* [Tulk. latv. val. mans – I.G.-P.] Citēts pēc: Hollywood. Critical Concepts in Media and Cultural Studies. Ed. by Thomas Schatz. 2004. – P. 41.

³¹ *A culture has two aspects: the known meanings and directions which its members are trained to; the new observations and meanings which are offered and tested* [Tulk. latv. val. mans – I.G.-P.] Citēts pēc: *Cultural Theory. An Anthology*. Edited by Imre Sczeman and Timothy Kaposy. 2011. – P. 54.

Vai atkal kāpj stīmerī un brauc uz Engēlanti... Vai mums mazums tādu? Tas lielākais jau tas, ka mums tā satikšana ar visiem, no Rīgas viss piesniedzams...Ka tu esi Rīgā, tiklab tu esi Pēterburgā ar....” (Deglavs 1983: 27)

Galvenā varoņa Krauklīša pilsētas gaitas sākas ar gājieni cauri plūdu dēļ stihiski izveidotajam tirgum Daugavmalā. Trokšņainajā laukumā rindojas kantori, firmas, mazi uzņēmumi, iebrauktuves, vezumu rindas, maltītes ieturēšanas vietas. Protagonists gan dzird, gan redz, ka “dzelzs stieņus laužot, sverot un sitot, atskanēja spilgts, ausīs griezīgs troksnis, kas jaucās ar cilvēku balss kņadu, zirgu zviēšanu, teļu blēšanu un cūku kviekšanu. Bija te visādu mantu diezgan, gan dzīvu, gan nedzīvu, gandrīz par daudz...” (Deglavs I: 41); viscaur saimnieciska rosība un kņada kā jaunās un vēl nepazīstamās pasaules zīmes, kas signalizē par sociālām un kultūras pārmaiņām, jaunām sociālām grupām, dažādiem dzīves līmeņiem. Ne tikai pilsētnieki un uz jaunu dzīvi cerošie ienācēji ir jaunās, topošās kapitālistiskās vides un sabiedrības reprezentanti. Tādi Deglava skatījumā ir arī tie laucinieki, kas iebrauc pilsētas tirgū un pēc tam, kad aprēķināta cena par saskaitītajiem, nosvērtajiem labības maisiem un tie pārdoti, dodas atpakaļ, bet par dabūto naudu ir iepirkuši dzelzi, sāli, siļķes, citas nepieciešamas lietas, un, ja var atļauties – arī avīzes. Viņi ir kļuvuši jauno sociālekonomisko attiecību partneriem – viņi vairs neražo tikai savām vajadzībām, bet arī pilsētas tirgum, un par iegūtajiem līdzekļiem var nopirkt nepieciešamo. Kultūras dinamika ir izrietoša no šīs vides, tā pielāgojas, tiecas līdzī. Tirgus laukumā, gluži kā antīkajā agorā, paveras karnevāliska, trokšņaina, kustīga, šķietami juceklīga aina, ko var uztvert kā attēlojamā laikmeta kultūras simbolisku naratīvu, kurā iekļāvās un spilgti reprezentējās arī populārās kultūras segmenti, un kas galvenajam varonim ir pirmais socializācijas kanāls pilsētas kultūrā. Te pērk, pārdod, te “leijerkastnieki uz visiem stūriem. Akrobāti [...] “iztaisa visādas “figūras” – stata rutkus, iet uz rokām, lien ar galvu caur kāju starpu, [...], kamēr otrs rauj leijerkasti, ka spiedz vien, un trešais sit ar sietiņu. [...] Te atkal kolportieri izsauca “Mājas Viesa” jaunāko numuru, ar “paša augstā kunga un ķeizara vēlēšanu” “jauki, derīgi stāsti no Anša Leitāna.”” [...] un tad vēl jauka rīme “Kā tā liela māte Trūte tikke kā godīga Pidriķa brūte.” Tur vēl citi kolportieri, kuri izsauca sekošas grāmatas: “Šveidleru Marija”, “Priežu kalna Roze”, “Ģenoveva”, “Puķu kurvītis”. Jauka, derīga lasīšana. Tad vēl drukāti rīmēs uz garām papīru strēmelēm, par lielkungu Plāteru un “Vai tad mīlēt kādi varas darbi.” Laucinieki labprāt būtu pirkuši, bet nezināja tās meldijas. Pārdevējs izdziedāja priekšā. Pircēji un apkārtējie sāka raut līdzī, tā ka korī pārspēja pat netālās leijerkastes dūkoņu.” (Deglavs I: 41) Lai arī te cits citu nepazīst, tomēr neviens nejūtas svešs un necenšas distancēties. Izmantojot Eliasa Kaneti (*Elias Canetti*, 1905–1994) atziņas par masas veidošanos, var teikt, ka te redzamas svētku masas iezīmes, kad “it viss ir pa pilnam ierobežotā telpā, un ikviens, kas šajā areālā uzturas, var ņemt dalību.” (Kaneti 1999: 51) Fragmenta patoss, notikuma spontanitāte, kad visi klātesošie vienojas kopīgā jaunradīšanas aktā, simboliski demonstrē kardinālas kultūras pārmaiņas un arī

atgādina par populārās kultūras saikni ar tautas tradīciju garu, kas, nodots cits citam, saglabājies uz mūsu kultūras vēstures laiktelpas asīm un kalpoja kā tautas kopības saite. Fragmentā uzskaitītie literārie teksti ir modē nākušās no vācu valodas pārtulkotās “tautas grāmatas” (Limane, 1986: 138), kas kā izklaides lasāmviela piedzīvojušas unikālu popularitāti un masu patēriņu kopš 19. gadsimta 40. gadiem līdz pat gadsimta beigām, un iedibinājušas pamatus latviešu lasītāju sabiedrības attīstībai (Apīnis, 1991: 156–166), kalpoja arī par paraugu latviešu sentimentālās literatūras rakstīšanai, tātad bija vērā ņemams faktors nacionālās kultūras attīstībā. Augusts Deglavs šajā laikmetā ir saskatījis jau informētu lasītāju un tuvākās un tālākās norisēs ieinteresētu topošās modernās sabiedrības locekli – par izsuktajām stāstu grāmatām klātesošie vairs nebrīnās, jo tās jau pazīst, bet nosauktās ziņģes ir svešas un tāpēc uzreiz netiek pirktas. Savukārt avīzes kalpoja kā varas reprezentācijas medijs un tās labprāt iegādājās (“Mājas Viesis” ar “paša augstā kunga un ķeizara vēlēšanu.” (Deglavs I: 41)) un informācijas un izglītošanās avots – “[..] ja ir par kariem, tad paņemšu arī vienu “ceitungu”, laucinieks izsaka, pēc kam uz pēdām notiek andele.” (Deglavs I: 41) Šī epizode galvenajam varonim kalpo kā savdabīga citas sabiedrības, jauna laika atklāšana, tā ir pirmreizēja pieredze, kas manifestējas caur pārsteidzošu kopības un radīšanas prieku. Klātbūtne šajā notikumā viņu padarījusi drošāku, jo tirgus pūlī piedzīvotajā nebija atšķirīgo, te visi bija jutās līdzīgi.

Izmantojot katru izdevīgu epizodi, Augusts Deglavs parāda, ka kultūras formas, kas bija adresētas tautai un ko latvieši iepazīst 19. gadsimta 40.–60. gados, un bija vācu kultūrā radītas vai lokalizētas, vai Eiropas sabiedrībā populāras, latviešu vidū bija labi zināmas un pieņemtas, un cirkulēja dažādās dzīves situācijās. Kad Pētera Krauklīša paša nodibinātajā vīnūzī satiekas divas sievietes – Matilde un Maris, sāncenses uz Pētera sirdi, un Matilde pie sevis dungo “popularitāti un ilgdzīvošanu” (Vīksna 1995) piedzīvojušo vācu tautasdziesmu (ziņģi) “Mans brūtgāns ir jātnieks/ Un jātnieks stalts./ Tas zirgs ir gan ķeizara, / Tas jātnieks ir mans...” (Deglavs 1983: 272)

Varas un pilsētas sabiedrības komunikācija

Deglavs parāda pilsētu, kurā funkcionē organizēta plašāku masu un pilsētas varas komunikācija, kas ir svarīga gadījumos, kad jāpaziņo svarīga, oficiāla informācija; ne visiem bija iespējams iegādāties avīzes, ne visi bija tik izglītoti, lai interesētos par aktuālām norisēm, bet pilsētas varas pienākums bija sniegt informāciju un pilsētniekiem tā bija jāsaņem. Rīgā, tāpat kā 19.gadsimta Eiropas pilsētās, problēma tika risināta ar publiskiem ielas paziņojumiem, kas tika nolasīti noteiktās dienās pilsētas laukumos (parasti pie Rātes nama). Autors pievērš lasītāja uzmanību, ka svētdienā, “taisni dienu pēc Miķeļdienas” (Deglavs 1983: 154) daudz ļaužu plūst uz baznīcām, “bet vēl jo vairāk uz Rātūža laukumu. Šodien no rātsnama balkona tiek nolasīta Rīgas bursprāka jeb tiesības un likumi, tāpat arī pasludināts, ko augstā rāte ievēlējusi no jauna savā sastāvā.” (Deglavs 1983: 154). Tālāk autors vairāku lappušu atkāpē uzskaita pilsētas kārtības

noteikumus, kuru uzdevums pēc būtības ir regulēt un kontrolēt pilsētnieku masas tiklab pilsētas sadzīves un privātā līmenī, kā arī sociālo grupu un etnisko grupu attieksmju līmenī. Tā ir dokumentāli vēsturiska satura atkāpe, kuras uzdevums ir paplašināt romāna pasaules robežas un kontūrēt plašākas kopsakarības, tāpēc tā nodalīta no romāna teksta ar izceltiem virsrakstiem – ““Pilsētas patvaļas likumi un tiesības”, “Par drošību uz ielām”, “Par tīrību uz ielām”, “Par pirkšanu un pārdošanu”, “Par nevāciem, item mājās kalpiem un meitām” (Deglavs 1983: 158–166) u.c.

Ikdienas dzīve

Daudzās romāna lappusēs autors atsevišķās rindkopās vai garākos teikumos apraksta pilsētnieku sadzīvi un ikdienu, izgaismojot 19. gadsimta 60. gadu populārās kultūras segmentus. Rakstnieks akcentē apģērba modes tendences (“patlaban bija uznākusi modē žakete [...] hūte, baltais krāgs un šlipse [...]” (Deglavs 1983: 211)) un to, cik labprāt latvieši, ja vien bija iespēja, centās ģērbties atbilstoši pilsētas modei, tādējādi iekļaujoties kopējā sabiedrībā, un latviešu gadījumā atbilstošs apģērbs bija arī solis uz priekšu karjeras veidošanā. Arī gastronomija kā populārās kultūras sastāvdaļa ietekmē sabiedrības modernizāciju, tekstā ir “vairākas epizodes un detaļas, kas ļauj spriest, ka rakstnieks ēdienu un dzērienu atzinis par nozīmīgu līdzekli identitātes meklējumam un laikmeta kultūras poētikas atklāsmē” (Genese – Plaude 2014: 98), kur vieta atrasta arī moderno kulināro izstrādājumu garšu un smaržu, no dažādām kultūrām ienākušo populāru dzērienu aprakstiem (draudzeni Mari un viņas māti Pēteris savā vīnūzī var pacienāt ar “dubultķiršu, naļifku, bišofu vai pat sarkano vīnu...” (Deglavs 1983: 245)), virtuvju iekārtojumu, galda kultūras attīstības atveidojumam.

Secinājumi

Populārās kultūras izvēršanās un dinamiska ieplūšana visdažādākajās dzīves sfērās 19. gadsimtā cieši saistīta ar kapitālisma, industrializācijas, komercializācijas un pilsētu attīstību, iespaidojot un mainot sociālpolitisko procesu dinamiku. Populārā kultūra nojauc šķiru barjeras, vecās tradīcijas, ietekmē gaumi un izjauc kultūru atšķirības.

Augusta Deglava romāna “Rīga” 1. daļa demonstrē latviešu kultūras veidošanos populārās kultūras tīkla, pilsētas, kapitālisma ekonomikas un nacionālās apziņas pieaugšanas savstarpējās mijattieksmēs sabiedrības modernizācijas un industrializācijas apstākļos. Romānā tēlots plašs populārās kultūras spektrs – augošas tirgus ekonomikas un dažādu kultūras produktu un procesu attieksmes, triviālās literatūras izplatība un popularitāte, sadzīves kultūra (brīvā laika pavadīšana publiskās vietās, apģērba mode, gastronomija), laikrakstu izplatība un sabiedrības informētība, informācijas aprīte pilsētas varas un pilsētnieku attiecībās.

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VĒSTURE / HISTORY, HISTORY OF CULTURE

REUSE OF GARMENTS AND ACCESSORIES OF LATGALIAN CLOTHING IN THE 19TH CENTURY

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Abstract

Reuse of Garments and Accessories of Latgalian Clothing in the 19th Century

Key Words: reuse, clothing, Latgale, Latvia, 19th century

The paper discusses reuse and second use of pieces of clothing and accessories worn by the Latvian-speaking peasants living in Daugavpils, Ludza, and Rēzekne districts of the Governorate of Vitebsk in the 19th century.

Traditional clothing reflects the local traditions of producing, ornamenting and wearing clothing and it was worn by local Latvian peasants till the second half of the 19th century. Latgalian traditional clothing has not been researched to the same extent as that of the other regions.

This paper studies how items of traditional clothing in Latgale were reused and therefore were not collected by museums, as well as what effect this had on the formation of the museum collections and what has to be considered when researching traditional Latgalian dress. It analyses evidence of reused garments and repurposed accessories when they were outworn or out of fashion. It is based on a thorough examination of the interviews carried out by the ethnographers of the Monument Board in 1925, 1926, 1937, and 1943, drawings, photographs and garments stored at the National History Museum of Latvia, Archives of Latvian Folklore, as well as interviews carried out by Ieva Pigozne in 2017. This paper reveals one part of the results of the postdoctoral research project "Development of Folk Dress in Latgale in the 19th Century" funded by The European Regional Development Fund.

This paper concludes that Latgalian peasant's festive clothing was usually worn as everyday clothing when it was worn out; many garments were reused as leg wraps or nappies for babies. Footwear was worn as long as possible or kept for funerary attire. Thus there was rarely anything left to be collected by the museums in the first half of the 20th century. Such popular accessories as woollen sashes were usually repurposed and were used as decorative gift wraps, for lowering a coffin into the grave during the funeral, tying babies or as upper parts of slippers. Sashes were still made and kept in many homes till the World War II but they were not used for holding the ladies' skirts as in the first half of the 19th century. Abundance of sashes contributed to creation of a misconception that they were used together with traditional clothing and thus to unfounded formation of sets of Latgalian traditional clothing.

Kopsavilkums

Apģērba un tā piederumu atkārtota izmantošana Latgalē 19. gadsimtā

Atslēgvārdi: Atkārtota izmantošana, apģērbs, Latgale, Latvija, 19. gadsimts

Pētījumā analizēts, kā latgaliešu zemnieki, kuri 19. gadsimtā dzīvoja Vitebskas guberņas Daugavpils, Rēzeknes un Ludzas apriņķos, atkārtoti un otrreizēji izmantoja novalkātās tradicionālā apģērba daļas.

Tradicionālais apģērbs atspoguļo vietējās apģērba izgatavošanas, rotāšanas un valkāšanas tradīcijas. Latviešu zemnieki to valkāja līdz 19. gadsimta otrajai pusei. Latgales tradicionālais apģērbs līdz šim ir pētīts mazāk nekā citu novadu tērpī. Pētījums atklāj, kā tradicionālā apģērba daļas Latgalē tika pilnībā izlietotas un nesaglabājās līdz brīdim, kad tās varēja tikt savāktas muzeju kolekcijām, tādā veidā ietekmējot to veidošanos. Šos procesus jāņem vērā tradicionālā Latgales apģērba pētniecībā. Rakstā uzrādītas liecības tam, kā novalkātie vai no modes izgājušie apģērba gabali tika otrreizēji izmantoti, bet aksesuāri tika lietoti citiem mērķiem. Pētījums balstīts rūpīgā avotu analīzē: 1925., 1926., 1937. un 1943. gadā veiktajās Pieminekļu valdes etnogrāfisko ekspedīciju intervijās, Latvijas Nacionālajā Vēstures muzejā glabātajās fotogrāfijās un apģērba daļās, Latviešu folkloras krātuves Paražu kartotēkā, kā arī Ievas Pigoznes 2017. gadā veiktajās intervijās Latgalē. Rakstā atspoguļota daļa no Eiropas Reģionālā Attīstības fonda finansētā pēcdoktorantūras projekta „Apģērba attīstība Latgalē 19. gadsimtā” pētījuma rezultātiem.

Pētījumā secināts, ka Latgales zemnieku goda tērpa daļas pēc to apvalkāšanas parasti tika valkātas kā ikdienas un darba apģērbs. Daudzu apģērba gabalu audums tika otrreizēji izmantots kājautiem vai bērnu autiņiem. Apavi tika valkāti tik ilgi, cik vien iespējams vai glabāti bērnu apģērbam. Tādējādi līdz 20. gadsimta sākumam, kad tika veidotas muzeju kolekcijas, saglabājušos priekšmetu bija ļoti maz. Savukārt tādi populāri aksesuāri kā austās jostas arvien tika izmantotas, taču citiem mērķiem – kāzu dāvanu apsiešanai, zārka ielaišanai kapā, zīdaiņu autiņu apsiešanai vai koka klikatu virsējo daļu izgatavošanai. Austo jostu izmantošana daudzās mājās turpinājās līdz Otrajam Pasaules karam, taču tās netika izmantotas sieviešu brunču saturēšanai kā 19. gadsimta pirmajā pusē. Pieejamo jostu liels skaits ietekmēja aplama priekšstata izveidošanos, saskaņā ar kuru tās tika nepamatoti pievienotas sakomplektētajiem Latgales tradicionālajiem tērpiem.

Introduction

The paper discusses reuse, second use and repurposing of pieces of traditional clothing and accessories worn by the Latvian-speaking peasants living in Daugavpils, Ludza, and Rēzekne districts of the Governorate of Vitebsk in the 19th century. The aim of the article is to analyse the evidence of reuse, examine what the reused pieces were used for and show how this influenced the formation of the museum collections.

Traditional clothing reflects the local traditions of producing, ornamenting and wearing clothing and it was worn by local Latvian peasants till the second half of the 19th century. Traditional clothing for women consisted of a long linen shirt, woollen or linen skirt, an apron, a jacket, a shawl for festive occasions, a coat, leg-wraps or socks, footwear, one or two head coverings. Traditional clothing for men consisted of a linen shirt, linen or woollen trousers, a jacket, one or two coats, leg-wraps or socks, footwear, a hat.

Latgalian traditional clothing has not been researched to the same extent as that of the other regions. Among the very few studies devoted to the Latgalian clothing of the 19th century, earlier research does not mention reuse of garments (Slava 1973), and the more recent one touches upon this subject in one sentence (Bremze, Rozenberga, Ziņģīte 2003: 186). Reuse of traditional Latvian garments has never been the topic of any research, and also studies devoted to other regions pay little attention to this problem, mentioning that the fabric of skirts or shawls were used as lining, underwear or children's clothing (Bremze, Rozenberga, Ziņģīte 1997: 11; Jansone 2016: 90).

Data for this study were obtained from thorough examination of the interviews carried out and drawings and photographs made by the ethnographers of the Monument Board in 1925, 1926, 1937 and 1943, as well as the garments stored at the National History Museum of Latvia, interviews carried out by Ieva Pigozne in 2017, and published sources. All this material is studied using the method of content analysis, and then categorised, analysed, and the conclusions are presented here. The shortcoming of the interviews of the Monument Board is that they do not have an inventory number and therefore can be referred to only by the names of the informants and municipalities they live in.

Discussion

Evidence of reused garments and accessories suggests that there are three main ways of reusing traditional Latvian garments and accessories: use of the garment in different context; destroying the garment in order to reuse its fabric; repurposing the use of the accessories.

There are two main types of peasant's clothing: everyday clothing for work and festive clothing for attending the church, proposing and engagements, weddings, christenings, and funerals. In the first half and middle of the 19th century when the traditional clothing was still in use, every

grownup peasant used to have one set of festive clothing (rarely two) and one or more sets of everyday clothing.

The analysed material suggests that it was a common practice to make special linen shirts to be worn for work. They were of much coarser fabric than those for festive clothing. Sometimes there were also skirts or trousers made from coarse fabric to be used for work. At the same time jackets, coats and hats were almost never made for work only for festive wear. The analysed material indicates that it was widely practiced to use worn-out festive clothing for everyday dress. There was much more demand for everyday clothing as it was used more often and it soon became damaged and useless due to hard and continued use. Therefore a person could have one set of festive clothing for a relatively long period and several sets of everyday clothing until they became worn out. The material shows that a garment of festive clothing could be first used for very important festive occasions, later it was worn on Sundays or going to the market and finally old festive garments were used for everyday wear and work until they were not wearable. A change of fashion could influence this process. The most dramatic changes in fashion took place in the sixties and seventies of the 19th century when the traditional clothing became unfashionable and was replaced by European town fashion (Karlson 2013: 17–20; Uļanovska 2017: 39–40).

The practice of using the outworn festive garments for everyday clothing was mentioned in the interviews: in Cibla municipality, 1926; Irēna Graznova, born in 1842, in Rundēni municipality, 1937; Antons Teicāns, 75 years old, in Mērdzene municipality, 1937; Agata Bļudņiks, 80 years old, in Briģi municipality, 1937; Ludvigs Strumps, 64 years old, and Zuzanna Rimže, 87 years old, in Pilda municipality, 1937.

Another way of using the festive clothing was that carefully worn festive dress (sometimes wedding clothing) and footwear was kept to become the funerary attire and thus was buried together with its wearer. This was confirmed by Sofija Līgnerskis, 80 years old, Silajāni municipality, 1943; and Irēna Graznova, born in 1842, in Rundēni municipality, 1937. The interviewed people indicated that the festive dress was usually worn with great care, and this was mainly done due to poverty. Moreover they could not afford to keep newly-made wedding/funerary attire and had to wear it until it did not show signs of being worn out.

It can be concluded that using festive clothing in different context – as everyday wear or as funerary attire – completely extinguished these garments and they were not available for ethnographers who were later collecting items for museum collections.

The analysed material points out that destroying the garment in order to reuse its fabric was also a widespread practice. In this case it did not matter whether it was a festive garment or an everyday garment, as both could be used this way. The fabric of festive garments, however, was more frequently used for making other clothing as it was of better quality. These were most often

old fashioned garments that belonged to festive clothing and were not worn out yet: traditional woollen shawls and skirts. The interviews that mention re-sewing them into other garments (e.g. a fashionable dress) are by Viktora Vaspan, 60 years old, in Silajāņi municipality, 1943; and Veronika Skutel, in Vidsmuiža municipality, 1926. Stefania Ulanowska, Polish ethnographer, also writes that old fashioned traditional women's shawls with colorful embroidery have been long ago re-sewn into men's trousers or children's clothing and are no longer to be found in Viļāni municipality in 1891 (Uļanovska 2017: 41).

Outworn garments of traditional clothing could be destroyed in order to use their fabric for many purposes. The most common appears to be tearing old garments, especially coats, and making leg-wraps. This is mentioned by Adeļa Uzuleņš, 65 years old, in Nirza municipality, 1937; Agata Bļudniks, 80 years old, in Briģi municipality, 1937; Anna Strods, born in 1851, in Nautrēni municipality, 1937; and Zuzanna Rimže, 87, years old, in Pilda municipality, 1937. It is often said in the interviews that leg-wraps were commonly used for everyday wear, especially by men, however they were never made new. It can be argued that every man used many pairs of leg-wraps during his lifetime and therefore needed many old garments to satisfy the demand.

Another purpose of destroying garments was making nappies and swaddling-clothes for babies. As Sofija Līgnerskis, 80 years old, in Silajāņi municipality, 1943, puts it: a baby was first wrapped in an approximately 1 square meter of linen that was cut from an outworn man's shirt and then in a woollen piece that was cut from their mother's old skirt and tied with tablet-woven bands. One can imagine that most of the families had several children and each of them needed more than 10 nappies for a period of at least a year. This practice could form great demand for old traditional clothing.

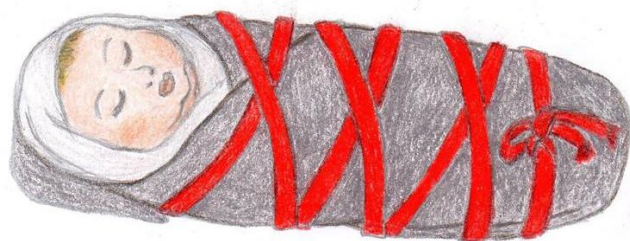


Fig. 1. *A baby wrapped in old clothing and tied with a tablet-woven band. A reconstruction from a sketch by Auguste Siliņa, the Monument Board, 1943. Drawing by Laura Pīgozne.*

As a by-product of destroyed linen garments there were handkerchiefs made from the sleeves of shirts. Zuzanna Rimže, 87 years old, in Pilda municipality, 1937, confirms that. It can be presumed that these handkerchiefs were not used for decorative purposes but for blowing one's nose and were thrown out when they were worn out.

Last but not least the interviewed people told that outworn garments had been used as rags or sold to travelling Jewish merchants in order to be made into rags. This is mentioned by Irēna Gražnova, born in 1842, in Rundēni municipality, 1937; and Viktora Vaspan, 60 old, in Silajāņi municipality, 1943. Neighbour of the second informant, Marija Vaspāns, 64 years old, in Silajāņi municipality, 1943, also referred to woven rugs that were made of rags.

It can be concluded that only re-sewing garments could possibly lead to parts of the original garment to be preserved and potentially collected by the museums. All other ways of reusing them – as leg-wraps, nappies, handkerchiefs or rags – would eventually contribute to their ultimate disappearance.

There is more and more evidence gathered that woven sashes were used in women's clothing only while wrap-around skirts were worn. When women started to make skirts that were gathered around the waist and sewn to a waistband, sashes were no longer needed and therefore not worn. It seems that this could have happened in the 18th century or in the first half of the 19th century at the latest (Zariņa 1999: 40, 122; Petri 1809: 467–478). Tablet-woven sashes were, however, made and used in Latgale until the first half of the 20th century. They were still used by men to tie long coats and fur-coats (Bremze, Rozenberga, Ziņģīte 2003: 188, 195), but most importantly, they were repurposed and used in several other ways. It has been noted that sashes were used as gifts, for lowering coffin into the grave during funeral and as reins for horses (Bremze, Rozenberga, Ziņģīte 2003: 184).

Tens of interviews carried out by the Monument Board and the Latvian Folklore Archives indicate that sashes alone were rarely given as gifts. They could be given as offerings by the bride when she was walking around her new farm-stead for the first time and leaving “gifts” for the well, the bath-house, the gate, the cattle, etc. At the same time the newly married couple would receive gifts from their family and friends, and most women would present them with some handcrafted garments that were tied with a sash. The bride would give presents to the members of her husband's family, and these presents could also be tied with a sash. This means that sashes were used for decorative purposes as gift wraps. The interview with Sofija Līgnerskis, 80 years old, in Silajāņi municipality, 1943, confirms this. She also affirmed that women would wear a sash only if her skirt was too loose and otherwise would fall down. Anna Strods, born in 1851, in Nautrēni municipality, 1937, confirmed that women did not wear sashes except to tie a coat when working.

From other regions there are examples of blankets sewn together of many different sashes and they reflect the period of time when there were lots of sashes around but they were not used for clothing any more (Bremze, Rozenberga, Ziņģīte 2003: 81–82; Lietuvių liaudies menas 1957: fig. 238, 251). In Latgale there are no such blankets remaining, however, there is evidence that saddle-

pads were made of two sashes sewn together. This was noted by Zuzanna Rimže, 87 years old, in Pilda municipality, 1937.

Interview with Valentīna Usāne, born in 1933, conducted by Ieva Pīgozne in Galēni municipality in 2017 re-confirmed that woollen tablet-woven sashes were used for lowering coffin into the grave during the funeral, as well as they were used as upper parts of slippers with wooden soles. Interview with Veronika Meikulāne, born in 1939, in Galēni in 2017 also re-confirmed that babies were wrapped and then tied with tablet-woven sashes, and she showed a sash that had changed colours due to babies' urine. Interview with Anna Močāne, born in 1924 in Bērzpils, in 2017 reconfirmed that tablet-woven bands were used as reins for horses.



Fig. 2. *Valentīna Usāne demonstrating how sashes were used for upper parts of slippers.*
Photo by Ieva Pīgozne in Galēni, 2017.

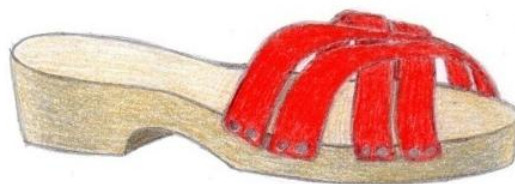


Fig. 3. *A slipper with a wooden sole and an upper part made from sashes.*
A reconstruction by Ieva Pīgozne. Drawing by Laura Pīgozne.

It can be concluded that repurposing of sashes not only helped to preserve them, it also contributed to keeping the tradition of making them alive. This is why many sashes made their way to the museums and even century-old tablet-woven sashes can still be found in many homes in Latgale. Abundance of sashes probably also contributed to creating the false image of sashes being worn by women in the middle and second half of the 19th century.

Yet another part of clothing is footwear. Traditional Latgalian footwear is bast shoes (*vīzes*), cord shoes (*petērnes*), one-piece leather shoes (*pastalas*), slippers with a wooden sole and textile upper part (*klikatas*), and shoes and boots made of black, hard leather. The most commonly used were bast shoes, all leather footwear was considered to be expensive and prestigious. Bast shoes and one-piece leather shoes have been around for centuries and seem to be a very stable type of traditional footwear.

There are many interviews by the Monument Board that confirm wearing all types of traditional footwear, but the most valuable are those that provide information on how long a pair of traditional footwear could be worn until it was unusable. An interview from Stirniene municipality in 1926 affirms that bast shoes from osier bark could be worn for three days until they disintegrated, however, those made from linden bark could be worn for a week. If they were mended, they could last a little longer. Cord shoes could last for a month or two. When shoes could not be worn any longer they were burnt or thrown away. (Pigozne-Brinkmane 2008: 209) A pair of one piece leather shoes from Latgale at the National History Museum of Latvia (inventory number CVVM 5170) shows how they were mended several times, as there are two layers of patches on them. When the patches got holes, the shoes were thrown away. Interview with Irēna Graznova, born in 1842, in Rundēni municipality, 1937, suggests that the best footwear that people owned and wore for festive occasions was kept for their funerary attire and buried together with their wearer.

It can be argued that footwear was either worn out completely or kept for the funerary attire and very rarely any of it survived and was collected by the museums. Most of the bast shoes in museum collections are new or represented by just one shoe. Apparently they could be collected because there were so many of them made every year that people could afford to give a pair to the ethnographers. Other types of shoes could be collected if the museum worker was lucky to get outworn footwear before it was destroyed. This could explain why the museum collections have almost no other footwear but a few bast and cord shoes from Latgale in the 19th century.

Conclusions

Garments and accessories of traditional clothing in Latgale were used very thrifty in the 19th century. Due to shortage of resources most of the textile garments were used as long as it was possible. This often meant reusing their fabric for other wear or finally for rags. Only the festive garments that were made of better fabric could be used for making new garments or as lining and therefore could survive for a longer period. Evidence of the older garments therefore continued to exist alongside newer clothing, often hidden under the modern garments of town fashion. This represents a good example of how several layers of traditions coexisted simultaneously. Uncovering these different layers is one of the main tasks of the modern researchers (Alsupe 1983).

Many garments and footwear never made it to 1890s or 1920s and 30s when they could be collected by the museums. Interviews of the Monument Board mention that occasional garments were kept by the family as a memory of their older relatives. Very often these items were bought by the ethnographers and ended in the museum collections. This shows how little consequence there is of which items reached the museums. It would have been ideal, though not possible to pick an example of every typical garment that was made and worn in every decade of the 19th century and make sure it was represented in the museum collections.

This has two main consequences. One took place in the 1930 when the sets of Latgalian clothing were made based on what garments could be found in the National History Museum of Latvia. These sets included garments that were easy to collect, e.g. skirts from the last decade before the town fashion took over, more than 100 years old shawls that had survived as a memory of previous generations, bast shoes that were easiest to be found due to their quantity and above all sashes (Dzērvītis 1931; Karnups, Kivicka 1938). The other consequence is for the modern researchers who have to consider this complicated process of garments surviving and being collected by the museums and take all that into account when reviewing the sets of traditional Latgalian dress that were made in the 1930s. Today the research has to be done not only looking at the garments stored at the museums but also thoroughly studying the interviews by the Monument Board, Latvian Folklore Archives and every possible other source that is available. The time has come to consider “the whole picture” and review our perceptions of the traditional Latgalian dress in the 19th century.

Acknowledgement

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PRISONS IN LATGALE DURING THE INITIAL PERIOD OF ACTIVITIES OF THE MAIN BOARD OF PRISONS, 1920–1921³²

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Abstract

Prisons in Latgale during the Initial Period of Activities of the Main Board of Prisons, 1920–1921

Key Words: *Main Board of Prisons, War of Independence, imprisonment places, Penal System, prisons*

The present paper reviews the function of the penitentiary system of the Republic of Latvia and its organisation in Latgale since the Red Army left its territory and the Main Board of Prisons, in the jurisdiction of the Ministry of Justice of the Republic of Latvia, started operating in 1920. The most important questions are related to the infrastructure of imprisonment places and their administrations. The paper mainly focuses on the goals set by the Main Board of Prisons, management of imprisonment places, and the efforts to achieve these goals.

At the same time, this paper provides the characteristics of the prisoners (who were prisoners?) and discusses the measures that aimed at reforming the prisoners. The research provides an understanding of the situation in Latgale during the War of Independence and provides unknown facts about the public administration activities there. The paper is based on the documents of the Latvian State Historical Archives at Latvian National Archives.

After the liberation of Latgale, integration of prisons into the common penitentiary system of Latvia was not only an important step towards the organisation of Latvia's domestic policy and judicial system, but also ensured order in the region. Based on the experience gained so far, the Main Board of Prisons started to organise the prisons in Daugavpils, Rēzekne and Ludza. These prisons were successfully integrated into the system of Latvian prisons.

Kopsavilkums

Latgales cietumi pirmajos galvenās cietumu valdes gados, 1920–1921

Atslēgvārdi: *Galvenā cietumu valde, Neatkarības karš, ieslodzījuma vietas, penitenciārā sistēma, cietums*

Rakstā aplūkota Latvijas Republikas penitenciārās sistēmas darbība un tās politikas organizēšana Latgalē no laika, kad teritoriju pameta Sarkanā armija un darbu uzsāka Latvijas Republikas Tieslietu ministrijas pakļautībā esošā Galvenā cietumu valde (1920. gads), līdz 1921. gada aprīlim, kad Latvijā pieņēma jauno Instrukciju cietumu darbiniekiem. Nozīmīgākais aplūkoto jautājumu loks saistīts ar ieslodzījuma vietu infrastruktūru un to administrāciju, galvenokārt koncentrējoties uz Galvenās cietumu valdes un atsevišķu ieslodzījuma vietu vadības izvirzītajiem mērķiem un centieniem tos sasniegt. Vienlaikus sniegts ieslodzīto personu raksturojums (kas bija ieslodzītie?) un apskatīti pasākumi, kas vērsti uz ieslodzīto labošanu. Tēmas izpēte ļauj labāk izprast Latgales stāvokli Neatkarības kara laikā un ielūkoties līdz šim nezināmos faktos par valsts pārvaldes darbību. Referāts galvenokārt balstīts Latvijas Nacionālā arhīva Latvijas Valsts vēstures arhīva dokumentos.

Līdz ar Latgales atbrīvošanu, šajā teritorijā esošo ieslodzījumu vietu pievienošana kopīgajai Latvijas penitenciārajai sistēmai bija ne tikai nozīmīgs solis Latvijas iekšpolitiskās un tieslietu sistēmas sakārtošanai, bet jo vairāk kārtības nodrošināšanai reģionā. Galvenā cietumu valde, balstoties līdz tam gūtajā pieredzē, uzsāka aktīvu Daugavpils, Rēzeknes un Ludzas cietumu organizēšanu un tos sekmīgi iekļāva kopīgajā Latvijas ieslodzījuma vietu sistēmā.

Introduction

Organisation of prisons in Latgale was started later than in the rest territory of Latvia which was related to the military political situation. During the time, when the main organisation of the Latvian prison administration, the Main Board of Prisons (hereinafter – MBP), took over prisons of Latgale from the Latvian military institutions, the policy of the field was still in the development phase, however, the basic operating principles had already been developed and the conditions in other prisons of Latvia had been normalised, therefore the management of the MBP was able to use the previous experience when the operations were expanded to Latgale.

³² The present paper was prepared within the framework of performance funding project of the University of Latvia No. AAP2016/B060.

However, in the beginning of 1920, the situation in the prisons of Latgale was critical and their integration into the network of the Latvian prisons was delayed due to considerable issues in the region and prisons themselves. Evacuation of prisons that was performed during World War One worsened the condition of prisons, as a result of which the equipment was taken away, moreover, damages had occurred as a result of the continuous military operations and intense use of prisons during the Soviet time. Prisons played a significant role in the Bolshevik terror, for example, in January 1920, approximately 200 people were shot in the prison of Daugavpils overnight (Šteimans 2005: 52).

After the War of Independence, the state started organising for peace time conditions, and with the “Instruction for the Employees of Prisons” in April of 1921 the first phase of establishment and operations of the Latvian penitentiary system was completed, and this was selected as the chronological border of this article.

Organisation and infrastructure of prisons in Latgale

In the spring of 1920, the MBP took over the following three prisons in Latgale and integrated those into the joint national system of prisons: prison of Daugavpils, Rēzekne, and Ludza. All the three prisons had been built and used during the Russian Empire and actively exploited during World War One and the War of Independence.

The building of **Daugavpils** prison was built³³ in the second half of the 19th century in a simple technique, using burned bricks. The prison consisted of several buildings: a four-storey block with shared cells and simple workshops on the basement floor, a one-storey household building, chancellery building, warehouse, drying house, sauna, and stable. The prison was located in the suburbs of the city, however, along with expansion of Daugavpils and the centre of the city, in the beginning of the 20th century, the prison was rather close to the centre (currently 18. novembra Street, Daugavpils, the block of buildings is still used as prison). During the Russian Empire, approximately 500 to 800 prisoners were placed in the prison. It was the largest prison and the most suitable to secure the prisoners in Latgale (Veitmanis 1939: 103, 104).

The prison of **Rēzekne** was built in the second half of the 19th century, changing the former horse post office. The prison is located next to the city’s market square (currently Lielā Street, Rēzekne). The block of prison buildings included the prison, chief’s house, office building, and sauna. These premises were not enough to satisfy the needs of imprisonment, therefore in 1920, the city’s arrest building was transferred to the prison of Rēzekne. This building was located on 14 Pils Street and this building complemented the block of prison of Rēzekne (Veitmanis 1939: 145, 148).

³³ The block of buildings of the prison of Daugavpils was built using funding of a private individual and the state institutions of the Russian Empire, as well as the Republic of Latvia rented it for prison needs. The state bought the property only in 1928.

The prison of **Ludza** (see Image 1), the smallest one of the three, and it is the second smallest prison subjected to the Ministry of Justice in Latvia (the arrest house of Smiltene was the smallest one). The prison of Ludza was built in the middle of the 19th century and consisted of just the building of prisoners with shared cells, sauna, and warehouse. (Veitmanis 1939: 153). In the spring of 1920, the prison premises were taken over by the superintendent of Ludza and the arrested Latvian and German soldiers were placed in the prison. Transition of the prison of Ludza to the MBP was delayed due to the wish of the superintendent to ensure that the prison would accept all the persons he had sent, even without specific documents and the provisions of the law, the MBP refused to comply with these requirements. The prison of Ludza, with 43 prisoners at the time, was the last one of the Latvian prisons to be taken over by the MBP on 4 May 1920 (LVVA, 3275. f., 2. apr., 267. l., 34., 35., 39., 41. lp.).

In the summer of 1920, the Chief of Latgale, Andrejs Bērziņš (1875–1941), superintendents, and other officials initiated the discussion on opening of several other prisons in the region. More specifically, they wanted to organise prisons subjected to the MBP in Krāslava, Dagda, and Drisa (currently Verhnedvinsk, Belarus). However, this idea was not implemented due to the fact that state's resources had to be saved and prisons had never been in these cities, and the discussion of this topic was ended (LVVA, 3275. f., 2. apr., 267. l., 50. lp.).

All the three prisons of Latgale were in poor condition when the MBP took them over. The premises were damaged and dirty, ovens were demolished, and windows were broken. For example, in the prison of Daugavpils, prisoners were initially placed only on one storey, as the remaining premises could not be used. Over the course of time, the premises were arranged and equipped, and gradually prisoners were placed there thereby increasing the number of prisoners in the prison. Similarly, the premises of the prison of Rēzekne and former arrest house, as well as the premises of the prison of Ludza could not be fully used, and repairs were started immediately (LVVA, 3275. f., 2. apr., 267. l., 12. lp.).

Successful completion of repairs and other arrangements of prisons is characterised by the audit of the prison of Daugavpils conducted by the Ministry of Justice on 27 November 1921 during which the prison “was recognised in order but it was concluded that the catering of prisoners should be improved and it should be ensured that the arrested would be taken out for walks as much as possible. Moreover, the process of provision of beds in cells should be sped up and the library of the prison should be expanded.” (LVVA, 3275. f., 2. apr., 48. l., 27. lp.). However, several issues remained for a longer period and in June 1922 the Minister of Justice, Vilis Holcmanis (1889–1941), in a discussion on the budget of the Ministry of Justice at the Constitutional Assembly admitted that “it is unacceptable that there are people in the prison of Daugavpils who are

imprisoned for a period of a year and sleep without any clothes on the floor. We cannot provide them everything that is needed the most” (Valdības Vēstnesis, 20.06.1922.).

The situation in other prisons of Latgale was similar, for example, on 4 May 1920, it was concluded that the prison of Rēzekne is in a “dangerous sanitary condition” (LVVA, 3275. f., 2. apr., 713. l., b.p.), but during audit of the prison of Rēzekne, in the second half of 1921, the MBP did not detect any sanitary issues and concluded that “discipline and administrative system is good”, however, certain improvements should be introduced (LVVA, 3275. f., 2. apr., 48. l., 158. lp.).

Staff of prisons

To facilitate successful inclusion of the prisons of Latgale in the penitentiary system of Latvia and to normalise the conditions of imprisonment as soon as possible, recruitment of staff of prisons was especially significant. Heads of prisons and their deputies played a significant role in establishment of the Latvian prison system. To a certain extent they managed the prisons assigned to them independently and took on responsibility for successful execution of orders provided by the Ministry of Justice and the MBP.

The first Head of the prison of Daugavpils was lieutenant Spricis (or “Fricis” in other sources) Zariņš (1888–?), who was former Head of the prison of Valmiera (he worked for the Ministry of Justice since November 1919). He remained in the position in Daugavpils until 1925 when he left the prison service by his own choice. In May 1920, the prison of Daugavpils employed 29 people: Head, two chancellery clerks, prison’s doctor’s assistant, two senior guards, 18 junior guards, three junior female guards, and one head of department (LVVA, 3275. f., 2. apr., 599. l., b.p.; 5601. f., 1. apr., 1279. l.).

Jānis Kronvalds (1869–1926), the son of the well-known Young-Latvian (Jaunlatvieši), Atis Kronvalds, was the first Head of the prison of Rēzekne starting 15 February 1920. From November 1918 he was the Assistant Head of the Central Prison of Riga and before, in the Russian Empire, he worked in the justice field. Jānis Kronvalds was the Head of the prison of Rēzekne until 31 July 1923. Then he left the prison service and started working for the customs office in Daugavpils. (LVVA, 5213. f., 1. apr., 2394. l., b.p.; Latvijas Kareivis, 22.03.1926.). In May 1920, the prison of Rēzekne employed 21 people: Head, Assistant Head, doctor, secretary, chancellery clerk, senior guard, 14 junior guards, and one female guard (LVVA, 3275. f., 2. apr., 636. l., b.p.).

On 4 April 1920, the MBP appointed Ervīns Grenctāls (1887–?, see Image 2) as the first Head of the prison of Ludza (in other sources he is referred to as the acting head). He was in the position until 10 August 1923. Previously, Grenctāls was the Head of the prison of Jelgava. In May 1920, the prison of Ludza employed 12 people: Head, Assistant Head, doctor, secretary, chancellery clerk, senior guard, 9 junior guards, and one female guard (LVVA, 675. f., 2. apr., 53. l., 30. lp.).

According to the above, the Heads of the prisons of Latgale, and their assistants, had worked for the MBP before and had obtained experience in the penitentiary of Latvia. The MBP appointed experienced people in leading positions at the prisons of Latgale intentionally to ensure that the prisons are managed by reliable, and professional heads of prisons which allowed to avoid many deficiencies that had occurred in other prisons of Latvia before and thereby it was possible to put the prisons in order significantly faster. Other staff of prisons included local inhabitants and specialists (doctors, teachers, and clergymen).

Health care was particularly important at prisons, especially during the time when infections spread rapidly. To ensure health monitoring and treatment of prisoners, doctors were employed at prisons and, along with takeover of prisons, the operations of prison hospitals were restored. Local doctors were employed in all the three prisons of Latgale. In Daugavpils, Viktors Krecers (1888–?; see Image 4), in Rēzekne, from 6 March 1920, Sergejs Gavrilovs (1887–?; see Image 5) (LVVA, 3234. f., 2. apr., 11432. l., 5. lp.; Valdības Vēstnesis, 20.06.1922), and, in Ludza, Aņisims Rekaševs (1859–1955; see Image 6) (Vīksna 2004: 161–163).

Prisoners were allowed to practice religion freely but it was not mandatory. As much as possible, religious care of prisoners was provided by the management of prisons as a part of correctional policy and education of prisoners. During its first years of operations, the prison of Daugavpils had recruited representatives of two religions: Orthodox, and Catholic priest, in the prison of Rēzekne, the religious life was managed by the Orthodox priest Jevstafijs Rušanovs (1873–?), and, in Ludza, several local priests served at the prison (LVVA, 3275. f., 2. apr., 293. l. b.p.).

Description of prisoners

All persons transferred by the war and civil administration institutions based on relevant documentation were imprisoned. In total, in the summer of 1920, in 19 prisons of Latvia, on average, 1,861 prisoners were imprisoned at the same time. Out of which, 176 or approximately 10% of all prisoners imprisoned in the territory of Latvia were imprisoned in Latgale. In detail, in the prison of Daugavpils, on average 106 prisoners were imprisoned at the same time, in Rēzekne – 55, and in Ludza – 15 prisoners (LVVA, 3275. f., 2. apr., 267. l., 39. lp.; Veitmanis 1939: 33).

Viewing the year 1920 in detail, according to the data summarised by the Statistics Department of the MBP, it can be concluded that in 1920, prisoners of all categories spent in total of 683,854 days in prisons. Out of which, 59,591 days or 9.5% of all the days spent in prisons in Latvia were spent in Latgale. In detail, in Daugavpils, 38,735 days (5.7%), in Rēzekne, 20,298 (3.0%), and in Ludza, 558 days (0.8%) (LVVA, 3275. f., 2. apr., 731. l., 3. o.p., 4. lp.). At the same time, it should be noted that other prisons of Latvia operated the whole year 1920, while in Latgale the process was delayed. Moreover, only part of the prison buildings of Latgale were used in 1920,

and many prisoners were moved to other prisons of Latvia, mainly to the Central Prison of Riga, due to the lack of capacity.

To understand the position of the prisons of Latgale towards other prisons of Latvia, the situation on 1 January 1921 has been viewed. In total, 336 prisoners were imprisoned in the prisons of Latgale which was less than 15% of all the prisoners imprisoned in Latvia (LVVA, 3275. f., 2. apr., 556. l., b.p.).

Viewing the data in detail (see Diagram 1), it can be concluded that in Daugavpils, on 1 January 1921, there were 217 prisoners (190 men and 27 women, including six under-age). In Rēzekne, there were 90 prisoners (82 men and 8 women, including one under-age), and in Ludza, there were 29 prisoners (25 men and four women, including one under-age) (LVVA, 3275. f., 2. apr., 562.l., b.p.).

In all the prisons, including others in the territory of Latvia, the number of prisoners is higher than it was possible to accommodate in the provided premises. In May 1920, the management of the prison of Rēzekne, asked the MBP to suspend adding new prisoners due to the lack of capacity. As all the prisons of Latvia were overcrowded, the MBP denied the request of the prison of Rēzekne, suggesting that the imprisoned women could be transferred to the arrest house of Rēzekne, thereby “vacating the prison premises a little”. (LVVA, 3275. f., 2. apr., 216. l., 257. lp.).

Prisoners spent a short time in prisons and rapid turnover of prisoners could be observed that was characteristic of all the territory of Latvia. This refers also to many prisoners who were imprisoned during investigation. Absolute majority of prisoners were not convicted (see Diagram 1), investigation or litigation had started. For example, in Rēzekne, in November 1920, only four convicted prisoners were imprisoned (LVVA, 3275. f., 2. apr., 216. l., 362.). Moreover, the short term of imprisonment was facilitated by amnestying of criminals and other matters.

Viewing the convicted persons, it can be concluded that in 1920, in the prisons of Latgale, none of the prisoners were convicted with coerced labour, or convicted by the corrective institutions (LVVA, 3275. f., 2. apr., 176., 177., 179 lp.).

The rapid turnover of prisoners and the short imprisonment term is confirmed by the fact that the registration book of prisoners imprisoned in Ludza that was started in 1922 contains an entry just on one prisoner who was imprisoned in 1920, and 29 prisoners imprisoned in 1921, out of whom only one was imprisoned in the beginning of 1921, and majority in the end of 1921 (LVVA, 675. f., 3. apr., 513. l., 1., 2. lp.).

In all the prisons, the prisoners were of different nationalities, genders, different ages, religious beliefs, education (including, there were a lot of illiterate persons in the prisons of Latgale), material conditions, and had different social indices. For example, in October 1921, in the prison of Daugavpils, 328 prisoners were imprisoned with the following religious beliefs: 160

Catholics, 79 old-believers, 44 Lutherans, 24 Orthodox believers, and 21 Jews (LVVA, 3275. f., 2. apr., 293. l., b.p.).

Based on current research, it is known that there were 513 women imprisoned in the prisons of Latgale from 1920 to 16 April 1921. The first 11 women were imprisoned in the prison of Daugavpils in March 1920 (Bērziņa 2016: 140, 141).

A bright description of prisoners in the beginning of the operations of the prisons of Latgale has been provided by the teacher of the prison of Daugavpils, Ludvigs Ozols, who has concluded that prisoners are divided in two groups which do not get along with each other. The first group included “those who regret the crime they have committed either due to light-mindedness or enticement of others, and it is expected that after serving their sentence they will not become a burden for the community”, but the other group included those “who regret only that their crime has not succeeded and who, due to their lack of resourcefulness, have ended up in the prison” (LVVA, 3275. f., 2. apr., 293. l., b.p.).

In this context, viewing the behaviour of prisoners, it can be concluded that, although different disciplinary punishments (reprimand, prohibition to meet, prohibition to walk, prohibition to accept food, prohibition to read book, prohibition to accept tobacco, prohibition of correspondence, punishment cell) were common, the situation in the prisons of Latgale was the same as the other prisons in Latvia.

The same refers to escape attempts of prisoners. There was smaller number of successful attempts, compared to other prisons of Latvia, however, these happened. Escape attempts, including the successful ones, most often occurred when the prisoners were taken to or from interrogation, or elsewhere outside the prison. An interesting case has been recorded in August 1920, when the prison of Daugavpils reported to the MBP that in the partition wall of a cell on the 4th storey a 6 inches wide, 4 inches high, and 7 inches long hole had been stumped under the bunks of prisoners. After interrogation of all nine prisoners imprisoned in the said cell, it was discovered that at night, the prisoners had planned to escape through the hole in the wall, entering the part of the prison that was not yet inhabited and through that, out of the prison. The prisoners had made the hole in the wall with an 8 inches long piece of iron with a sharp end that was brought into the prison as a result of negligence of a guard (LVVA, 3275. f., 2. apr., 216. l., 259., 261. lp.).

Description of correctional measures

The goal of the national penitentiary policy was not only to isolate the accused and convicted, but also to engage in a vast correction measures that would ensure resocialization of prisoners after

serving their sentence. One of the most significant parts of the correction policy was prison labour³⁴.

In the prison of Daugavpils, small workshops that serviced the household of the prison were established on the first storey of the prison in the spring of 1920, but only a small number of prisoners could be employed there. The premises of the prisons of Rēzekne and Ludza were not suitable for establishing workshops, therefore initially the prisoners were involved in household activities and occasional work outside the prison only (LVVA, 3275. f., 2. apr., 397. l., b.p.).

It was planned to employ only convicted prisoners, but not those who were not sentenced yet. However, as the work of prisoners was necessary not only for the correction purposes, but initially mainly to normalise the conditions in the prison, and to conduct the urgent work, the MBP could attract also the prisoners that were not convicted. For example, the Head of the prison of Rēzekne, in November 1920, wrote that water had to be brought from the river for the prison, the territory had to be cleaned, prisoners had to work in the kitchen, and other work had to be completed, but he had only four convicted prisoners, out of whom one is a cook, one has served his sentence on the day of writing and would be released, one had wooden legs, and the fourth is 80 years old. In regard to the above, the MBP allowed to involve in the work, including work outside prison, prisoners not yet sentenced, “only such prisoners that can be trusted” (LVVA, 3275. f., 2. apr., 216. l., 359., 360. lp.).

The work of prisoners served not only as a part of correction programme, but generated certain profit for the prison and prisoners. In 1920, the prison of Daugavpils earned more than 56,500 roubles from the work of prisoners. Out of that, 22,252.77 roubles were obtained by the prison of Daugavpils, and 33,201.43 roubles were paid out to the prisoners, and 1,066.46 roubles were transferred to the State Treasury (LVVA, 3275. f., 2. apr., 397. l., b.p.).

In Rēzekne, organisation of work was not so successful, the first profit from the work was generated only in July 1921 (3275. f., 2. apr., 453. l, b.p.), and in Ludza, in August 1921 (3275. f., 2. apr., 439. l, b.p.).

Educating the prisoners was another significant part of correction policy. Prisoners were educated not only religiously, as mentioned above, but also by organising schools, libraries, and educating events. The prison of Daugavpils was one of the first prisons where the prison school started operating in the end of 1920.³⁵ In October 1920 (in November, in some places), teacher, Ludvigs Ozols, started to work in the prison of Daugavpils. He had worked in local schools before. Ozols continued working in the prison of Daugavpils until August 1922 (Valdības Vēstnesis, 23.08.1922). During this time he taught prisoners Latvian and Russian languages, as well as Maths,

³⁴ More on employment of prisoners in the prisons of Latvia: Bērziņa 2017.

³⁵ In 1920, only five prison schools operated in Latvia: in the Central Prison of Riga, in the prisons of Daugavpils, Liepāja, Jelgava, and Cēsis.

and organised and presented different lectures, and took care for the prison library. Lessons were organised in Latvian and Russian languages (LVVA, 3275. f., 2. apr., 293. l., b.p.).³⁶

Lectures in Latvian and Russian on different topics according to a pre-approved programme at the prison of Daugavpils were organised four times a week and were dedicated to different topics that would motivate prisoners to become better and that would be useful for them in their lives. The topics of lectures included fruit-growing and gardening, agriculture and household matters, harm of alcohol, and operations of cooperative societies in Latvia and globally (LVVA, 3275. f., 2. apr., 293. l., b.p.).

The school and lectures in Daugavpils were attended by prisoners of both genders and different nationalities. For example, it is known that courses of Latvian language were attended by Latvians and foreigners, 50 men and 6 women at the same time. When characterising his work in the prison, Ozols reported that part of prisoners “perceived the lectures with great pleasure,” with others, however, “[I] have to fight with for them to reach reasonable mind, and it must be done indirectly, patiently and prudently”, as well as he notes that “the teacher’s position in prisons with adults is as serious and full with blessing as in the city and countryside schools with children.” (LVVA, 3275. f., 2. apr., 293. l., b.p.).

In the prison of Rēzekne, in the beginning of its operations, it was not possible to organise a school or courses. In the prison of Ludza, in its turn, it was not planned to organise a school, as only the short-term prisoners were placed there. However, to ensure that the “morally ethical education” of prisoners would not be restricted, different lectures were organised in these prisons, too. These lectures were mainly presented by the priests of prisons (LVVA, 3275. f., 2. apr., 293. l., b.p.).

In all the three prisons, the libraries were actively developed and supplemented. On 1 January 1921, the library of the prison of Daugavpils had 239 publications, out of which 141 in Latvian, 64 in Russian, and 34 in German. These publications included fiction (for example, “Kaķīša Dzirnavas” (“The Cat’s Mill”) by Kārlis Skalbe and other tales), plays (for example, “Klavīgo” by Wolfgang Goethe, “Zvanīgs Zvārgulītis” (“Jingling Tinkler”) by Anna Brigadere), educating literature (for example, publications on psychology matters of K. Ašmanis, “Geometry for Primary Schools” by A. Leimanis), periodicals (for example, monthly articles of the Ministry of Education), etc. The teacher of the prison, Ozols, presented large part of books, 94 in total, to the prison (LVVA, 3275. f., 2. apr., 293. l., b.p.).

Small libraries were also in the other two prisons of Latgale, and they were continuously supplemented. In 1921, 7,000 roubles were provided to the prison of Rēzekne, and 6,000 roubles to

³⁶ In the prison of Daugavpils, Latvian lessons with textbooks were held for four hours (from 8.00 a.m. to 12.00 a.m.) three times a week (on Tuesdays, Thursdays, and Saturdays). Russian lesson lasted three hours (from 8.00 a.m. to 11.00 a.m.) and the lesson was held once a week, on Mondays. Maths lesson lasted three hours three times a week, on Tuesdays, Wednesdays, and Fridays.

the prison of Ludza to supplement the libraries, and the libraries of both prisons included a lot of books and they were continuously supplemented (see Image 7). (LVVA, 3275. f., 2. apr., 293. l., b.p.).

Conclusions

During the period under review, just a small part of prisoners of Latvia were imprisoned in Latgale which was due to the fact that the prisons of Latgale were integrated into the system of Latvian prisons later and in 1920 they were in a worse condition than other prisons in Latvia, improvement of which was already started in 1919. Moreover, compared to the period of the Russian Empire, the number of prisoners in the prisons of Latgale was comparatively small which can be explained by the poor condition of the prisons. At the same time, the cells in use were overcrowded and the number of premises was insufficient.

Intentional rotation of managing staff of prisons (Heads of prisons and their assistants) to Latgale ensured comparatively successful organisation of prisons and allowed to avoid issues characteristic for other prisons in the beginning of their operation: lack of understanding of the MBP policy and consequently wrong interpretation and execution of orders, as well as intentionally criminal action of the management, for example, misappropriation of money.

The prison of Daugavpils was the largest prison in Latgale, therefore this prison was developed the fastest in the region, providing the work to employees and organising school.

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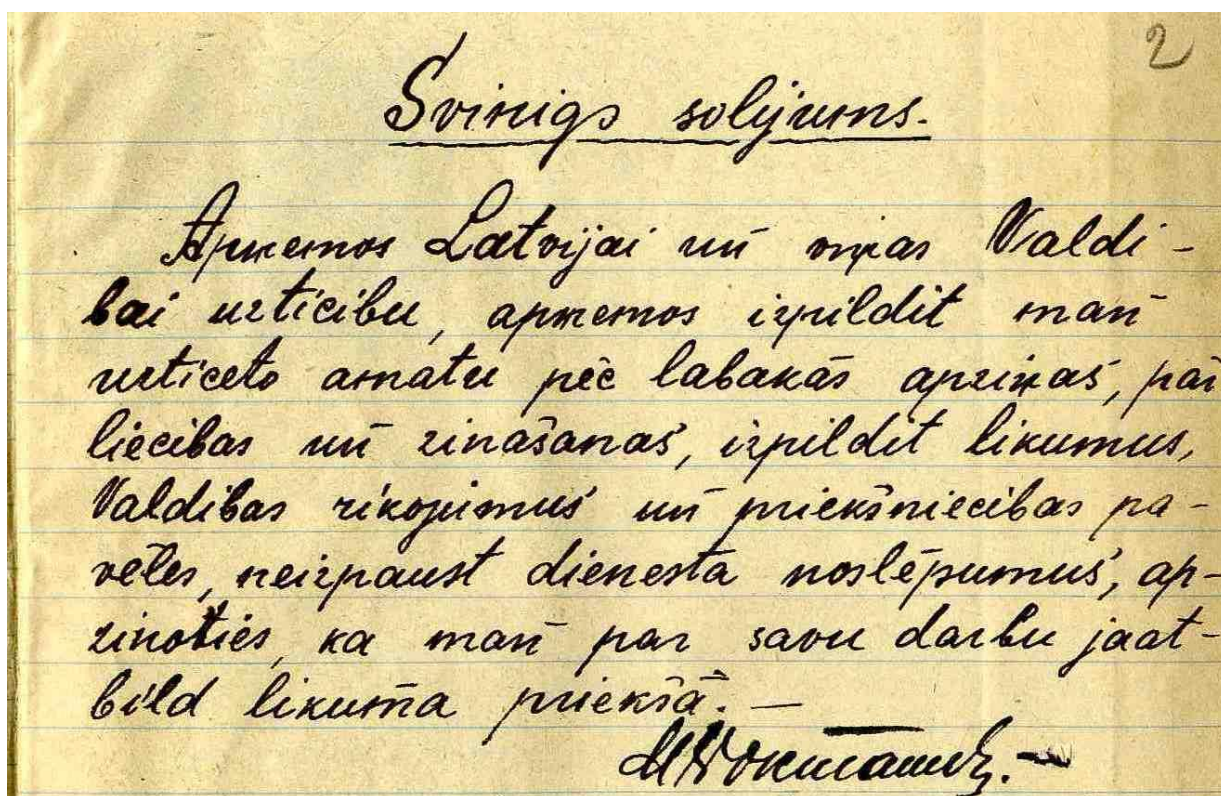
Images



Image 1. **The prison of Ludza in the interwar period**
(Veitmanis, K. (sast.), *Ieslodzījuma vietas*
1918–1938)



Image 2. **The first Head of the prison of Ludza Ervīns Grenctāls (1887–?).**
Passport photo from 1923.
(LVVA, 2996. f., 7. apr., 29112. l.)



Sveinigs solījums.

Apmemos Latvijai un viņas Valdi-
bai uzticību, apmemos izpildīt man
uzticēto amatu pēc labākās aprūpes, pār-
liecības un zināšanas, izpildīt likumus,
Valdības rīkojumus un priekšniecības pa-
reles, neizpaust dienesta noslēpumus, ap-
zinoties, ka man par savu darbu jāat-
bild likuma priekšā. —

Milda Vikmane.

Image 3. Solemn oath of the prison duty workers. Solemn oath of Milda Vikmane – the clerk of the prison of Ludza. Ludza, 10.04.1920. (LVVA, 675. f., 2. apr., 40. l., 2. lp.)



Image 4. Viktors Krecers – doctor of Daugavpils prison. (1888–?).
Passport photo from 1925.
(LVVA, 2996. f., 10. apr., 43913. l.)

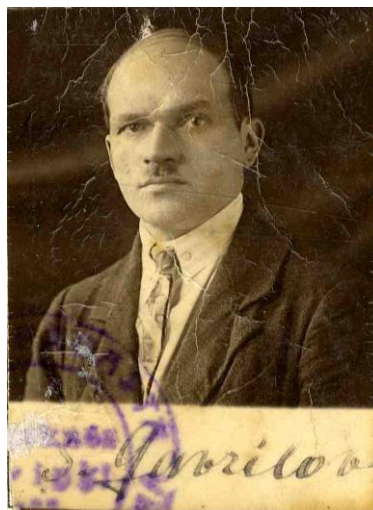


Image 5. Sergejs Gavrilovs – doctor of Rzekne prison. (1887–?).
Passport photo from 1928.
(LVVA, 2996. f., 7. apr., 7851. l.)

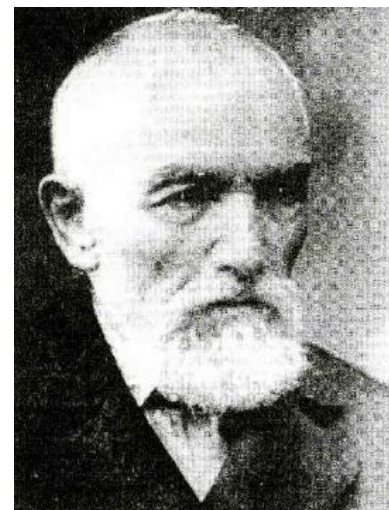


Image 6. Aņisims Rekaševs – Doctor of Ludza and prison of Ludza (1859–1955).
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		"	Raudupiete
		Freinbejs	Tumša un sēlā
		✓ Melnais blūms	Činā vāļ tērbām
		✓ Paezle	Dies. un cilveci
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Image 7. List of books in Ludza prison library. Fragment. 1920.
(LVVA, 675. f., 1. apr., 14. l., 9. op., 10. lp.)

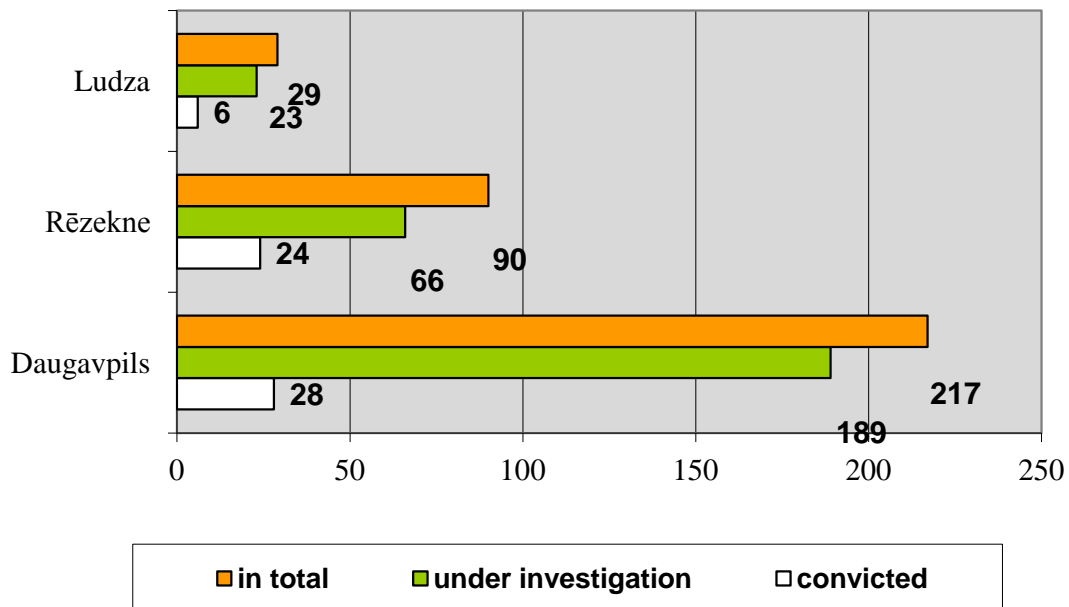


Diagram 1. Inmates in Latgale prison in 1921, January 1.
Created by author. (LVVA, 3275. f., 2. apr., 562. l., b.p.)

MĀKSLA / ART

ANALYSIS OF CHARACTERISTICS OF CROSS-BORDER CULTURAL PROJECTS

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Abstract

Analysis of characteristics of cross-border cultural projects

Key Words: *cultural project, intangible cultural values, international cooperation, integration, innovation*

Objective is to analyze the specifics of the implementation of cross-border cultural projects based on the characteristics of the cross-cultural project "Daugavpils and Vitebsk: cultural cooperation and development". In the conditions of the increasing globalisation culture cooperation between cross-border nations that share similar history and traditions is one of key factors for sustaining own ethnic identity. Long-term cooperation in the cultural field between the cities of Daugavpils and Vitebsk is crucial for preservation of the common cultural heritage of the Latvian-Belarusian border region. There is a need to improve the knowledge about Latvian and Belarusian traditional culture and its cross-border distribution. Cultural projects also play an important role in integration processes – those promote tolerance and mutual understanding, bring people together and promote communication, help to solve social problems of the society, ensure people's identity, sense of belonging, make culture more accessible to wider and more diverse segments of society, promote cooperation between different sectors and organisations, in a particular case – also at the international level. During cultural projects' activities the achievements and innovations of creative collectives and target groups are demonstrated. The cultural heritage and its preservation are special and important objectives of international cultural projects, which include the preservation of both material and intangible cultural heritage. During this work, the characteristics of the implementation and management of the cultural project "Daugavpils and Vitebsk: cultural cooperation and development" have been explored, analysing its cross-border cooperation aspects.

Kopsavilkums

Pārrobežu kultūras projektu īpatnību analīze

Atslēgvārdi: *kultūras projekts, nemateriālās kultūras vērtības, starptautiskā sadarbība, integrācija, inovācijas*

Darba mērķis ir analizēt pārrobežu kultūras projektu realizēšanas specifiku, balstoties uz pārrobežu kultūras projekta "Daugavpils un Vitebska: kultūras sadarbība un attīstība" raksturojumu.

Pastiprinoties globalizācijai, sadarbība kultūras jomā starp pārrobežu tautām, kam ir līdzīga vēsture un tradīcijas, ir viens no atslēgas faktoriem savas etniskās identitātes un tradicionālās kultūras saglabāšanā. Ilgtermiņa sadarbība kultūras jomā starp Daugavpils un Vitebskas pilsētām ir aktuāla Latvijas-Baltkrievijas pierobežas reģiona kopējā kultūrvēsturiskā mantojuma saglabāšanai. Pastāv nepieciešamība uzlabot zināšanas par Latvijas un Baltkrievijas tradicionālo kultūru un to pārrobežu izplatību. Kultūras projektiem īpaša loma ir arī integrācijas procesos – tie veicina toleranci un savstarpējo izpratni, pulcē kopā cilvēkus un veicina komunikāciju, palīdz risināt sabiedrības sociālās problēmas, nodrošina cilvēku identitātes, piederības izjūtu; tie padara kultūru pieejamāku plašākiem un dažādākiem sabiedrības slāņiem, veicina sadarbību dažādu nozaru, sektoru un organizāciju starpā, konkrētajā situācijā – arī starptautiskajā līmenī. Kultūras projektu pasākumos tiek demonstrēti radošo kolektīvu un mērķgrupu sasniegumi un inovācijas. Kultūras mantojums un tā saglabāšana ir īpašs un svarīgs starptautisko kultūras projektu mērķis, kas sevī iekļauj gan materiālā, gan nemateriālā kultūras mantojuma saglabāšanu. Darba gaitā tiek pētītas kultūras projekta "Daugavpils Vitebska: kultūras sadarbības veicināšana" ieviešanas, vadīšanas īpatnības, analizējot tā pārrobežu sadarbības aspektus.

Introduction

British authors and cultural researchers Ch. Landry and M. Pachter in the publication "Culture at the Crossroads: Culture and Cultural Institutions at the Beginning of the 21st Century" point out how culture affects its enjoyer: "A rich cultural experience, causing emotional experience, gives meaning and purpose to life. A deep emotional experience can last a very short time, but often it brings revelation and transforms us. It affects both our instincts and the intellect, thus enriching our understanding of ourselves and educating us. An example of good cultural institutions shows how,

through their projects and the way they communicate, they can evoke the feeling and find understanding at any level, helping us to cope with the problems in life” (Lendrijs, Pahters 2010: 39).

For the development of culture several levels of activity are necessary: “1) cultivation of the existing values, interpretations, explanation, co-creation, understanding and acceptance of values; 2) creativity that breaks down the frameworks of cultural paradigms and creates a new perspective and new values” (Cimdiņa 1998: 142).

Cultural institutions introduce and implement various traditional and innovative projects on a daily basis not only in the area of the country, but also in the cross-border area. Cultural projects also play an integral role in integration processes – they promote tolerance and mutual understanding, bring people together and promote communication, help to solve social problems of society, ensure the sense of people’s identity and belonging, they make culture more accessible to wider and more diverse segments of society, promote cooperation between different fields, sectors and organizations, in a given situation, also at the international level. The events of cultural projects demonstrate the achievements and innovations of creative groups and target groups.

Creative orientation service (theatre play, museum exposition, concert, etc.) at the basis of a cultural project is funded not only from the state or local government budget, co-financed from its own revenues (entrance tickets, participation fees, souvenirs, programs, excursions, creative workshops), but the co-funding of the European Union structural funds is also attracted. Cultural projects are basically characterized by a set of features that differentiate them from projects in other areas: uniqueness, links between fields, innovation and risk, the difference from routine everyday work; they are usually linked to the introduction of novelties, and there are certain conditions for their implementation. The peculiarity of international projects is that they encourage or require austerity operating with limited resources.

The Ministry of Culture of the Republic of Latvia on its home page describes the impact of the solutions of creative thinking of cultural and creative industries on the economy and society: “Cultural and creative industries are interdisciplinary, on the one hand, they include culture, on the other hand – economy. Art and culture are considered to be the centre of the system surrounded by cultural and creative industries, while the broader economic context encompasses cultural and creative industries. Both cultural and artistic expressions that are at the centre of such a system, as well as cultural and creative industries have great potential in local, regional and national development, and they have a significant positive impact in the broader economic context” (*Kultūras ministrija*. <https://www.km.gov.lv/lv/kultura/radosas-industrijas/kulturas-un-radoso-industriju-definicija>).

In the field of culture, with the exception of commercial enterprises, it is not primarily a matter of profit-making circulation of money, but of cultural or artistic effects. The resonance of the audience is predominantly manifested not in relevant donations of money, but in the form of applause as an expression of approval of the offered.

During the implementation of a cultural project, the works are divided into project phases/stages, which ensure the gradualness and transparency of the project, in order to ensure the control of the project's activities as efficiently as possible, notice problems and prevent them in time. Already in the project preparation phase, it is necessary to evaluate the team's ability to implement the intended scale of the project. During the planning of project's timetable and expected flow of money, it is particularly important to evaluate all risks that can prolong the project implementation time.

Territorial cooperation programs are a priority in the context of contemporary cultural projects, and the most topical of them are Latvia-Lithuania, Latvia-Russia, Latvia-Estonia, Latvia-Lithuania-Belarus (information about these funds is available at <http://varam.gov.lv/lat/fondi/>).

International cooperation is a tool for promoting cultural accessibility, whether it is a local or large-scale project. The beginning of a successful project is a good project idea, an innovative and creative conception, a clear goal, tasks to be accomplished and the results to be achieved. Funds from the European Union (EU) are additional support that can help to achieve the objective.

Prior to organizing an international cultural project, its feasibility should be assessed, which involves identifying various factors of the external environment (legislation, infrastructure, provision of technical requirements, co-financing, specifics of cultural traditions, staff resources, etc.), and the parties' interest should be assessed. The aim of this article is to analyze the specifics of the implementation of cross-border cultural projects on the basis of the characteristics of the cross-border cultural project "Daugavpils-Vitebsk: Cultural Cooperation and Development".

Description of the development of the cultural project „Daugavpils-Vitebsk: Cultural Cooperation and Development”

In the Daugavpils City Development Programme for 2014–2020 it is stated that: „Cultural tourism, in particular in the surrounding region, at the national level and in the nearest cross-border region, must be promoted in order to maintain the number and diversity of cultural events. Active action, determined efforts and financial resources are required for the improvement of the image of the city, both from the point of view of guests and residents of the city” (*Daugavpils*. https://www.daugavpils.lv/files/components/main_content/files/DAP_2014_2020%2020%2005%202013%20HT%20gala%20tiks.pdf).



Fig. 1. Territory which can submit projects for cross-border programme
(<http://www.varam.gov.lv/lat/print/?doc=13011&from=775>)

The cross-border cooperation project “Daugavpils-Vitebsk: Cultural Cooperation and Development” was submitted and supported by the Latvian-Lithuanian-Belarusian cross-border cooperation programme of the European Neighbourhood and Partnership Instrument (ENPI) programme, which aims to promote a sustainable and equal socio-economic development of the border region in order to make it more competitive for the economic and business development and attractive for living and visiting (Fig. 1) (VARAM. <http://www.varam.gov.lv/lat/print/?doc=13011&from=775>). Daugavpils municipality is actively involved in the acquisition of the EU structural funds. With the support of ERDF (*European Regional Development Fund*), ESF (European Social Fund), etc. infrastructure and cultural life improvement projects are being implemented in the city (Fig. 2).

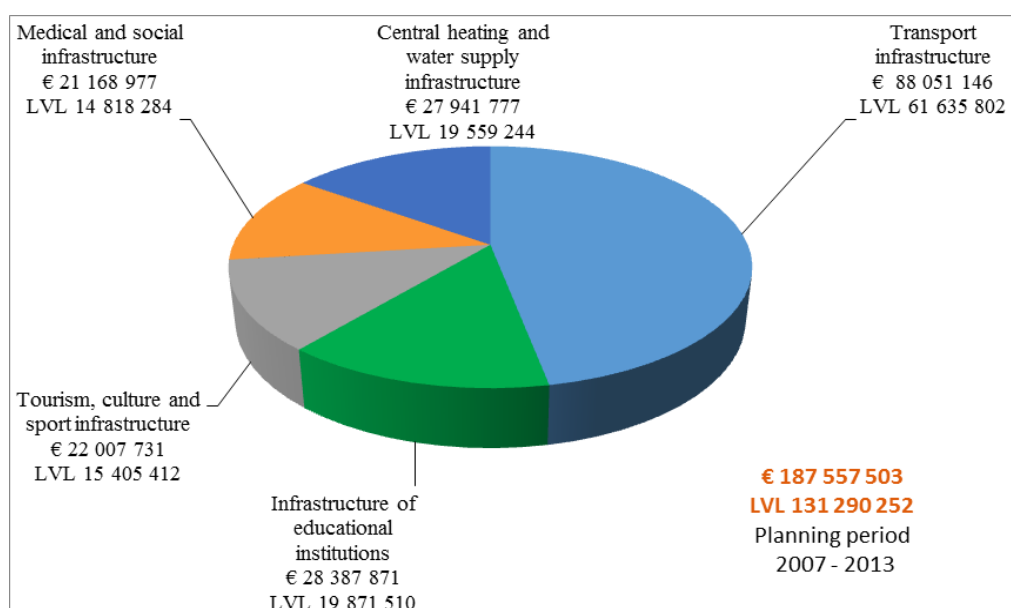


Fig. 2. Daugavpils municipal investment portfolio.
Total financing volume 187.6 mil € (2007–2013)

(Daugavpils. https://www.daugavpils.lv/upload/2014_doc/DAUGAVPILS%20eng.pdf)

The city of Daugavpils has engaged in a long-term cultural cooperation with the city of Vitebsk (Belarus). Bilateral visits and participation in events take place since 1998. In the context of the growing culture of globalization, cooperation between cross-border countries which have similar history and traditions is one of the key factors in preserving their ethnic identity. Cultural cooperation between the cities of Vitebsk and Daugavpils is essential for maintaining the common cultural heritage of the Latvian-Belorussian border region.

The methodological material “A Guide for the Management of a Culture Centre” published by the Ministry of Culture of the Republic of Latvia states that “cultural projects, high-level events and festivals increase the attractiveness of cities and improve their image and ensure the meeting of diverse needs of society: education, knowledge, entertainment, leisure, self-expression, etc.” (Hermene, Jurka 2008: 108).

The successful transnational dialogue is reflected in the implementation of the project “Daugavpils-Vitebsk: Cultural Cooperation and Development” by the Daugavpils municipal institution “Latvian Culture Centre” (LCC) in cooperation with the Vitebsk State institution “Culture Centre “Vitebsk”” from December 2011 to June 30, 2013, by fully implementing its intention: to improve knowledge about the traditional culture of Latvia and Belarus through the dissemination and promotion of knowledge in cross-border area, to promote cooperation of cultural workers, to improve the material and technical basis of the institutions (project budget – 296 785 euro). The distribution of funding for this project is shown in Figure 3, where we can see the distribution of co-financing between the parties involved in the implementation of the project.

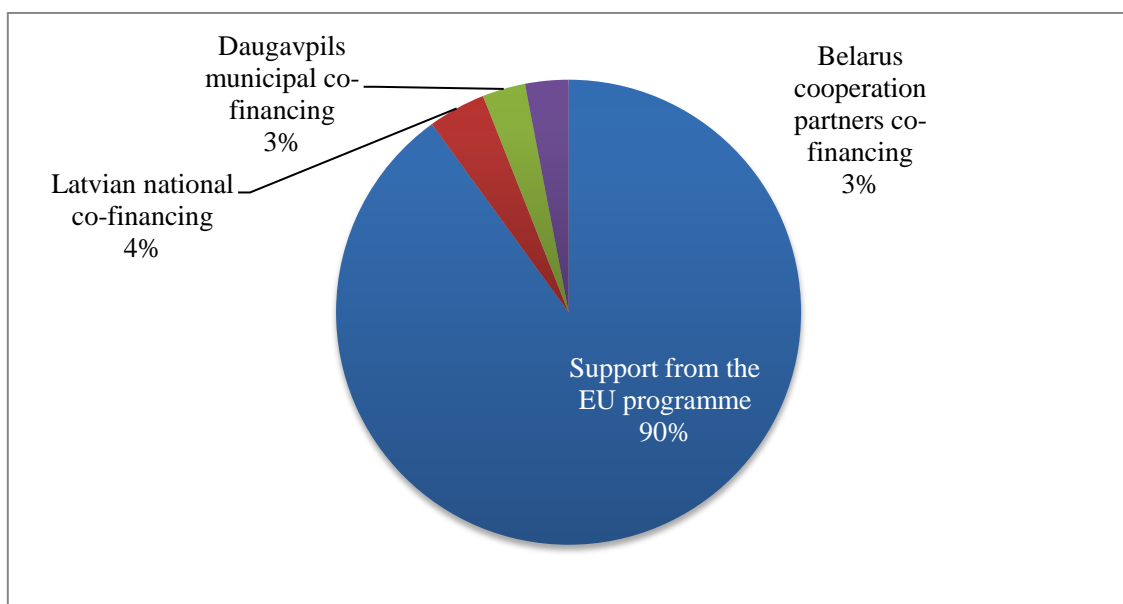


Fig. 3. Distribution of financing for the project “Daugavpils-Vitebsk: Cultural Cooperation and Development” (archive of Latvian Culture Centre)

In the course of the project the rehearsal premises for artistic groups on the 4th floor and the Small Hall on the 3rd floor were renovated in the LCC, an open-air stage was built in Vitebsk (Mazurino Park), folk costumes for the LCC children's dance group "*Pienupīte*", folk song and dance group "*Svātra*" and instruments for the LCC Professional Wind Instrument Orchestra (PWIO) "*Daugava*", as well as for the group of musicians from the Republic of Belarus amateur-art dance ensemble "*Lyavoniha*" (Vitebsk) were bought. Concerts with participation of "*Svātra*", "*Lyavoniha*" and "*Daugava*" were organized in Daugavpils and Vitebsk, folk dance master classes were held, "*Kupalle*" celebrations were organized in Vitebsk and celebrations of *Jāņi* (summer solstice) in Daugavpils, thus promoting the preservation and popularization of ethnic national traditions on the international scale. In the light of these concerts a creative bilateral meeting of the managers of cultural institutions was organized.

The exchange of cultural specialists' experience between the cities has made it possible to evaluate and analyze the traditions of organizing celebrations and innovation in Latvia and Belarus, thus encouraging the process of cultural communication between the neighbouring countries. The exchange of the participants of festivals, concerts and cultural events organized within the framework of the project helped to restore their cooperation and cultural life in both cities, which would not be available without improved cultural objects in Daugavpils and Vitebsk. The exchange programme of cultural workers has increased their professional and creative potential as cultural workers participated in master classes and meetings and discussions of cultural professionals. Since cultural management is focused on the development of cultural and art events, in order to gain transparency, the manager needs complex knowledge and competencies, which undeniably were improved by the project approved in the international cultural space.

Culture can be both a means and a goal to promote the preservation of various types of material values (buildings, monuments, cultural and historical places, works of art, etc.) and non-material values (ideas, traditions, symbols, etc.) and processes that facilitate the development of society. The organization of innovative cultural events in Daugavpils and Vitebsk has contributed to the productive capacity of the artistic groups involved in the project. The inhabitants and tourists of the cities have indirectly become acquainted with the intangible cultural heritage and historical moments of their nations, thus learning and inheriting the content of traditions, as well as the ability to use them in modern time and space. Particularly important is the participation of young people – the carriers of the traditions – in such events, to raise awareness about other nations, their ethnic identity and universal humanitarian priorities. The need for cooperation in the framework of the cross-border cultural project "*Daugavpils-Vitebsk: Cultural Cooperation and Development*" is a demonstration of the promotion of traditional cultural heritage and skills, capacity building and the

exchange of sustainable practices between Latvian and Belarusian cultural professionals for the cultivation and development of cultural and historical sites and creation of new sites to visit.

After the study of the project it can be concluded that both partners have enormous potential that could be further developed through regular cross-border cooperation in the field of culture. There are 16 amateur and two professional art groups in the Latvian Culture Centre, while in the cultural centre “Vitebsk” – 47 amateur groups. As the previous cultural work in the cross-border region has been successful, there is the possibility to diversify concert programs that could be even more high-value and diverse, but a wider cultural exchange, as well as a joint project implementation platform could be provided for cultural workers.

Restoration of cultural infrastructure is important and topical for both partners as it gives added value to cultural elements and events, for example, the events organized in the renovated and improved premises attract more participants and interested parties. The project plays an important role both in preserving and adapting cultural and historical heritage sites, and in promoting culture, history and traditions in its national environment, and it results in more resonance outside the city and the country, thus attracting more tourists to both regions.

The publication “Management of People, Brands, Media, Culture” emphasizes that “cultural projects are a challenge for both the national cultural administration and cultural institutions and for the organizers and participants of cultural project themselves. They force to be more dynamic, promote the democratization of cultural processes, creativity, the development of ideas, inter-field, cross-sectoral and international cooperation. They allow cultural organizations to diversify their offer, implement creative ideas, increase their knowledge and experience, reduce the routine, address new target groups, attract additional funding, expand the network of contacts, attract more public and media attention, etc.” (Bērziņš, Nēbels 2006: 97).

Skills, cultural traditions, languages and dialects, songs and music, traditional dances, legends, rituals and festivals form the cultural heritage of every nation, which is one of the most important conditions and treasures of national and ethnic values.

Conclusions

- Cultural heritage and its preservation is the idea of the project “Daugavpils-Vitebsk: Cultural Cooperation and Development”, which is fully implemented. During the project cultural traditions, special history and status of two nations were actualized. The international resonance of the project has facilitated the exchange of experiences of good practice among experts in the field of culture. During the project implementation and post-project time, the inflow of financial resources into the particular territory has been facilitated.
- The development of infrastructure necessary for the promotion of cultural and historical heritage in cultural and historical objects has been facilitated. The material and financial

resources (folk costumes, musical instruments, restored premises, equipment, royalties), acquired within the framework of the project, have created motivation for further action, mobilized the artistic group, ensuring its growth.

- The project has stimulated the preservation of values of tangible and intangible culture and has acknowledged the cultural identity and uniqueness of nations on a cross-border scale.
- The result achieved by the project is useful to the society; it is aimed to create lasting values, based on cooperation and involvement of cross-border interested parties (tourists). The results of the project have proven their long-term importance by receiving new funding from the ENI-LLB programme for the further implementation of innovative activities.

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CONCEPTUAL ART PHENOMENA OF THE PAST PERIOD

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Abstract

Conceptual art phenomena of the past period

Key Words: *conceptualism, art, phenomena, design*

The artist – in his own language is a monkey, whose behavior is understandable thanks to a civilized critic only. Art rejected visual images and the importance of expressive elements, turned to general concepts. In conceptualism, the concept of work is more important than physical expression. The purpose of art – the idea of broadcasting.

Art objects can be formed and exist in different ways: text, graphics, photographs, audio and video materials. Conceptual art does not rely on a visual aesthetic pleasure, but on introspection, thinking and intellectual effort.

The aim of the research is to investigate that conceptual art is, its essence, to look at the passage of time when the conceptual art emerges.

Kopsavilkums

Konceptuālās mākslas parādības pagājušajā laika posmā

Atslēgvārdi: *konceptuālisms, māksla, parādības, dizains*

Mākslinieks – savā valodā ir pērtiķis, kura uzvedība ir saprotama pateicoties tikai civilizētajam kritiķim. Māksla noraidīja vizuālus tēlus un ekspresīvo formas elementu nozīmi, pievērsās vispārīgiem jēdzieniem un priekšstatiem. Konceptualismā darba koncepcija ir svarīgāka nekā fiziskā izteiksme. Mākslas mērķis – idejas pārraidē.

Mākslas objekti var formēties in eksistēt dažādos veidos: tekstā, grafikā, fotoattēlos, audio un video materiālos. Konceptuālā māksla nebalstās uz vizuālu estētizētu baudījumu, bet gan uz iedziļināšanos, domāšanu un intelektuālu piepīli.

Pētījuma mērķis ir izpētīt kas vispār ir konceptuālā māksla, tā būtību, aplūkot pagājušo laika periodu kad parādās konceptuālā māksla.

Introduction

Aim of the research: to study the conceptual art, its phenomena, to analyze this type of art in the last period.

The objectives: to study modern literature about the theme of research work, to choose and analyse information about a conceptual art. To consider the articles that assisted understanding of conceptualism in the last century. What were event and as they influenced on this art.

Methods: analyse and systematize the obtained data about a conceptual art in the last century; to draw conclusion and do the summaries of theory.

In this research an author investigates importance of theme about a concept art both in modern society and in the last century, analyses what changes appeared in our time, what features of this art.

In this research the author will examine the importance of the theme about a conceptual art, analyses works of some famous authors.

About art

An art is expression of ideas, display of human spirit, satisfying a natural for people requirement in beauty.

An art assists aesthetic education, and it will not be harmonically without it.

Art over science and religion, but under work. Work can be called the father of mankind, and the arts. Hundreds of years ago, people started to manufacture rudimentary tools and have lurked

the future of art. All art is developed simultaneously and cognition, creativity, and communication between people.

Common vision about a conceptual art

From latin "conceptus" is translated, as a "idea". Indeed, after all conceptual art one or another idea stands in a certain form.

Conceptual art is art for which the idea (or concept) behind the work is more important than the finished art object. It emerged as an art movement in the 1960s and the term usually refers to art made from the mid-1960s to the mid-1970s.

It refused visual sculptures and expressive sign of form elements, applied to general concepts and presentations. This time when starts conceptualism is one of the most important artistic practices of the XX century. Conceptual art dominated not shape or material, ideas and values. It cannot be described in terms of artistic technique or style, rather to understand what conceptualism, ask: "what is it an art?" (Pict.1).

In conceptualism concept works is more important than its physical expression, the aim of conceptual art – in the transmission of ideas. Conceptual objects can be formed and exist in the form of phrases, texts, charts, graphs, drawings, photographs, audio and video materials.

The object of conceptual art can be any object, phenomenon, process, as conceptual art is a pure artistic gesture.

Authors of conceptual art was first fully attempted (and quite successfully) to deliver the meaning and idea ahead of the work or even more – to completely refuse of its significance.

There is a wonderful term for conceptualism – the dematerialization of the art object. At the time, everyone is baffled as the audience and the gallery, which now was hard to imagine the possibility of evaluating works of art and sale, in connection with the loss of their initial wealth (Pict.2).

Ideas that troubled the authors was very different from environmental issues to capitalism.

Conceptual objects can be formed and exist in the form of phrases, texts, charts, graphs, drawings, photographs, audio and video materials.

An artists of conceptual art

The founder of conceptualism is – **Joseph Kosuth** (1945) (Pict.3) is an American postmodernist, Creator of the bright sample in the style of conceptualism – “One and three chairs”.

Joseph Kosuth was one of the originators of Conceptual art in the mid-1960s, which became a major movement that thrived into the 1970s and remains influential. He pioneered the use of words in place of visual imagery of any kind and explored the relationship between ideas and the images and words used to convey them. In 1965, Joseph Kosuth moved from Ohio to New York, where he

began creating experimental conceptual installations, museum exhibitions, and public commissions that explore the role of language and meaning within art (Анна Мартин 2015).

The most famous work of this author is “One and Three Chairs” (1965) (Pict.4). This work is the first and most famous example of Kosuth's series of *One and Three* installations, in which he assembled an object, a photograph of that object, and an enlarged dictionary definition of the object. It questions what actually constitutes a chair in our thinking: is it the solid object we see and use or is it the word "chair" that we use to identify it and communicate it to others? Furthermore, it confronts us with how we use words to explain and define visible, tangible, ordinary things, how words represent, describe, or signify things, and how this often becomes more complex when the thing is simple, fundamental, or intangible (The art story).

Some of Joseph Kosuth key ideas:

- Kosuth believed that images and any traces of artistic skill and craft should be eliminated from art so that ideas could be conveyed as directly, immediately, and purely as possible. (The art story)

In 1967, the term conceptualism was used of **Sol LeWitt** (1928–2007) (Pict.5). Sol LeWitt earned a place in the history of art for his leading role in the conceptual movement. His belief in the artist as a generator of ideas was instrumental in the transition from the modern to the postmodern era. Conceptual art, expounded by LeWitt as an intellectual, pragmatic act, added a new dimension to the artist's role that was distinctly separate from the romantic nature of Abstract Expressionism. LeWitt's work ranged from sculpture, painting, and drawing to almost exclusively conceptual pieces that existed only as ideas or elements of the artistic process itself (The art story).

“In conceptual art the idea or concept is the most important aspect of the work. When an artist uses a conceptual form of art, it means that all of the planning and decisions are made beforehand and the execution is a perfunctory affair”. Soll LeWitt wrote this in 1967, “Paragraphs on conceptual art”. He believed that “the Idea becomes a machine that creates art.” The idea and the project take precedence over material embodiment.

Some of Joseph Kosuth key ideas:

- LeWitt’s refined vocabulary of visual art consisted of lines, basic colors and simplified shapes. He applied them according to formulae of his own invention, which hinted at mathematical equations and architectural specifications, but were neither predictable nor necessarily logical (The art story).

Marcel Duchamp (1887–1968) (Pict.6) was raised in Normandy. Few artists can boast having changed the course of art history in the way that Marcel Duchamp did. By challenging the very notion of what is art, his first "readymades" sent shock waves across the art world that can still

be felt today. In his insistence that art should be driven by ideas above all, Duchamp is generally considered to be the father of conceptual art (The art story).

In 1917 decided to participate in the exhibition. He went to the store, bought a urinal, signed his false name and brought expert advice: here my work of art called "Fountain"! What nonsense, thought the members of the Commission and from the urinal in the exhibition refused, and on the author looked skeptical. And in vain – "the Fountain" became one of the main works in the history of XX century art. The essence of Duchamp's installation was the fact that the finished factory object could not be art, but because to him his hand the artist, he automatically acquires artistic value. It was important that he took the subject and displayed him in a new life. The idea itself came over a phenomenon of fiction that did not exist (РБК СТИЛЬ 2015) (Pict.7).

Every conceptual artist sees his work differently. He does not care to convey to the viewer what he's up to, let the viewer think for himself what comes to his mind. The most important thing is an idea. The work of Joseph Kosuth "One and Three Chairs" is interesting, unusual. Gives wonder human a lot. Like all is different things but the theme have in common.

Modern art

Art that claim to be modern, should be a shade of marginality, a sort of "negative elitism", which would lead to freedom by means of rebellion, of exaltation and of maladjustment to environment (Breus 2012).

Indeed, one might be tempted to claim that it is in the intimacy of its relationship with philosophy – an intimacy at times verging on complete identification – that the specificity of Conceptual art resides, were its formation not so multiple and complex, despite its relatively brief life, as to refuse any such straightforward definition (Michael Newman and Jon Bird 1999).

"When an artist uses a conceptual form of art, this means that all planning is done in advance, all decisions are made beforehand and the execution is done formally, superficial, shallow... the aim of the artist working with conceptual art to make his work intellectually interesting for the viewer, and it does not affect his soul" (ART TODAY, Soul LeWitt 1970–2005).

Type of conceptual art affirms life, human existence. Works of conceptual art are often only gestures or projects, indicating only the possibility of art. Purposeless play is an important component of conceptual art (Ермакова).

Painting, performance, installation – all this is conceptual art, these are the main areas of implementation. Components of conceptualism – a form of words that is meaningless, empty space, silence. In this art there are no goals. This meaning just activates the person's life, and all the same art as the idea there is to human life.

Conceptual art in our days

Unlike other artistic movements, which peaked and then gradually faded over a couple of decades, conceptualism is not losing ground now. The Turner prize – one of the most prestigious in the world still regularly awarded for works of conceptual art. For example, in 2001 Martin Creed (Pict.8) won the award for "Work No. 227" – an empty room in which turn on and off the light (РБК СТИЛЬ 2015) (Pict.9).

It is unknown whether or not it's work or not, because it is the unity and struggle of light with darkness, or can be existence and nonexistence. Now all the techniques in the concept art in our days is used in commercial advertisement and is firmly established in culture of masmedia. But actual as people think, it does not mean conceptual.

The precise definition of design has theoretical and practical significance because it gives a designer initial reference points (Design-code 2016).

An integral part of conceptual art

The range of problems of conceptual art and minimalism is general why sometimes both directions are combined into a trend currently referred to as postminimalism, together with the procedural art, land art and site specific art. Conceptualism asserts the priority of the mental over the visual, the priority of conception over perception. Within conceptual art there were several trends: analytic line creation and social criticism. Some artists use their works with photos, letters and other things, increasing the series to collections and archives. The art object can be any object, phenomenon, process, as conceptual art is a pure artistic gesture.

Conclusions

Artists first give priority for ideas and for concept. The challenge of conceptual art to cause society for the dialogue. The wording "I would not have in house" is not appropriate.

The true value of art lies in its sense, not in technical skill. In the modern world is impossible to correctly or incorrectly understand the work, everyone understands what he wants. Every opinion of the viewer completes the work. The viewer is in some sense acts as a co-author of the work.

Conceptual objects can be formed and exist in the form of phrases, texts, charts, graphs, drawings, photographs, audio and video materials.

Conceptualism is under minimalism influence, but they refused the conditions that existed in this style. The sense of conceptualism is the transmission of thoughts and theories, the formation of new ideas in the process of creative search.

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Pictures



Pict. 1. Il bello ideale, Джулио Паолини. 2005.
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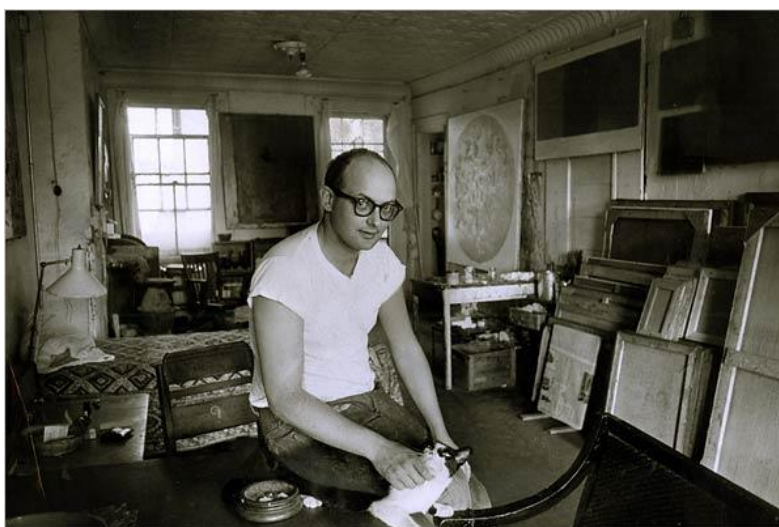
Pict. 2. Maurizio Cattelan: Kaputt, Fondation Beyeler, Riehen/Basel, 8 June – 6 October 2013.
(<https://www.artsy.net/article/artsy-editorial-if-you-don-t-understand-conceptual-art-it-s-not-your-fault>)



Pict. 3. Joseph Kosuth.
(<https://daily.afisha.ru/archive/vozduh/art/dzhozef-koshut-filosofiya-mertva-ey-na-smenu-prishlo-iskusstvo/>)



Pict. 4. Joseph Kosuth. 1965.
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Pict. 5. Sol LeWitt 1928–2007.
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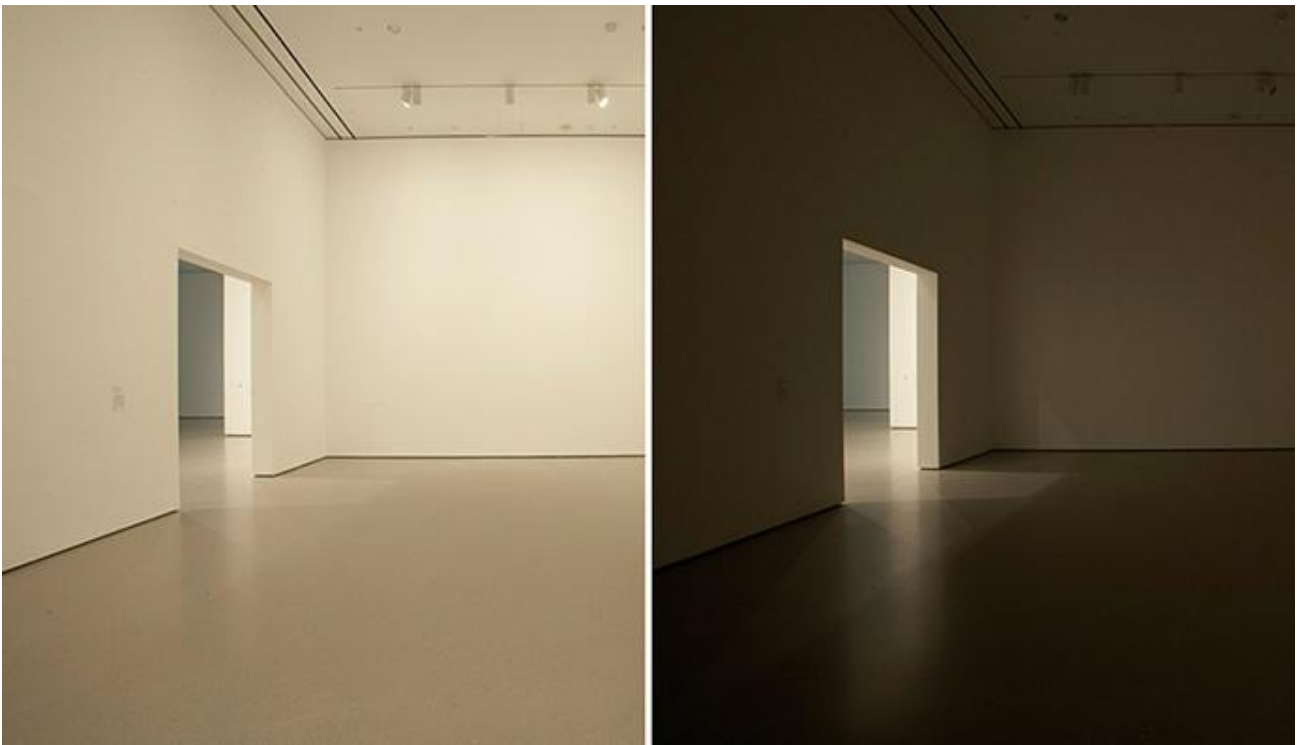
Pict. 6. Marcel Duchamp. 1887–1968.
(<https://www.youtube.com/watch?v=7-hhLx2mdps>)



Pict. 7. Marcel Duchamp. Fountain. 1917.
(<http://www.beatmuseum.org/duchamp/fountain.html>)



Pict. 8. Martin Creed. 1968.
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Pict. 9. Martin Creed. Work No. 227. 2000.
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CONTEMPORARY ART FEATURES IN LATVIA IN 2016 – 2018

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Abstract

Contemporary art features in Latvia in 2016 – 2018

Key Words: *contemporary art, Latvian artists, conceptual art, artifact, artistic message*

Contemporary art is so diverse that it cannot be specifically identified, so some theories about the phenomenon of contemporary art arose. All these theories combine one idea: contemporary art is phenomenal art. What distinguishes contemporary art artifacts depends on the means of expression of the artist (messages, technologies, ideas, concepts, materials used, etc.). An artifact or an art work is a powerful tool by which contemporary Latvian artists exist in Latvian culture.

The aim of the research is to determine how the most prominent representatives of Latvian art express themselves in the content of their work in the modern age.

Kopsavilkums

Laikmetīgās mākslas iezīmes Latvijā 2016. – 2018. gadā

Atslēgvārdi: *laikmetīgā māksla, latviešu mākslinieki, konceptuāla māksla, artefakts, mākslinieciskais vēstījums*

Laikmetīgā māksla ir tik daudzveidīga, ka to nevar konkrēti identificēt, tāpēc izveidojās dažas teorijas par laikmetīgās mākslas parādību. Visas šīs teorijas apvieno viena ideja: laikmetīgā māksla ir fenomenāla māksla. Tas, ar ko atšķiras laikmetīgās mākslas artefakti, ir atkarīgs no mākslinieka izteiksmes līdzekļiem (vēstījumiem, tehnoloģijām, idejām, koncepcijām, izmantojamiem materiāliem utt.). Artefakts jeb mākslas darbs ir stiprs līdzeklis, ar kuru mūsdienu latviešu mākslinieki eksistē Latvijas kultūrā.

Pētījuma mērķis ir noteikt to, kā izpaužas spilgtākie latviešu mākslas pārstāvji sava darba saturā mūsdienu laikmetā.

Introduction

The aim of the research is to determine how the most prominent representatives of Latvian art express themselves in the content of their work in the modern age.

Definitions of art are already so much that it's hard to count, but they all have one unusual feature. Over time, the definition of art is changing. The debate about the role of beauty in contemporary art is not new, but in the 21st century it can be said that art is not just aesthetics. Contemporary art is a term without a specific definition that is used in art relatively recently.

Inspiration is one of the most important things in a creative person's life. Contemporary art is exactly what can inspire, because it can make us think more creatively and deeply, but not indifferent. Conceptual ideas, technological progress, forms of living art and new aesthetics are what contemporary art representatives reflect in their artifacts. Latvian artists successfully use the features and advantages of contemporary art in their design artifacts.

The work is based on V. Velšs (2005), I. Chilvers, J. Graves-Smith (2009), J. Taurens (2009), T. Smith (2010), N. Mankovskaya, V. Bychkov (*Н. Маньковская, В. Бычков* 2011), S. Phillips (2014) and F. Bonami (2015) authors researches. Methods of work research: analysis and synthesis, classification, deduction and induction.

Contemporary art identification

What is contemporary art and what is not? This is a question that cannot be answered briefly and specifically. Despite the fact that the word itself is quite simple, understanding what is

contemporary art is not so easy. The concept of contemporary art refers to painting, sculpturing, installation, photography, video and other artistic activities. But the exact starting point of contemporary art is still being debated, because the parts related to its definition, which often have uncertainties, are different from the interpretations of different people.

Sam Philips, the British art scientist, writes in his book about contemporary art, starting from the book title, "Isms: Understanding Modern Art", that the beginning of contemporary art can be counted from the beginning of the 20th century. He writes that contemporary art is structured from "isms" more than anything else (Philips 2014). The author's view was based on the fact that the 21st century is in its own way a continuation of the 20th century ideas that can be observed when reading a book.

Terry Smith in his book, entitled "The State of Art History: Contemporary Art," writes that the term contemporary art has two definitions: 1) the art created today, present-day art; 2) art created since the Second World War. Nowadays contemporary art is more directly related to the first definition, but contemporary art museums define their collections more as contemporary art as artwork created since the Second World War (Smith 2010).

If we take the I. Chilvers and J. Graves-Smith Dictionary of Contemporary and Modern Art, then we can observe that the author called the contemporary art as "the spirit of his time." In the major part of the 20th century, the term "contemporary art" was rather flexible. The term did not have a purpose to run for a certain period of time, but had a tendency to move forward to reflect what defines it. In modern times, modern and contemporary art is separated based on the fact that "modernism" has ended, despite the fact that there is no clear agreement on when it happened (Chilvers, Graves-Smith 2009).

From the aforementioned views on contemporary art, one can say that the art scientists themselves cannot concretely and undoubtedly identify what is contemporary art. Sarah Thornton in her book "Seven Days in the Art World" generally called contemporary art as a kind of alternative religion for atheists (Thornton 2008). Each scientist can have his own opinion, but if you go into the name of "contemporary", then the period of contemporary art is immediately narrowing down. Terry Smith writes that the term "contemporary" is used in most languages to indicate the closest present (Smith 2010). Francesco Bonami writes about contemporary art as an instrument which "task is to make us reflect on the present and a bit about our future" (Bonami 2015:15). Therefore, it can undoubtedly be asserted that contemporary art is a progressive and conceptual art of the present or the near past.

What distinguishes contemporary art artifacts depends on the artist's means of expression and on the features of contemporary art. Contemporary art has the following characteristics: 1) always conveys a conceptual message based on the fresh idea of an artist, even if it reveals absurd things;

2) it is characterized by metaphoricity, irony and inadequate assessment; 3) contemporary art is temporary and focuses on the moment "here and now"; 4) contemporary art is characterized by a quotation of classic samples and their use in unexpected contexts; 5) contemporary art has an activity of actions that involves interaction, multi-stage communication (installations, performances, happenings, etc.); 6) a socially active message and other features (Chilvers, Graves-Smith 2009; Smith 2010; Hashanskaya 2013).

Such a phenomenon as contemporary art manifests itself throughout the world. Contemporary art also attracted the attention of Latvian artists with its freedom and conceptual direction. An artifact or an artwork is a powerful means by which contemporary Latvian artists exist in Latvian culture.

Concepts and ideas in Latvian design

The key of contemporary art is the idea, and it is also enough because the work of art is "not only effort, work, studies, technique, but also frenzy, vision, action, emptiness, nothing, joke – all that, just like exhausting, complicated and boring things with full rights are part of life" (Bonami 2015:15). It can be said that contemporary art is mental art, in which most important is not how the artist shows the message in the artifact, but how the viewer can understand this message.

Symbolism is the basis of almost any artistic work in any creative activity, which ultimately determines artistic quality. If a complete artistic symbolism is created, then a unique artwork arises (Бычков 2014). Contemporary art artifacts sometimes contain symbols used by the artist.

Artist Elīna Ģibiete, in her work "The little hero pulls a lot of weight", which was shown in the "Cilme" in the Riga Art Space of 2018, showed the sociopolitical impoverishment of Latvians (*Pārups. Arterritory. Priekšstati par latvisko visumu*. http://www.arterritory.com/lv/teksti/recenzijas/7324-prieksstati_par_latvisko_visumu/) (1. pic.). The Latvian flag, which is the main national symbol of Latvia, in Ģibiete artwork has a blackened color, which could symbolize all the negative things. In this way, the artist tried to challenge the idea of unity of the nation.

Kirils Panteļejevs in his work "Cross links" (2016) used a human figure with elongated body parts (*Timofejevs. Arterritory. Kirils Panteļejevs. "Es esmu Viņš"*. http://www.arterritory.com/lv/teksti/intervijas/6097-kirils_pantelejevs._es_esmu_vins). According to the artist's idea, the form of this figure symbolizes the inner spiritual processes of the human being, who are striking between different values.

Jānis Taurens defined the conceptual art as "an art that does not deal with forms and materials, but with ideas and meanings, as an art that cannot be determined by any media or style, but determined by the way in which it asks what art is" (Taurens 2009: 23). From this, it can be said that the conceptual objects were judged not from the aesthetic point of view, but depending on how effectively they created the artifact idea.

In order to show his message, Latvian artist Ingrīda Pičukāne created an object that could be named as "Silent tower" (2017). This object looks like a big rum, made of veneer, foam rubber, paper and rubber. This artifact was presented at the exhibition called "I touched myself", which was set up on March 8 and focused on the theme of feminism (Kukaine 2017). The artwork of Pičukāne shows that any cup may be overflowed and, the bigger it is, the more you can cast it out.

One of the phenomenal contemporary artwork can be called Andris Teikmanis's 2017 exhibition entitled "documento futurae / future document" (2. pic.). In the central part of the exhibition there was created a huge scheme consisting of circles, triangles, squares and arrows, reflecting everything that defines art in Latvia. The artist wanted to "turn art into a bare, semantic future research instrument" (Dorofejevs 2017: 48). In the center of the exhibition hall there was a large black four-dimensional hypercube, which formed the main semantic center, which can symbolize that the future art can be shaped very differently and cannot be knocked out. In this way one can say that everything that Teikmanis wanted to create was in his own way useless, but contemporary art is ironic and contradictory in its own way.

Kristians Brekte is one of those Latvian artists whose almost all artifacts convey a conceptual message. For example, the installation "Soldiers" (2016) (3. pic.) is made of glazed ceramic skulls and wood (*Mums patīk. LNMM IZSTĀŽU ZĀLE "ARSENĀLS" AICINA UZ DISKUSIJU "MĀKSLA UN PROVOKĀCIJA"*. <http://www.mumspatik.lv/lnmm-izstazu-zale-arsenals-aicina-uz-diskusiju-maksla-un-provokacija/>). Everyone has its own lifetime, but when it comes to the soldiers, they are associated with the heroes in our head, and they are also people who gave the policy to death.

It can be argued that Latvian artists are very witty and successful in using the benefits of contemporary art. They use their ideas and concepts in their artifacts as the central object. Artists try to show their message to viewers through different directions, but, despite how successful they might be, it's sometimes hard to understand the message without explaining the artist's concept. This is the main phenomenon of contemporary art, because the main thing for the audience is to try to find the true message of the artist, since each person can have one and the same artifact symbolize something of its own.

The impact of technological progress on art

Technological civilization, which until the middle of the 20th century got an unprecedented development level and unexpectedly large scientific and technical progress, significantly impacted all cultural areas. From the beginning of last century to the technical bases it appeared in new forms of art – photography, cinema, radio, a little later – TV and video. They began to compete with traditional forms of art. As written N. Manjkovskaja (*Н. Маньковская*) and V. Bychkov (*В. Бычков*) in their book "Contemporary art as a technological civilization phenomenon" ("*Современное искусство как феномен техногенной цивилизации*") artistic and aesthetic sphere

elections keep track of time, county classical value to intensive margins (Бычков, Маньковская 2011). Until the beginning of this century, we have a whole range of new experimental forms and genres, which are now often referred to art projects and art practice. They have all sorts of installations, performances, happenings, promotions and so on.

Krišs Salmanis is one of those Latvian artists who use technology to express themselves in contemporary art. Salmanis uses a video with a certain audio recording for the art of expression, which directs the viewer to search for the correct message. In his 2016 film "Skilando", the artist combined the traditional Japanese puppet theater with documentary views of the multi-layered building (4. pic.). Skiland is a large-scale reinforced concrete structure located in the Japanese mountains of island Shikoku (*Salmanis. Animācija un video. Skilando*. <http://www.salmanis.com/lv/skilando1>). Initially, Skiland was built as a ski resort on the slopes of the hill, but now without a snow it is a roaring hotel. In the film people can feel the tension from the beginning. One can imagine that the artist's monster, who leads the viewer through abandoned rooms, is the spirit of the hotel. This film reminds viewers the instability of life, the fact that anything can be lost at any time, that nothing, even the greatest, is eternal.

Maija Kurševa is one of those Latvian artists who sometimes show videos or animations in their exhibitions. In this way, the artist is better able to show the full message of his senses to the viewers. Her personal exhibition of 2016 was named by the artist as "Checkered Order", in which Kurševa tried to show what is happening when nothing happens (Maija Kurševa. *Rūtainā kārtība /// Checkered Order*. <http://kurseva.bera.me/16/>). The artist showed it through a number of compositions using graphics, installation and also animation. It's hard to understand something in these ruddy animations. The trolleys were placed on elements that were moving and transforming all the time. In this way, the artist could show his feelings when there is no clear idea in his mind, or his thoughts change rapidly. The real artist can come up with a message from which it seems that he cannot figure out anything.

Video and sound are the artwork of Katrīna Neiburga, with which the artist better shows her message (*Neiburga. SELECTED WORK*. <http://neiburga.lv/selected-work/>). For example, in 2018, the video "Kūku Marija", in which the artist herself dug a pit, pictured them, and then Neiburga herself got out of it. The message shows that, in order to relax from all sorts of life problems, be alone for some time, to think or meditate. In a rhythm of modern life, it's sometimes difficult to find time for yourself, but it needs to be done to understand yourself better and that all problems can be solved.

Nowadays, artists have more opportunities to express themselves, and precisely technological progress can make them appear brighter. Artists make video and audio works, use 3D printers, GIF

and other animations, and more. Technological progress is an important means for the artist to create a phenomenal artifact.

Contemporary process art

Process art ideas have already arisen "In the second half of the 20th century when a number of new titles were introduced to the revolutionary turnaround in the development of visual arts: "happening", "performance", "bodyart" and others " (Taurens 2009: 3). The main idea is that the process art expression must be dynamic. A large part of the created process artworks is not publicly known. Many of them are not featured, because the process art is sometimes so provocative that there is a risk of drawing negative public safety institution attention (Matule 2010; Московский государственный университет культуры и искусств. 2015. Виды искусства. Процессуальное искусство. <https://studfiles.net/preview/3048390/page:15/>).

Performance or Live Art is one of the provocative ways in contemporary art. The deliberate act of an artist's body and his earlier ideas acquires an artistic significance, composed by one artist or with participants for at least one viewer, attempts to accept transgressive character and conceptual idea using any means of expression (Matule 2009; Филлипс 2014).

Writing about performance, Zane Matule claims that performance in Latvia cannot be as extensive as it is in the United States, but this does not mean that Latvian artists make less valuable performances. Contemporary Latvian performances are most often conceptual and rarely use experiments with the body (Matule 2009). Latvian artists sometimes use the process art to show their message to viewers.

As an example of a "bloody" Latvian performance can be called two Artūrs Bērziņš's related performances of 2017 (5. pic.) (*Bērziņš. Konceptuālisms*. <http://www.berzinsh.lv/lv/works/konceptualisms>). To show his message, the artist hangs women on ropes and men on hooks. In such a provocative manner, the artist shows in the message the ability of Latvians to sacrifice their suffering.

Ivars Grāvlejs on July 22, 2016, made an audiovisual performance entitled "Latvia loves me, I love Latvia" (*Latvijas Nacionālais mākslas muzejs. PERFORMANCE: Ivars Grāvlejs. Latvija mīl mani, es mīlu Latviju*. <http://lnmm.lv/lv/apmekle/pasakumi/1899-performance-ivars-gravlejs-latvija-mil-mani-es-milu-latviju>). In his performance, the artist dances with an unparalleled sound landscape and repeats one phrase "Look, look at where they are, do and make it". All this was accompanied by smoke and soap bubbles. When performance ended, the artist said that now everyone can think about what this performance was. Grāvlejs gives everyone the opportunity to conceive a message to be a common process. It is possible that in this way the artist shows that Latvia is progressive and accepts the manifestations of contemporary art and its art. Repetition of one phrase and rhythmic music can show that a person easily remembers vivid things, when

something repeats, a rhythm arises similar to an advertisement. We, having seen the same product advertisement for a hundred times, will be very likely to buy it when we will see it in the store.

In 2007, Anda Lāce demonstrated the performance "Attention". The idea of performance was due to the fact that "a poison full man as a fountain splashes it from all sides" (Bunkše 2017: 26). The artist was dressed in a bright dress, from which, like from the heart, a fountain, which was illuminated with bright light, began to flow. From the beginning the water was clean, but later, when the artist began to force the white silhouettes of people and animals to the heart, black water began to flow, which symbolizes human poison. Performance ended with the appearance of a large, retouched hill of silhouettes in front of the artist. There is no one person without sins. We live and sometimes do not see when we are doing things that can offend others. Even an accidental word can offend a person. Every day we destroy nature, we do not want to help the poor, and do not respect our parents. That is the essence of man.

Latvian artists successfully use performances for their benefit, one of them is Ingrida Pičukane. The artist combines painting and living art, and in this way a reproductive large-scale painting called "The Red Room" (2017) arose (6. pic.) (*Kukaine. Dzīvības upe.* <http://www.studija.lv/?parent=8142>). Performance viewers had to take off their shoes and take the booze. The artist himself was dressed in white garments with golden shoes. With a large brush and a drumming sound, the artist painted a huge amount of paintings. There was a rare chance for viewers to see the artist at work and feel the entire process.

It is possible to say that Latvian artists in their performances more show the conceptual idea. In Latvia performances are in their own way a small concert with a deep thought. The process art is one of the brightest artifacts of the artist, which could be used to show his message.

New aesthetics in contemporary art

The debate about the role of beauty in contemporary art is not new. In the 21st century the art is not only aesthetics, because sometimes artists themselves can say that the artwork is too perfect, which will only receive criticism and not an excellent appreciation in the artistic environment (Jeromāne 2016). The art, that cannot be understood immediately by people without art education, seems ugly or generally, they can say that it is not an art. "In the past, in the aesthetically poorer world, it showed beauty as bliss; when sensuality was in danger in the modern world, art tried to become a sensual preacher and savior, remembering its ancient connection with the senses" (Velšs 2005: 144). Francesco Bonami is generally adored of ugly art and writes that "ignorance causes transformations, whose extravagance, elegance, and arrogant impudence intermixes and brings together, giving rise to new, undefined social subjects, small plagues that are not even worthy of the name of the monster, but difficult to defend" (Bonami 2015: 137).

Artūrs Bērziņš is one of the brightest young artists who is trying to show social problems and philosophical thoughts in his artworks. One of the last installations of Bērziņš in 2017 is an artwork entitled "Life is not a rose garden". The main image in this installation is the red rose, in which flowerless plastic human head images can be observed (*Bērziņš. Konceptuālie*. <http://www.berzinsh.lv/lv/works/konceptualie>). Life cannot be perfect for a person, each has its own devils, just like every thorn has thorns, each has its ugly sides and difficulties that are accepted with respect by others, while others do not accept it.

One of the examples of the new aesthetic artworks is A. Žmijevska photography and video artworks (*Arterritory. Kristīne Madjare. Fotoreportāža: Artūra Žmijevska personalizstādes "Neredzamās zonas" atklāšana*. http://www.arterritory.com/lv/dzivesstils/atklasanas/6657-fotoreportaza_artura_zmijevska_personalizstades_neredzamas_zonas_atklasana/). The artist's works are socially influential, with the idea of changing the values of society. The artist shows in his work the disabled, the needy, the people in places of imprisonment, etc (7. pic.). The artist successfully connects two people together, which looks quite controversial, which cannot be called aesthetics, but his works cannot be described as disgusting.

An example of Contemporary Art of New Aesthetics can be described as Ansis Dobičins's work "Urban motives I" (2017) (8. pic.). The installation was made of rusted gutters, from which water periodically drains off (*Studija. Diāna Laguna. (Re)konstruētā realitāte*. <http://www.studija.lv/?parent=8225>). Rusted buildings and gutters are not things on what in our live we can pay passersby attention, and not what people talk about as a benchmark for beauty. The artist saw something unusual in these rusting gutters. Perhaps it is a connection between the city's non-idealism and its citizens who live in this city with their rustling hearts.

Regardless of whether we know the concepts or not, in the artwork, unlike a scientific paper, there is always something unchanged. If one starts to think deeper and more creative, not only by observing the outstanding techniques of the artist and relaxing, contemporary art will no longer be so loose to the viewer. Of course, all people are different and our thoughts may not be the same, it is also with contemporary art. Some contemporary artworks may not be accepted, but others are highlighted and called as real artifacts, as masterpieces.

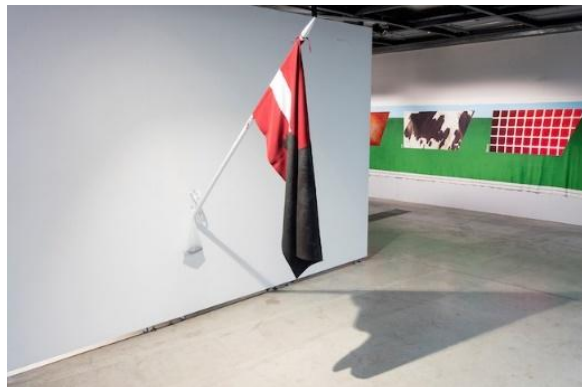
Conclusions

- Latvian artists are very witty and they successfully use the benefits of contemporary art.
- Latvian artists successfully use the technological progress to create phenomenal artifacts.
- Performance or live art is one of the provocative ways in contemporary art in Latvia.
- Contemporary art is where aesthetics is no longer an art standard, but it is a new aesthetics, what Latvian artists prove in their artifacts.

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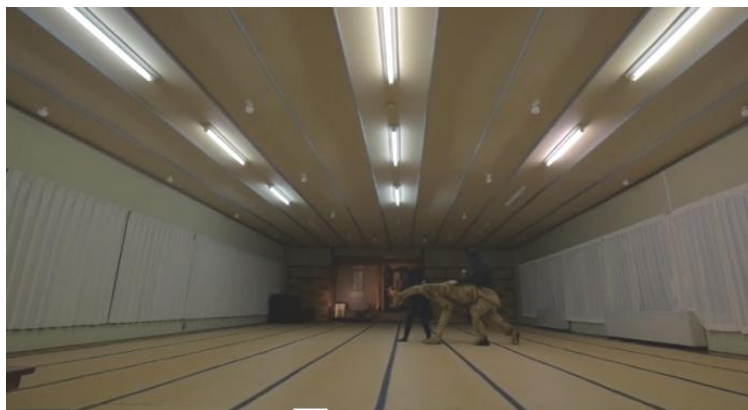
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6. pic. I. Pičukane. Wall painting „The red river”. 2016.
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7. pic. A. Žmijevskis. Invisible zones. 2017. Photo
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CONTEMPORARY TRENDS OF MIXED MEDIA PAINTING TECHNIQUE IN LATVIA AND IN THE WORLD

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Abstract

Contemporary trends in mixed painting techniques in Latvia and in the world

Key Words: *mixed media, artists, painting, contemporary art, contemporary artists*

In the 21st century the mixed media technique became most common with the expansion of technical capabilities in art, such as methods of processing materials, new adhesives, new materials in general; as well as with the viewpoint changes in understanding of visualization, freedom of choice and the admissibility of combining various elements of thematic as well as material.

Mixed media is a technique, which is used to create an artwork from more than one material, media. Occasionally, it allows you to create effects on the fabric that cannot be achieved by using a single medium, but sometimes only in such a blended technique you can create the desired work, preserving the idea and concept of the painting.

Contemporary artists are constantly experimenting with various materials to create new effects in painting so that their works will be different from others, become “visible” in this world. For example, Latvian artists and artists of the world such as Kristaps Ģelzis, Kristaps Zariņš, Danny O’Connor, Nick Gentry are experimenting with different materials, combining different medium.

The aim of the research is to select by certain criteria two significant representatives of modern art in Latvia and in the world for further detailed research of mixed media, in which they work. What kind of materials they used in their mixed media and discover their main idea, why this type of media they have chosen, also, how they manage to convey their idea to the canvas, by means of mixed media.

Kopsavilkums

Laikmetīgās tendences jauktas tehnikas glezniecībā Latvijā un pasaulē

Atslēgvārdi: *jaukta tehnika, mākslinieki, gleznošana, laikmetīgā māksla, laikmetīgie mākslinieki*

21. gadsimtā jauktā tehnika kļuva visizplatītākā līdz ar tehnisko iespēju paplašināšanos mākslā – ar tādiem kā materiālu, jaunu līmējošo masu apstrādes paņēmieniem, pašiem jaunajiem materiāliem, kā arī ar priekšstatu maiņu tēlainības izpratnē, izvēles brīvībā un dažādu kā tematisko, tā arī materiāla darba elementu savienošanas pieļaujamībā.

Mixedmedia ir tehnika, ko izmanto mākslas darbu radīšanai, pielietojot vairāk nekā vienu materiālu, mediju. Reizēm tas ļauj uz audekla izveidot efektus, kurus nevar sasniegt, lietojot kādu atsevišķu tehniku, bet dažreiz tikai tādā jauktā tehnikā var arī izveidot vēlamo darbu, saglabājot gleznas ideju un koncepciju.

Mūsdienu mākslinieki pastāvīgi eksperimentē ar dažādiem materiāliem, lai panāktu jaunus efektus glezniecībā, lai viņu darbi atšķirtos no pārējiem, kļūtu pamanāmi šai pasaulē. Piemēram, Latvijas un pasaules gleznotāji tādi kā Kristaps Ģelzis, Kristaps Zariņš, Denijs O’Konnors, Niks Gentrjs eksperimentē ar dažādiem materiāliem, kombinējot dažādas tehnikas.

Pētījuma mērķis – pēc kritērijiem izvēlēties divus spilgtākos Latvijas un divus pasaules mūsdienu mākslas pārstāvjus glezniecībā, lai sīkāk izpētītu jaukto tehniku, kurā viņi strādā. Kādus materiālus viņi izmanto jauktajā tehnikā, un uzzināt, kāda ir to galvenā loma, kāpēc viņi izvēlējas tieši šo tehniku, ka arī kā ar jaukto tehniku viņiem izdodas attēlot savu ideju uz audekla.

Introduction

Mixed media tends to refer to artworks that use a combination of materials in their construction. For example, a work on canvas that combines paint and ink as well as collage.

The use of mixed media can be seen to be rooted in the Cubist Collages and constructions of Pablo Picasso and Georges Braque.

The choosing and application of various materials with mixed media works is essential in creating quality and integrity in the piece.

Artists working in mixed media are afforded a great deal of creative freedom. For example, found objects can be used in conjunction with more conventional media, such as paint and graphite,

challenging our preconceptions about the materials which can be used in the making of works of art. (Mixed-media. <http://www.ownart.org.uk/how-to-start/exploring-different-art-forms/mixed-media/>)

Objective of the study is to explore mixed media in painting, as well as materials used to create an artifact. To analyze the works of modern/contemporary Latvian and world artists, who prefer working in mixed medium. The aim of the research is to select by certain criteria two significant representatives of modern art in Latvia and in the world for further detailed research of mixed media, in which they work. What kind of materials they used in their mixed media and discover their main idea, why this type of media they have chosen, also, how they manage to convey their idea to the canvas, by means of mixed media.

The criteria by which these artists are selected:

- author's technique;
- unusual materials that are used to create an artifact;
- specific effects by using mixed media.

Having studied modern artists according to these criteria, the choice was made by Kristaps Ģelzis and Kristaps Zariņš – Latvian artists and from world contemporary artists Nick Gentry and Danny O'Connor.

Mixed media

Mixed media technique in painting – it is a drawing of one painting using several different media. Occasionally, it allows you to create effects on the fabric that cannot be achieved by using a single medium, but sometimes only in such a blended technique you can create the desired work, preserving the idea and concept of the painting.

In the 21st century the mixed media technique became most common with the expansion of technical capabilities in art – as such as: materials, new adhesive bonding techniques, new materials in general; as well as with the viewpoint changes in understanding of visualization, freedom of choice and the admissibility of combining various elements of thematic as well as material.

Contemporary artists are constantly experimenting with various materials to create new effects in painting so that their works will be different from others, become “visible” in this world (Смешанная техника. https://ru.wikipedia.org/wiki/Смешанная_техника)

Origin of Mixed Media Art – this section takes a look at the history of mixed media art and how artists have used mixed media in their various fields to achieve their set objectives. As stated earlier, mixed media art was originally practiced by painters when they combined two or more painting materials on a single support. Artists who work in other media have however joined in the use of mixed media for their works. (Mensah 2011)

Mixed media is not the phenomenon of 21st century, although in the past centuries artists have experimented less with what they used. Example: Cubist collages, Marcel Duchamp's ready-mades, and Dada assemblage formed key precedents for later generations working in mixed-media. Notably, Robert Rauschenberg and Jasper Johns commonly associated with Neo-Dada were instrumental in including different media on the painted canvas in the 1950s and '60s. Installation, which emerged in the 1960s, continues to be a major practice in contemporary art and often includes a range of media. Central to many contemporary mixed-media works is the inclusion of materials that fall far outside the accepted mediums of art; a commonly-cited example is Damien Hirst's provocative use of dead animals in his sculptures (MIXED-MEDIA. <https://www.artsy.net/gene/mixed-media>).

Latvian contemporary mixed media artists

By exploring the artists and their works, as well as the used materials, using mixed media in works, it can be concluded, that Latvian artists use more classical materials – it is mixing and combining of materials as acrylic paints, oil paints, watercolors, gouaches, pastels, graphic ways of painting and materials.

In Latvia are enough artists working in mixed media, for example: Māris Subačs, Laris Stunke, Paula Zariņa, Andrejs Amelkovs, but only few of artists are not afraid of experiments by using different materials, excluding Kristaps Zariņš and Kristaps Ģelzis, they will be discussed later.

Kristaps Ģelzis was born in 1962, Riga, Latvia. Artist graduated the art academy of Latvia graphics department.

Personality and creative works of Kristaps Ģelzis is one of significant and actual Latvia's contemporary art phenomenon. Kristaps Ģelzis is a sharp observer and wide thinker, that materializes in his works with certain message.

Kristaps Ģelzis has an ability to work in any of nowadays available materials, technologies and media – from classical drawing and watercolor painting till already finished objects, high-tech materials, photographies, digital prints, video etc. Chosen media is closely connected with what Ģelzis has to say – main idea of the work and the mood of the era. The viewer is also surprised. In 2012 after large-format watercolor works, which brought to Ģelzis Purvītis Prize 2011, giant luminescent landscaping paintings which attracted international attention at 54th Venice Biennale and black paintings line technique. Kristaps Ģelzis came out with paintings on film – author's technique (Figure 1), where plastic adhesive film, tape and acrylic pigment are used as materials.

In the newest works of 2015, films turned to paintings. Only in the way that was known to Kristaps Ģelzis materiality of films turned into painted structures, fine tone of colors and glaze. The

viewer with great interest can guess how it can be achieved and spend a long time observing the complex structures of work. (Figure 2) But stepping a little way back, you might see another truth – the message of the painting is like a giant shadow over us. This message is about each of us and our country – painfully and truly like daily mirrors – wrote Mg. art. Ilze Ževaite. (Purvīša balva 2011. <https://www.makslaxogalerija.lv/lat/makslinieki/kristaps-gelzis/>)

„These are paintings although created in “plastic” author's technique (Figure 3), that is raised by me, where polyethylene and plastic adhesive tape, and adhesive tapes in combination with acrylic pigments are used as materials following intarsia principle. I like completely to replace the traditional painting materiality with obviously artificial and synthetic "wrapping". This is so characteristic of the present day, a continuous process of regeneration only made more aesthetic and simplified, in rational way.” – Kristaps Ģelzis (2016). (Purvīša balva 2011. <http://www.makslaxogalerija.lv/lat/makslinieki/kristaps-gelzis/>)

Kristaps Zariņš was born April 10, 1962 in Riga. Since 2017 Kristaps Zariņš is rector of The Art Academy of Latvia. Graduated The Art Academy of Latvia Department of painting (1986). Since 1994 is a professor in The Art Academy of Latvia; since 2007 – 2017 was prorector of The Art Academy of Latvia.

In works of later years already familiar painting of Kristaps Zariņš reveals in a completely new form – the artist turned to painting on paper in mixed media with acrylic and watercolor. New is not just the materials used in painting, but the fact that the painter himself has changed his mind, not noticed this by himself. The same richness in colors and realism-based form, that in new works is and remain, image of woman (Figure 4), only everything is mixed together with the spring air and southern sun. The idea contained in the work has acquired a symbolic meaning. Past brush strokes significant to Kristaps Zariņš became transparent (Figure 5), but not being like that in physical way. Where the oil painting in the past stood in the plane, now the light is shining, that is made in formal way with the help of blank spots of paper, free from paint. Also, the image of a woman is barely visible, hidden in the winds of plants and flowers or hidden behind the violet shadows of trees.

Kristaps Zariņš painting has always been easy-going, in the new works “as if some weight would drop off”, this is full vitality and at the same time inner peace. Saturated warm red, brown, and yellow shades retreated, combinations of vibrating violet, green, yellow and blue tones instead. (Kristaps Zariņš (1962). <http://www.makslaxogalerija.lv/lat/makslinieki/kristaps-zarins/>).

“Why to paint...? One explanation is, so that the last painting is just as good or better than the first one. And the value of the first painting increases if you continue to paint throughout your life. If you paint one and then deal with picking mushrooms, then the painting remains a mushroom. Or you must die. Like Kazāks. Therefore, you need to paint your whole life, hold the brush floor to

make it hard to close the lid,” – Kristaps Zariņš. (Kristaps Zariņš (1962). <http://www.makslaxogalerija.lv/lat/makslinieki/kristaps-zarins/>)

Kristaps Ģelzis and Kristaps Zariņš, by criteria, are the most outstanding representatives of Latvia in contemporary art. This can be concluded by their achievements, awards and numerous exhibitions organized in many countries, where artists have been recognized for their dignity through their mixed media in painting.

World-famous mixed media artists

Comparing the materials used in mixed media by Latvian and international artists, can conclude that world artists are not afraid of experiments and use different materials in their work – pieces of cardboard or paper, natural materials (wood, sand, leaves, branches), fabrics, threads, metals, floppy disks – and combine them with classical materials such as acrylic, oil paints, watercolor, crayon, graphic materials. There are a lot of artists around the world who work in mixed media. Representatives like **Pjotr Beļonok, Dan Demsters, Tony Reasons, Rosamonda Purcell**, such artists were chosen for research like **Denny O'Connor** and **Nick Gentry**.

Danny O'Connor was born in 1981, British, Liverpool, United Kingdom.

Danny O'Connor is an artist, he graduated from Liverpool John Moores Art School where he studied graphic arts. Danny is predominately a figurative and portrait artist who has a strong graphic element in his work. His expressive mixed media works incorporate; acrylics, spray paint, ink, paint markers and household gloss and emulsions. All applied in an equally diverse manner using brushes, fingers, paint rollers, sticks, paper and cardboard to create expressive and striking imagery. Danny is influenced by diverse sources including; comics, illustration, character design, tattoo art and cubism, futurism, art nouveau, the pre-raphaelites, modernism and constructivism all pulled together to create hyper stylised and abstracted works. (Figure 6)

Danny combines natural flowing lines with harsh diagonals (Figure 7). Clean crisp areas of colour with layered messy splashes of paint to achieve something that appears both modern and almost futuristic whilst retaining a raw traditional aesthetic. The paintings are built up in layer upon layer of paint which give the pieces great depth of field. (Figure 7) They are created with an arsenal of tools that don't settle with convention. (BIO. <https://wellhung.co.uk/artists/danny-oconnor/>)

"I like the idea of opposite elements being used together, but I would never be shackled by a philosophy. I just paint what I want, how I want. I wouldn't say I'm consciously giving a message to the world, I just try to lose myself within the process and paint from the soul." – Danny O'Connor. (Interview With Painter, Danny O'Connor. <https://www.insidetherift.net/art/2016/7/11/interview-with-painter-danny-oconnor>)

Nick Gentry was born in 1980, London, United Kingdom.

Drawing on recycled and obsolete technological materials as the grounds for his paintings, London-based artist Nick Gentry creates a conversation between digital and analog processes. Gentry constructs his painting supports out of materials such as 35mm film negatives, VHS cassettes, X-ray prints, and floppy discs.

“These objects are no longer in the spotlight,” the artist has said of floppy discs, “but by placing them there for a second it becomes easier to comprehend the speed and extent of the changes that are taking place today.” (Nick Gentry. <https://www.artsy.net/artist/nick-gentry>)

Gentry often incorporates elements of these materials into his figures. The magnetic circles of floppy discs, for example, often serve as women’s eyes in his portraits. (Figure 9) (Nick Gentry. <https://www.artsy.net/artist/nick-gentry>)

One of the series of Generation X portraits on canvases made from used computer disks, whose metal hub serves as the subject's profoundly un-humanlike eye. (Figure 15) Adding to his haunting renderings are the handwritten labels, along with the disks' original blue, black, or grey colour contributing to the composite form. (Figure 10) The disks are sourced entirely from public donation and this series represents Gentry's first foray into what has been described as 'social art'. (Artist Nick Gentry’s “social” Media Brings Dead Tehnology Back To Life.

<https://web.archive.org/web/20130630225654/http://societeperrier.com/miami/articles/artist-nick-gentrys-social-media-brings-dead-technology-back-to-life/>)

A series of portraits created from used film negatives and X-rays which have been contributed by members of the public. The negative selection process is based on tone and by layering the film he creates the contrast and shape of the faces. (Figure 11) Gentry has also used X-rays for the darker tones, noticeably in the hair section of the images which are back lit with LED. The use of these materials alludes to a collective identity that can be viewed from both emotional and biological perspectives. (Figure 12) He observes that "today we go to great lengths to create a digital identity in addition to the actual lives we live, with the belief that these online records are only growing in importance and will outlive us" (Nick Gentry’s “Xchange” exhibition. <http://www.delood.com/art/nick-gentrys-xchange-exhibition>)

World artists seek not only to create artifacts using mixed media, but also to carry the message to the world. For example, Nick Gentry, with the help of his author's technique has contributed to society by creating a social project and found secondary application for used CD’s and x-rays.

Conclusions

Having explored a lot of artifacts that are performed in mixed media it can be concluded, that mixed media is a quite new concept that emerged in contemporary art. Exploring Latvian contemporary representatives like Kristaps Ģelzis and Kristaps Zariņš, and representatives of the

world artists like Danny O'Connor and Nick Gentry, working in mixed media technique, it can be concluded, that modern painters are vivid personalities, each of them has its own personal style and worldview, these artists are not accustomed to the "system" work, they do not want to hear about any borders, because creative work, in their sense, is freedom.

Since in our world "style" is exactly what is written in art books of different ages, but contemporary artists' styles do not yet meet this requirement (too many individualities), these contemporary artists invented this mysterious name – mixed technique or **Mixed Media**. In today's world, each artist can declare that he is working with a mixed media, each with its own.

An important conclusion from this all, that **Mixed Media** can become a pure creative freedom for a contemporary artist, can help you create your own personal style and share your creative vision with several people.

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Figures

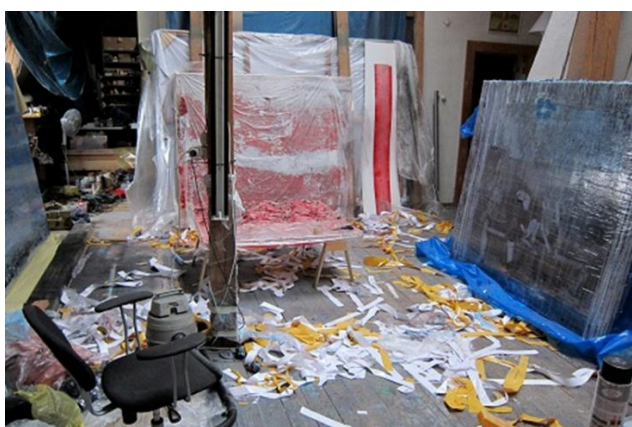


Figure 1. Artist Kristaps Ģelzis. **Golden Section** (<http://www.makslaxogalerija.lv/lat/makslinieki/kristaps-gelzis/>)



Figure 2. Artist Kristaps Ģelzis. **Golden Section** (<https://www.makslaxogalerija.lv/lat/makslinieki/kristaps-gelzis/izstades-25/>)

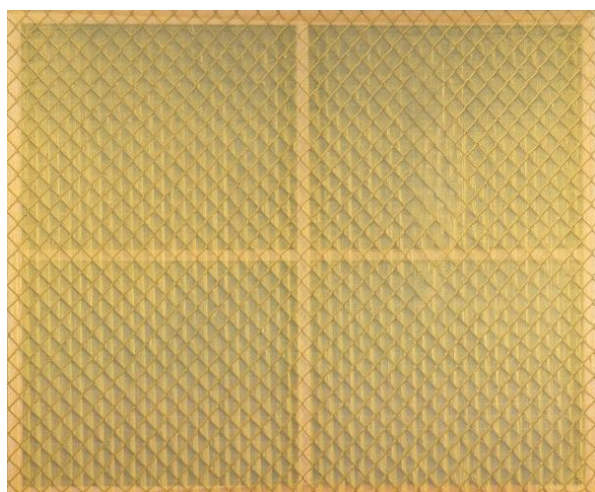


Figure 3. Artist Kristaps Ģelzis. **Golden Section** (<https://www.makslaxogalerija.lv/lat/makslinieki/kristaps-gelzis/pleves-gleznas/>)

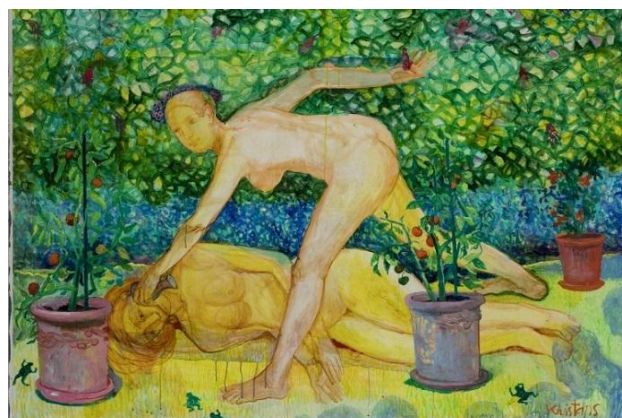


Figure 4. Artist Kristaps Zariņš. **De Meaux. 2017** (<https://www.km.gov.lv/lv/kultura/visi-jaunumi/lietuva-bus-skatama-kristapa-zarina-izstade-un-atkal-ziedosu-jaunavu-paveni-1720>)



Figure 5. Artist Kristaps Zariņš. **The garden II**
(<https://www.makslaxogalerija.lv/lat/makslinieki/kristaps-zarins/>)



Figure 6. Artist Denijs O'Connors.
Visions Of Summer
(<https://www.artistaday.com/?p=20382>)



Figure 7. Artist Denijs O'Connors.
When You Least Expect It
(<http://artboom.info/painting/danny-oconnor-creative-portrait-paintings.html>)



Figure 8. Artist Denijs O'Connors
(<https://wellhung.co.uk/artists/danny-oconnor/>)



Figure 9. Artist Nick Gentry. **2D**, 2013
(<https://www.artsy.net/artist/nick-gentry/works>)



Figure 10. Artist Nick Gentry. **Portrait**
(<https://wsimag.com/art/11859-nick-gentry-portraits>)



Figure 11. Artist Nick Gentry. **Autumn**, 2015
(<https://www.artsy.net/artist/nick-gentry/works>)



Figure 11. Artist Nick Gentry. **Radiate**, 2015
(<https://www.artsy.net/artist/nick-gentry/works>)

AESTHETIC POSITIONS IN PAINTING IN THE CONTEXT OF MODERN ART IN LATVIA AND WORLD-WIDE

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Abstract

Aesthetic positions in painting in the context of modern art in Latvia and world-wide

Key Words: *aesthetics, aesthetic experience, beauty, perception of an art work, painting*

The modern era is an intensive period of new aesthetic conceptions and creative search. Interest in beauty as a property possessed by an object rises anew. For a century the essential thing in art is not the beauty, but something connected with sublimity. Aesthetics explores the nature of beauty and reflects a person's tendency to create and experience rich and valuable world. Nowadays there is an attempt to return to the meaning of the aesthetics, which includes not only art philosophy of Alexander Gottlieb Baumgarten and Immanuel Kant, but also aesthetic experience, which is extensive and can be attributed to cognition and nature. Aesthetic enjoyment in a certain sense represents emotions that arise by observing a work of art, sometimes these emotions are melancholic or excited, and they have an influence upon a person. Value of art is subjective for each person.

The 21st century society and modern art are in a close interaction. World-wide radical changes in economics, as well as social, political, climate and ecological changes have an influence upon society. In contemporary ambience demand for harmony, balance, safety, positive thinking increases.

The question about aesthetic positions in art is invariably intriguing and in essence does not lose its actuality.

The aim of the research is to study the differences of aesthetic apprehension in painting in Latvia and world-wide, mark the connection of aesthetic ideals with dominant ideas of the epoch.

Kopsavilkums

Estētiskās pozīcijas gleznošanā laikmetīgās mākslas kontekstā Latvijā un pasaulē

Atslēgvārdi: *estētika, estētiskā pieredze, skaistums, mākslas darba uztvere, glezniecība*

Mūsdienu laikmets ir intensīvs jaunu estētisko koncepciju un radošo meklējumu laiks. Interese par skaistumu kā objektam piemītošu īpašību atdzimst no jauna. Jau gadsimtu mākslā galvenais nav skaistais, bet kaut kas ar cildeno saistīts. Estētika pēti skaisto un atspoguļo cilvēka tieksmi veidot un pieredzēt bagātu un vērtīgu pasauli.

Mūsdienās ir mēģinājums atgriezties pie tās estētikas nozīmes, kura ietver ne tikai mākslas filozofiju no Aleksandra Gotlība Baumgartena līdz Imanuelam Kantam, bet arī estētisko pieredzi, kas ir plašāka un ir attiecināma arī uz izziņu un dabu. Estētiskais baudījums savā ziņā ir emocijas, kas rodas redzot kādu mākslas darbu, protams, reizēm tās var būt arī skumjas un uzbudinošas emocijas, tomēr tās ietekmē cilvēku. Mākslas vērtība katram cilvēkam ir subjektīva.

21. gadsimta sabiedrība un māksla atrodas ciešā mijiedarbības procesā. Pasaules radikālās pārmaiņas ne tikai ekonomikā, bet arī sociālas, politiskas, klimatiskas un ekoloģiskas izmaiņas ietekmē sabiedrību. Šodienas gaisotnē palielinās pieprasījums pēc harmonijas, līdzsvara, drošības, pozitīvas domas.

Jautājums par estētiskām pozīcijām mākslā ir nemainīgi intriģējošs un būtībā nekad nezaudē savu aktualitāti.

Pētījuma mērķis ir izpētīt estētiskās izpratnes atšķirības glezniecībā Latvijā un pasaulē, iezīmēt estētisko ideālu saistību ar dominējošajām laikmeta idejām.

Introduction

Often different things are understood by the word “beauty”, because what is beautiful for one person may seem ugly for another. In real life we come across not only beautiful things, but also ugly, unpleasant. Feelings, which we enjoy, in both cases are aesthetic feelings, only as mathematicians tend to say, these feelings are either with positive or negative sign. The question about aesthetic positions in art is invariably intriguing and in essence does not lose its actuality. Nowadays aesthetics is more than ever a “broad field”.

The aim of the research is to study the differences of aesthetic apprehension in painting in Latvia and world-wide, to identify the essence of aesthetic values, to examine works of art of different artists, to mark the connection of aesthetic ideals with dominant ideas of the epoch.

The methods of the research: to collect, analyze, study literature about the theme of the research and systematize the obtained data; to systematize and interpret the facts in order to obtain new knowledge about the theme of the research, to make reasoned judgements and summary of the theory. In this research the author of the paper will examine mainly modern art, by studying aesthetic and ideological boundaries of the image. The author is interested in human consciousness and in development of the ideas based on the personal experience.

Object of aesthetics

There is an assumption, that the term “aesthetic” derived from the Greek word “aisthehesis”, meaning “sensation or feeling”, which is in close connection with a person’s emotional attitude towards objects, life phenomena, but first of all towards the spiritual. (Fedosejeva 2000).

For the first time in 1735 this word was used by German philosopher A. Baumgarten, denoting science, the origin of which dates back to ancient times, however its content, structure, understanding of the object have been changing in the rhythm of time.

In Baumgarten’s opinion, aesthetics is a sphere, which is based on the sensual inquiry and is connected with senses of a person, in turn, logic cognizes abstract ideas. Baumgarten revives one of the forgotten Greek words “aisthanomai”, which means “to perceive”. The attachment of aesthetics to sensual perception has retained its significance even today; however, the interpretations of aesthetics differed a lot. (Freiberga 2000).

Aesthetics is a philosophical science about regularities, by means of which each person aesthetically cognizes the world, about creative work according to the categories of the beauty (J. Borev 1972). It studies peculiarities, which are possessed by the sensual perception of the world in art (A. Baumgarten); it observes diverse aesthetic attitude of a person towards the actual reality (O. Divnenko 1995). Aesthetics expresses specific view of reality, its cognition and valuation, characterizes regularities of artistic creative work in its objective and subjective value (Zeile 1981). The aesthetic system of Hegel was based on the dialectics of content and form, spirituality and relations.

It must be recognized, that the concept of aesthetics is broad and diverse, however, there is no definite formulation. This enumeration of controversial expressions of aesthetics can be continued endlessly. Sometimes we should refer to the sensation, sometimes to the art, sometimes to the nature, then to the perception, investigation, etc. Each theorist of aesthetics declares something interesting, but each something new and different (Volfgangs 2005).

“Passing through the various interpretations, nowadays aesthetics is defined as philosophical science about the aesthetic things in nature, society, about material and spiritual activities, about general principles of creative work according to the laws of beauty, about the development

regularities and functioning of aesthetic consciousness, including art as a specific form of representation of reality” (Kincāns 2003: 6).

Insight into the history of aesthetics testifies, that the beauty is a central theme, which creates many disputes during more than two thousand years of the development of aesthetics. A long process of creation and development of aesthetic thinking was always dependent on economic and socially political factors, on a different world view of social groups, on art practice, on the nature of philosophical theories, which influenced the formation of different aesthetic conclusions, on the level of development of art science, on the art theories and art history, on the art critics, etc.

Thus, the study of scientific literary sources allows to make the following conclusion: aesthetic categories discover/make/reflect a long way of a person’s aesthetic world perception/cognition, summary/shortened forms of thousand-year-old aesthetic experience and exhaustive search (Volfgangs 2005).

Main aesthetic categories

The range of aesthetic categories is broad and diverse. These are categories, which reflect beauty and ugliness, sublimity, tragedy and many other aesthetic manifestations. In pure form the categories, which are mentioned in the works of art, are encountered not so often, usually they supplement each other (Kuzņecova 1998).

In order to perceive something as aesthetic, it is necessary to see it, hear it and perceive it sensually. Each person finds the most suitable for him/her relations between different realities, since it is impossible to perceive an art work according to certain criteria, in its basis there is a subjective vision. Thus, what suits one person, may not suit another.

One more way how to investigate contemporaneity is to base binding trajectory on the subjective perception. Subjective and objective views create the greatest difficulties, since art is not sport, and to find objective criteria according to which would be possible to define what is good and what is even better is almost impossible. Estimators, their experiences, conceptions, tastes are different. Nowadays in the art work promotional process the comparison factor is very important.

Expert of the Purvītis Prize, art critic and curator Ieva Astahovska shares thoughts on the art critics in Latvia and looks back at the past decade in Latvian art. In her opinion, criteria are subjective and mostly based on intuition. Art is a kind of play with something that resonates with one person, but with another doesn’t. Modern art resonates the actuality, which shows up not only through concepts and ideas, but also through structures, materials, media, by means of which the art is created (*Purviša balva. Intervija ar Purviša balvas ekspertu Ievu Astahovsku: „Māksliniekam novērtējums ir viena no motivācijām kaut ko darīt un apliecinājums, ka tas, ko viņš dara, ir vajadzīgs vēl kādam.* <http://www.purvisabalva.lv/lv/intervijas/intervija-ar-Ievu-Astahovsku>).

Aesthetics and art

The question about aesthetic positions in art is invariably intriguing and in essence does not lose its actuality. Nowadays aesthetics is more than ever a “broad field”.

Moisey Kagan points out, that aesthetics is not simply a science about the beauty, but, if to say more precise, it is a science, which studies the richness of all aesthetic values that are found by a person in the world around him/her, that are created by him/her in his/her practical activity, that are embodied in the art, which reflects the world.

Firstly, the art discovers to the men aesthetic attitude towards the world as a social value, person's perpetual tendency to move forward and upward (higher and higher). Secondly, the artist, estimating the world, includes in his/her work aesthetic criterion as universal expression of human measure (that is, the art values political, aesthetic, religious ideas, human relations, taking into consideration aesthetic positions). Thirdly, the art tends to discover its content in order to produce an optimal effect upon a person. In this case aesthetic principle shows up in the level of the artistic skills (Zeile 1981).

Structure of aesthetic consciousness

Aesthetic consciousness has a difficult composition. In its structure it is possible to distinguish the following components:

- Aesthetic necessities are expressed by a human tendency to communicate with something beautiful.
- Aesthetic experience is a form of human emotional reaction, the aim of which is to learn the value of the world.
- Aesthetic feelings differ from original/initial feelings and spontaneous emotional reactions. A person becomes emotional, happy and open.
- Aesthetic enjoyment is a unique process of aesthetic experience that captivates the subject, creates thoughts and sensations and brings emotional relief after tension (Kincāns 2003).

Nowadays the art therapy becomes very popular, since a person can both enjoy the art and participate in its creation process.

The art therapy is a specialized therapy method, which uses the visual expression. Its aim is productive emotional release, overcoming of aggression and other negative emotions, disclosing of oppressed feelings and thoughts, development of artistic skills, creativity and enhance self-esteem (Zonne. 2016. *Tvnet. Mākslas terapija attīsta personību*. <https://www.tvnet.lv/5010935/makslas-terapija-attista-personibu>).

Thus, a work of art can become an aesthetic value; realization of this opportunity depends on the difficult interaction between all the components of the system “artist-work of art-receiver”.

Creative work of contemporary latvian artists

The creative work of young artist Paula Zariņa (1988) and her family is of great interest to the author of the paper. The biographies of the artists are unambiguously connected, since they are members of one family, at the same time they are completely independent in their creative search.

New paintings of Paula Zariņa continue to demonstrate her interest in landscape, but metaphysics of the landscape is brought to the forefront. Exhibition “Hormone of Happiness” illustrates a human being, his/her essence, existence, meditation and search (Fig. 1, 2.). The paintings include philosophical meditation, which is a bit intangible, ambiguous, fleeting and ordinary things, occasions and observations. A unifying element is happiness as the ultimate goal of any creature, to which it tends, different searches for it and contemplation of it. Coral-blue oil pencil makes the artist to feel the beauty in her work of art. The beauty is can be discovered, when the blue is close to another color (Fig. 3). The artist considers that her works of art possess magical realism. These works contain a feeling of infinity. It is possible to come into and out. Paula Zariņa explains that, by unifying visible and imaginary, real and unreal, she makes her own magical realism (Zariņa. 2013. *Laimes hormons*. <http://paulazarina.com/paintings/2013-hormone-of-happiness/>).

Beauty is a basic category of aesthetics. Understanding of the beauty is a disputed concept and it does not comply with any unified criteria. Looking for the answer on the question what is beautiful, it is possible to come across many contradictions. Objects and phenomena may raise happiness and admiration in a person, but may otherwise awaken a spirit of protest and creates a negative attitude.

Idealists consider that beauty is the enjoyment of art. Pleasure, enjoyment are the essence and value of a work of art, but not the conformity with any parameters. Tracing the development of understanding of the beauty, it can be seen, that diverse, often even contradictory conceptions are unified by a common tendency – the beauty is always connected with the highest measure of opportunities of the creative work. The beauty is a sphere of human freedom.

We love the beauty disinterestedly, we contemplate, enjoy it, and we are glad about it as we are glad for the sake of our loved person. The author of the present paper thinks that the beauty governs everywhere; it makes its corrections in art, literature, poetry, everywhere.

Nowadays the importance of the concept is connected both with individual development of a man and with the progress of society. However, in our world there are unwritten laws – what is beautiful, what is not beautiful, what is ugly. The unwritten laws are the severest, it is possible to violate them and do not be punished for that, but it is impossible to escape them.

Two personal exhibitions in one project “Parallel” by Latvian artists Vija Zariņa (1961) and Kaspars Zariņš (1962). On their exhibitions both artists offer completely new, powerful, expanded,

large-format works. “Parallel” means also that life of a creative person cannot be divided from his/her work. One of Vija Zariņa’s current interests is Latvian landscape, search for the code of it. The artist’s system of codes includes reflection of the sky, serene river flow that is saturated with reserved unrest, light on the coast of the sea that shines through the density of foliage of trees and promises a vast space, patterns of sand that are made by waves on a beach, greyish light of a spring day on a flooded field. Vastness, light and untouched reaches (Fig. 4). Kaspars Zariņš in his turn continues his recently chosen path of abstract painting. He considers that his works of art are sedative, since they help to touch nature. This is an opportunity for a person to wander. He/she can go somewhere, where he/she has not been. There is an illusion of deepness (Fig. 5). (*Satori. LNMM izzīņo virkni jaunu izstāžu*. <https://www.satori.lv/article/lnmm-izzino-virkni-jaunu-izstazu>).

The family of Zariņi is united not only by art and family life, but also by the ability to be happy and notice the beauty around them. The beauty is not dependent on the value of the regarded object. Thus, the beauty is like a method in the family of the artists.

According to the international ratings Jānis Avotiņš (1981) is one of the highest rated Latvian artists. His works of art make the observers think about their ambiguity and look at standards, which are adopted by a society, from another perspective. The artist tells, that creation of this and other exhibitions is a constant dialog. It is a conversation between two creative people, a compromise, which leads to the unpredictable, but unique result. In his works the feeling of pictorial values is combined with the search for the highest truth of art. That, what is formulated in the works of Avotiņš, is connected with reality, though it is not similar to reality. People wander in mystic hazy space, there is cosmic sensation (Fig.6). The artist’s work of art “Nothing of nothing” is six meters high and three meters wide, it discovers its mysteriously magical and undoubtedly influential nature. When one is observing the work, he/she is impressed by the fact, that someone could create such a work. Sublime is the highest degree of the beauty (Slava. *Studija. Mazliet materialitātes, vairāk – gaismas jeb māksla kā žests*. <http://www.studija.lv/?parent=1303>).

Artist Justīne Seile’s (1993) works of art are characterized by interesting images. She exaggerates, dramatize, criticize; in the portrayed people one may feel a considerable emotional tension, prediction of misfortune or loss of illusions, on some people’s faces can be observed traces of radical events (Fig. 7). At present it can be called a praise of ugliness (*Younglv. Vai māksla ir tikai bohēma vien? Māksliniece Justīne Seile*. <http://www.young.lv/lv/vai-maksla-ir-tikai-bohema-vien-maksliniece-justine-seile/>).

In the beginning work of art may seem unacceptable, even ugly, but after the study of definite information and a kind of “pressure” the opinion changes and the work of art becomes acceptable. Here a logical question appears, whether only the beauty brings us aesthetic impression. It is not

obligatory for modern art to be beautiful. Ugly things also can become objects of art, and being portrayed artistically they can bring aesthetic enjoyment.

It is difficult to identify the ideal of our epoch, whether this is completeness, whether the best sample or the chief aim of efforts. The ideal art model is impossible; however, search for it is endless.

On an unexpected scale the complexity of the world has grown. Informative space that irritates and provokes the perception has expanded. The truth also has been fragmented and expanded. In Jānis Avotiņš's opinion there exists a phenomenon of image, nothing could be done with it. People think that they skip through Youtube videos or Instagram pictures and that it does not affect them, but in reality it affects them. Therefore, the artist considers, that he is allowed to work with these images.

Globalization is characterized by comprehensive access and tendency to equalization. In the last twenty years (since the internet has entered our life) the globalization subdued the art environment, by making it greatly dependent on market values and by reducing deliberately the search for the sense and content.

Latvian art has its own fashion trends. There are moments, when certain art media become popular or when certain aesthetics is actualized. However, the most important thing is whether the work of art can offer something more than just trend. By varying trends, it is possible to create a fascinating work of art or something that will be forgotten after a while (*Purvisa balva*, „Māksliniekam novērtējums ir viena no motivācijām kaut ko darīt un apliecinājums, ka tas, ko viņš dara, ir vajadzīgs vēl kādam.” <http://www.purvisabalva.lv/lv/intervijas/intervija-ar-Ievu-Astahovsku>).

Nowadays the vital task of art in a public space is to resist the aesthetization instead of adjusting to it. It is not a necessary requirement for art to be pleasant; one should not like it as an article of trade. The art should break in the public space as a meteor. If nowadays works of art flash past without causing anxiety, in most cases it means that these works were superfluous. The works of Richard Serra (1939) make a good example (Fig. 8). They have such a resistive force, that it is impossible to absorb them. They should be either treated indulgently or torn off (Volfgang 2005).

It seems that there is no ideal algorithm, universal criteria to define the aesthetic ideal, but it is known, that contemporary art looks for something new, stimulates discussion, critical thinking. The author of the present paper thinks that there is no fundamental contradiction between the contemporary art and the beauty. In the contemporary art the real work of art is possible which cannot be ugly, only beautiful. But this should be special beauty. For the art created today the content of the work of art is very important, it is characterized by the wish to catch the time, which is based on the ideological intention and at the same time tries to maintain visual impressiveness.

Conclusions

After analyses of contemporary artists' painting in Latvia and world-wide general evaluation leads to the following conclusions. It is necessary to respect a new configuration of aesthetic sphere, since aesthetic categories in the course of time may develop; its content becomes capacious, apprehension – manifold. Art demands unusual criteria, cancelation of art boundaries. In my opinion, it is not so simple to break the boundaries; it should be done in excellent taste and impressively.

Technological development influenced ideological direction in the art of new media and artistic means of expression. Visual code and message are very important in the work of art. Everything in some way may be considered as aesthetic. There exists a universal law of cause and effect, the art raises a protest against our living conditions.

Contemporary art is a process of study, search, experiments and challenges. Searching for the meanings of contemporaneity it is exciting to combine these parts – concepts, theories, discourses and subjectivity that intertwine abstract context with reality and fields of personal interests. In this combination two perceptions of contemporaneity are always present: aesthetic or art context, where the critical thinking is essential, and reality context, that is, directness in relations with contemporary things, which are around us. It acts as a part of actual culture and as an attempt to disclose it at a broader and deeper contextual level.

Latvian art has its own fashion trends. The art process is rather vivid and diverse. Unchangeable is only interest in the art medium – form and aesthetic values, technologies, which are used when the works of art are created. Experiments with materials, sound, technologies are carried out. However, the most important thing is whether the work of art can offer something more than just trend. Therefore, modern art is in conflict with a great part of community. It does not fit the standards of the beauty, and some other denominations of modern art come to mind, but these denominations are not connected with the beauty. The artist should think beyond any aesthetic categories, because the beauty is not the most important thing in works of the contemporary art. Thus, the art in its diversity is something that is nascent; it is characterized by openness to everything. Artists create their works, using different solutions – from abstract till absolutely hyper-realistic and stylized fantastic, thus, providing an emotional experience of surrounding, where innovation, provocation and irony are revealed.

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Figures



Figure 1. P. Zariņa. Untitled. 2016
Oil on canvas. 205x125 cm
(<http://paulazarina.com/>)



Figure 2. P. Zariņa. Violet. 2017
Oil on canvas. 50x80 cm
(<http://paulazarina.com/>)



Figure 2. P. Zariņa. Hormone of happiness. 2009
Oil on canvas. 80x80 cm
(<http://paulazarina.com/>)



Figure 4. V. Zariņa. Cool Air. 2017
Oil on canvas.
(<http://vijazarina.com/>)

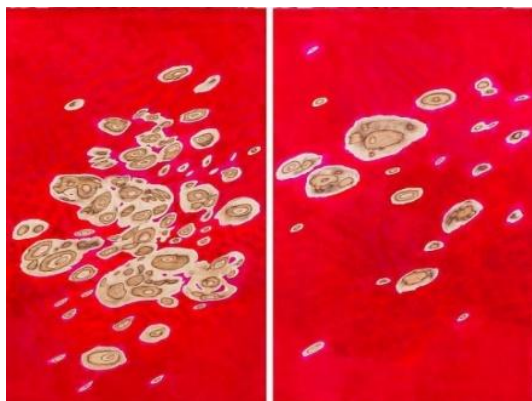


Figure 5. K. Zariņš. Symptoms. A. 2015
Acrylic on plywood, author's technique.
(<http://kasparszarins.com/>)



Figure 6. J. Avotiņš. Untitled. 2016
Oil on canvas. 113,3 x 97,3 cm
(<https://www.saatchigallery.com/artists/>)



Figure 7. J. Seile. Untitled. 2017. Sculpture.
Oil on canvas. 70 x 90 cm
(<https://www.saatchiart.com/juste>)



Figure 8. R. Serra. Backdoor Pipeline:
light gleams at either end, yet nothing
is steady. 2013.
(<https://www.guggenheim.org/artwork/>)

DESIGN AND ART – COMMON AND DISTINCTIVE

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Abstract

Design and Art – common and distinctive

Key Words: *design, art, definition, commons, distinctives, collaborations*

In the 21st century, due to the technological boom, their environmental influence, household, human minds and way of thinking, as well as on design and art, today, clear borders between design and Art not very obvious. Often there is no real clarity at which point the designer's work turns into an Art object.

Although there is an opinion that design and Art are two inextricably linked concepts, however, other design and Art researchers believe that there is a significant difference between design and art.

The study aims is to explore the nature of design and art, by looking at the shared and distinctive features of these two areas, by illustrating it with the works of Latvian and foreign designers and artists.

Kopsavilkums

Dizains un Māksla – kopīgais un atšķirīgais

Atslēgvārdi: *dizains, māksla, definīcija, kopīgais, atšķirīgais, sadarbība*

21. gadsimtā, pateicoties tehnoloģiju uzplaukumam, to pieaugošai ietekmei uz vidi, sadzīvi, cilvēku prātu un domāšanu, sekojoši arī uz dizainu un mākslu, mūsdienās novilkta skaidras robežas starp dizainu un mākslu, kļūst aizvien grūtāk. Bieži vien nav īstas skaidrības kurā brīdī dizainera darbs pārvēršas mākslas objektā.

Kaut eksistē viedoklis, ka dizains un māksla ir divi nesaraujami saistīti jēdzieni, tomēr citi dizaina un mākslas pētnieki uzskata, ka starp dizainu un mākslu ir ievērojama atšķirība.

Pētījuma mērķis ir izpētīt dizaina un mākslas būtību, aplūkot šo abu jomu kopīgas un atšķirīgās iezīmes, ilustrējot to ar Latvijas un aizrobežu dizaineru un mākslinieku darbiem.

Introduction

The study aims is to explore the nature of design and art, by looking at the shared and distinctive features of these two areas, by illustrating them with the works of Latvian and foreign designers and artists.

Goals: pepping the timely literature on Arts and Designs Properties. To analyze the distinctive and common elements in the field of Arts and Design. Have a look and analyze at the works of foreign and Latvian artists and designers. Have a credit the problem of the 21st Century of the Art and Design identity.

In this research the author will raise the problem that the understanding of the characterization of Arts and Design is mixed. Primary properties are dealt with as well as 21st century relevance of this issue.

Within many years arises the question about the differences between of Arts and Design. The concepts of Art and Design has very unclear borders that disappear slowly. Both designers and artists create visual compositions by using the same law and skills, but their goals of work are different.

Definitions of art

The Art industry is very broad. There is no impossible to highlight only one definition of the Art that will be complete and various. This phenomenon can be described off different sides. The Oxford University's dictionary of Art is the expression or usage of human creativity and

imagination, typically in a visual form such as painting or sculpture, by producing works to be primarily appreciated for their beauty or emotional power. Subjects of research are primarily concerned with human creativity and social life, such as languages, literature and history (in contrast off scientific and technical subjects) (Oxford dictionaries 2018).

The Art is the creating of objects, images, music and etc., that are beautiful or express the feelings (Cambridge dictionary 2018). Art it is a spiritual deal (Cameron 2017).

Janis Vadons, a Latvian poet is said that Art is an expression of the positive activity of human spirituality, which in turn requires us to develop (Vādons 2013).

Russian artist Oleg Kulik about the contemporary Arts said that this is a stunning tool for the soul treatment, better than any antidepressants (Kulik 2015).

Justin Aionss, a philosophy lecturer and writer of the Estonian Academy of Arts says that the most likely there is no special value that would be attributable to art. Art can expedite imagination, challenge, inspire, horrify, lie and interfere (Aionss 2010).

Laima Slava an Art scientist is say's about the art: "The fair value of the art, I think is in its conversation with the viewer. With me. This conversation can be short-lived, quickly exhaustible, encouraged by a given moment and it's may be permanently restored, every time it comes to the work of art, continued. It can only happen at the level of visual or sensory pleasures, it can take far away in other dimensions of thoughts and knowledge or in the jungle of deep private insights.

In any case, it is based on a rich and generous human personality who has managed to find a viable, adequate form for its expression and I have spoken to him "directly", with time and various kinds of restrictions" (Slava 2010).

An Art can be divided into a few categories: spatial, dynamic, spatial-dynamic. These categories are divided into a few directions (Pict.1). If second and third categories usually does not bring a discussion to belongings of design, first category – a fine art, opposite bears the questions.

Definitions of design

The word "*design*" came from the Latin word "*designare*" (sketch, draw, imagine, denote) it is closely related to the lat.v *signum* (bullet, sign, symbol, print, painting, signal). The Oxford English Dictionary mentions like the human invention in the form of a plan or scheme that will be realized. A design contains far more than main conceptions being the basis of simply works. If the main product is an idea, plan, sketch or draft, implying making of ideal product, the question is about a design. In an industrial design any project must be carefully adjusted, counted, before to be incarnate in reality. It means first of all, that a design is appropriate, complex, multi-stage activity the arranged collective of designers is involved in that (Yatsevich 2015).

At the nowadays, specialists considering that design, first of all assumes industrial production. The Art critic – John Walker, argues that the design starts when industrialization prevails and introduces mass production methods (Walker 1992).

Ozhegov dictionary says that design is constructing of things, machines, interiors, based on principles of comfort combination, economy and beauty (Ozhegov, Svedova 1949).

Design is an iterative process and design thinking presents in each stage of the journey from client to finished work. Different solutions can be received for any given brief and its can differ widely in levels of creativity, practicality and budget (Ambrose, Harris 2010).

Bob Gill artist assert that nobody can hold a design in the hands. It is not a thing. It is a process. A system. The way of thinking (Gill 2004). An design is begun with a task and a design-product must carry some idea (Lola 2016).

An design can be divided into a few directions: industrial design, clothing design, graphic design, environmental design, process design, image design (Pict. 2).

For the Art Design is a technical phenomenon. Traditional Design includes industrial/graphic/usable cases, objects, solutions that facilitate or raise quality of life.

The Design is a term representing the types of construction works aimed at creating of aesthetic and functional properties of the pre-metrical environment. In other words, it's the Art design.

The Art design – is the kind of Art activity, the design of industrial products with aesthetic properties.

Distinctive of art and design

One of the factors that distinguishes the design from Art is the mass production of objects. An artist, such as a painter, writes a painting in one unit, at the time, the designer producing the subject, counts on picking up hundreds of copies. The designer's creation is available for a larger amount of people counting on mass production. Designers can be named masters that stand closer to engineering and exact sciences, than artists that at creation of work follow emotional and sensible aspects (Cappellini 2009).

“One of the clear differences between Art and design are where the constraints of a project are derived. Art usually is generated by a set of self-imposed constraints. The difference isn't just that one is about commerce but, more importantly, the Design example is clearly based on external constraints. The distinction is important because Designers can create Art and Artists can create designs” (Armen 2013).

“Art is derived from our external and internal experiences. Art is a projection of what you experience, how you view the world and what you want to vocalize. Design on the other hand,

is taking a problem and finding solutions for it and Art is merely a tool in a designers mindset” (Khan 2013).

Canadian graphic designer and photographer, Jessy Altura, says that she asked this problem of Art and design distinctive a number of times and she can never make up her mind. She agree though, that Art leans toward, in some ways, no-compromise self-expression and design in generally is about a universal attitude towards aesthetics and creative expression. She have this habit of placing ideas in a spectrum and in this case, Art is far left and design is far right, and somewhere in the middle incorporates both Art and design aspects. “One creative piece, for example, can show both aspects of Art and design, but may lean more towards design, which in that case maybe seen as a design object rather than an Art object” (Altura 2013).

Design is functional. Art is expressive. Design exists to serve a purpose, while Art reflects the imagination.

Design is communicative. Art is personal. If a design is not consumed by users, it is useless. Interfaces, posters, and furniture alike elicit targeted behavior from people, while Art tends to be driven by a more personal motivation.

Design is intentional. Art is interpretational. When someone notes that something is “created that way by design,” they mean that there is a specific goal of said element. Art is usually appreciated by the unique experience that provides its consumer, not by its effectiveness or success against metrics.

There are certainly aspects that transcend both fields, such as style, composition, and beauty. The distinction may hide under a veil of creative obscurity, but design at its core is considerably differ (Hilnbrand 2016).

Spanish artist, designer, illustrator and letterer from New York city, Alex Trochut, works with many brands and magazines like Nike, Adidas, The Rolling Stones, Katy Perry, BBC, Coca-Cola, Pepsi, The New York Times ect. Alex Trochut investigated the languages of Art and design, to understand how and what they differ in. His conducted the difference between an Art and design:

- A design solve a problem. An Art raises a question.
- A design is final. An Art creates open debates.
- A design is an actor with its scenario. An Art writes and interprets own history.
- A designer’s mind search a decision. An Art is a voice of the soul.
- A design requires a collective decision. An Art needs only internal approval.
- A design is the act of empathy. An Art is act of freedom (Trochut 2016).

At the nowadays, some design experts are fighting for the freedom and uniqueness of the design phenomenon. One of the such a representative is the London gallerist, Libby Sellere.

Libbie struggles with the “art-design” term, she claims, as: “Art is art, but Design is design”. In her book “Why?” What? “What?”, L. Sellere devoted a lot of pages to this problem. In her battle, she offers gorgeous, expensive premonsters with little tit-called collection design, but mass-producing premonsters – for a single-card design (Savostjanova 2012).

An Art exists out of time, but Design for every time is different.

Common of art and design

According to several researchers, Design is a special form of mass art, so that designer product is the result of creative activity, like Art works in art.

We can argue that the Art have created a Design. One of the artist's primaries is creating and rebuilding the world. The special designs of the first household objects were designed by direct artists. For example: Kazimir Mahlevitz formed a tea-pot (Pict. 3.), Pete Mondrian created interiors, many dealing with architecture, color theories ect. (Simonov 2016).

The design-critic, *Interiors + Design* magazine editor-in-chief, the reinvention of the contemporary Art exhibition, Maria Savostjanova, underlines how the Design in the last 20 years acquired everything that was long ago for the Art. Today, the Design have more attention from the museum exhibitions, its became topically sales at auctions, became more dealers and galleries, not only in Europe and the USA, but also in South Korea and China (Savostjanova 2012).

Nowadays, is very popular collaboration between designers and artists. Speaking of cooperation with free painters, the most famous 20 th century must be mentioned Elsa's Skiparelli, French designer's and Salvador Dali co-operation. After sketches of a grand surrealist was created the famous dress with lobster (Pict. 4), a phone-shaped bag and a jacket with unthreaded pockets. Roughly the same, in the mid-20 th century did Yves Saint Laurent, creating dress patterns by Mondriana, (Pict. 5) Van Gogh, and other artist works images (Vorokshevich 2017).

Designers' collaboration with artists – gives the to work a fresh stream. The example of modern Japanese artist Yayoi Kusama's and Louis Vuitton co-operation creates this unusual and interesting new stream (Pict. 6) (Alexander 2012).

Not only in the fashion industry are popular collaboration with the artists, but also interiors designers willingly collaborated with the artists. The director of London's Hayward Gallery, Ralph Rugoff, collected 30 painters from 20 countries who participated in the installation of the New Décor project. The artists' task was to alter and transform the exterior look of household objects. In Venice's bienalles, in 2009, there were projects in which painters tried to improve communications with the theme of interior design – they were: British artist, Lijam Gillika's pine “Kitchen”, Mihaald Elmgren and Ignar Dragset, the Danish painter project “Collectors” and Tobi Reberg Café – a painter's project with furniture company Artek (Pict. 7) (Garage 2011) (Savostjanova 2012).

There is not a context that can define a clear border between these concepts of Art and Design, and there is a great number of intersections. Methodology and methods do not set borders and limits to one or other side (Trochut 2016).

Traditionally, the Design involves industrial solutions that facilitate or raise quality of life, but Art builds our quality of life. A Design article can be like a work of Art that is a creative functional object of an aesthetic and emotional experience. A true design can be made by a master with Art thinking.

Latvian contemporary art and design artist

Often, without knowing whether it is an artist's work, it is hard to mention which industry is covered. An example is a distinguished Latvian designer, one of the Latvian Design Year Awards 2018 jury representatives is Germans Ermich, who deals with glass premoners (Pict. 8). It is possible that if his works were Art within the gallery, adding to them the concept, they could be accepted as an Art object.

Germans Ermich himself, about how Art galleries develop Design sections, has expressed his opinion of how he is not convinced that Art galleries should do this, but they see a Design as a new business opportunity. The designer has also had conversations with the Art galleries that the section wants to develop, but sometimes it sounds doubtful, by Ermich oppinion. (Ermič 2018).

Rijada's design studio's manager Rihards Funts is a designer who, in his studio, performs collaboration with architects and with artists so that design works have been streamlined from different viewpoints (Baštiks 2011). One of Rijada's design studio's cooperation example is the exhibition "You've got 1243 unread messages. The Last Generation Before the Internet. Their Lives" (Pict. 9) deals with the recent past where the search for oneself and others took place in an analogue instead of digital environment. The works of Art and various everyday artifacts chosen for the exhibition are micro-historical evidence of some 20th century individuals, or whole currents that continued to throw into doubt any borders between Art and everyday life. These are stories about the individual memory culture, mutual networking and experimental creation. The exhibits share their authors' attempts to redefine the personal space, laying a parallel world like a cuckoo's egg in the governing reality created by media and political ideologies (Funts 2017).

There ir creators which name itself as artist and designers as well, for example graphic designers, or artist which create digital images. One of the latvian examples is Juris Dimiters (Pict. 10). The artist works with digital tools as well with acril.

Conclusion

Art is a very broad habit. It is not possible to highlight only one definition of Art that will be complete and comprehensive.

Traditional Design targets are related to usable things, objects, solutions that facilitate or raise quality of life.

Art doesn't have to be functional. Real Art worked and focused on the effects of soul and feelings. In Art, the main thing is to evoke the idler and emotion.

In addition, it can be concluded that the main purpose of Art is to address the viewer, the audience, with positive or negative feelings. Art doesn't have to be functional. Real Art focused on the soul and feelings effects, it's not a technical habit.

The Design is more accurate, compared with Art, but clear boundaries between these concepts are not. The Design could not arise without art, but the nature of Art is typical of “creating”, so design, atgri or late, even with a different name, but to appear.

To collect all information, can argue that Art and Design are different by functionality and purpose, but they can successfully do collaboration without losing self-identity. An Art exists out of time, but Design for every time is different.

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Pictures

SPATIAL	DINAMIC	SPATIAL-DINAMIC
Fine art; Applies art; Architecture; Photograph.	Music; Literature.	Choreography; Theatrical art; Film art.

Pict. 1. Categories of Art

INDUSTRIAL DESIGN	Object design, industrial design, product design. Industrial design in the design of new items, including many objects: tools machinery, cars and other transport, household appliances, interior articles, clothing, footwear and accessories.
CLOTHING DESIGN	It is the artistic and technical design of clothing.
GRAPHIC DESIGN	It is the creation of visual-informative production that has a certain emotional mood. And this is all for the audience's attention to specific information with the help of a specially designed image. (typography, printing, WEB – design.
ENVIRONMENTAL DESIGN	It is the creation of stylistic unity of environmental elements with an object for clearly arranged and ideal functions: urban environment design, interior design, architectural design, exhibition design.
PROCESS DESIGN	This is the organization of events, the design of ceremonies (it includes light design, sound design, environmental design, graphical design, clothing design, design types that are associated with human imperfections), fireworks design, development of a film style.
IMIDGE DESIGN	Themes of design that are associated with human imperfections – it's nail design, decorative makeup art, hairstyle design or hairdresser art, clothing, footwear and accessories design.

Pict. 2. Categories of Design



Pict. 3. **Supramatrical kettle Kazimierz Malevich**
(<http://www.k-malevich.ru/news/prodan-suprematicheskij-chainik.html>)



Pict. 4. **Yves Saint Laurent collaboration with Salvador Dali**
(<http://outfears.com/schiaparelli-y-dali-la-moda-y-la-pintura/>)



Pict. 5. Yves Saint Laurent collaboration with Modrian
(<http://www.onesoullife.com/blog/an-ode-to-yves-saint-laurent/>)



Pict. 6. Yayoi Kusama's and Louis Vuitton co-operation
(<http://www.revistaverzus.com/yayoi-kusama-x-x-girl/>)



Pict. 7. Tobi Reberg Café
(<http://artguide.com/posts/94-dizain-protiv-sovriemiennogho-iskusstva-117>)



Pict. 8. **Germans Ermich. Ombre glass chair**
(<http://www.germansermics.com/>)



Pict. 9. **Rihards Funts exhibition “You’ve got 1243 unread messages. The Last Generation Before the Internet. Their Lives”**
(<http://www.rihardsfunts.com/post/170314087986>)



Pict. 10. **Juris Dimeters. The Curtain's Peek-a-boo**
(<http://www.lnmm.lv/en/visit/exhibitions/2028-juris-dimeters-the-curtains-peek-a-boo>)

GAME DESIGN AS AN ADVERTISING TOOL

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Abstract

Game design as an advertising tool

Key Words: *game design, graphic design, advertising, observation, questionnaire*

Nowadays, when technologies continue their fast development, computer games are gaining great popularity. Regardless of competition, classical games or board games do not lose their relevance, as shown by several annual contests and exhibitions that are organized to stimulate the development of this industry. Games are different by their specific. They educate, develop memory, logic, attention. Attractive design improves the impression of the game and also promotes product in the market. Games are effectively used in studying and have good perspectives to become a successful advertising tool.

The aim of research is to analyze the development of games and their influence on people, as well as to explore the possibilities of using game for advertising purposes.

Research methods: theoretical – research of literature and internet resources, analysis of analogues; empirical – observation, questionnaire.

In the framework of research, the informative game design was developed for promotional events of the Rezekne Academy of Technologies (RTA). Game was approbated on the RTA Information Day in 2018. Observation and questioning of the players allow us to conclude that games design and content are binding, create interest and willing to participate in the game. The developed bonus system promotes enthusiasm.

Kopsavilkums

Spēļu dizains kā reklāmas līdzeklis

Atslēgvārdi: *spēļu dizains, grafiskais dizains, reklāma, novērošana, anketēšana.*

Mūsdienās, kad tehnoloģijas turpina strauji attīstīties, lielu popularitāti gūst datorspēles. Neskatoties uz konkurenci, arī klasiskās spēles, jeb galda spēles, nezaudē savu aktualitāti – par to liecina vairāki ikgadēji starptautiskie konkursi un izstādes, kas ir vērtīti, lai stimulētu šīs nozares attīstību. Spēles ir dažādas pēc savas specifikas. Tās izglīto, attīsta atmiņu, loģiku, uzmanību. Savukārt, pievilcīgs dizains pilnveido iespaidu par spēli, kā arī virza to tirgū. Spēles efektīvi tiek pielietotas mācībās, un tām ir labas perspektīvas kļūt par veiksmīgu iestāžu reklāmas līdzekli.

Pētījuma mērķis ir analizēt spēļu attīstību un to ietekmi uz cilvēku, kā arī izpētīt spēles izmantošanas iespējas reklāmas nolūkos.

Pētījuma metodes: teorētiskās – literatūras un internetresursu izpēte, analoģu analīze; empīriskās – novērojums, anketēšana.

Pētījuma ietvaros tika izstrādāts informatīvās spēles dizains Rēzeknes Tehnoloģiju akadēmijas (RTA) reklāmas pasākumu vajadzībām. Spēle tika aprobēta 2018.gada RTA Informācijas dienā. Veiktais novērojums un lietotāju anketēšana ļauj secināt, ka spēles dizains un saturiskais nodrošinājums ir saistošs, rada interesi, vēlmi piedalīties spēlē. Izstrādātā bonusu sistēma veicina aizrautību.

Introduction

Ever since ancient times, people have paid attention to games and made them as a part of their everyday life – the beginning of board game history started before our era. Games are different according to their specifics, but long ago people have understood that good games are more than just a way to spend their free time. They educate, develop memory, logic, attention. Well-considered design, in turn, improves the impression of the game, and promotes it on the market. Games are effectively used in studies, and they have good perspectives to become a successful advertising tool. The aim of this research is to analyze the development of games and their influence on people, as well as to explore the possibilities of using game for advertising purposes.

Game development and their importance nowadays

The word "game" is often associated with something unimportant, playful, with the way you can have fun, spend your free time. But, in fact, game industry has saved a long history of development and has become something more complicated.

The history of board games began in ancient Eastern civilizations and in Europe. Many ancient board games still are being played even today. New games have emerged, themes of games expanded, following the development of science, technology and information. The rules and themes of the game reflected human perceptions of the world. But always one of the most important moments is the desire to compete, which creates a passion and excitement in every game. It is important to note that the accessories of the game were saturated with the symbolism of many centuries-old cultures: the play table served as an allegory of the way of life, the dice – sign of fate, the figures symbolized the human, but later reflected technical progress. Board games represented the geography of the world and the political situation. Well-known characters from fairy tales have come to life in playgrounds. This is also happening today, and one of the most striking examples is the American series "Game of Thrones", which integrated its themes into the Monopoly game (see Fig. 1), thus promoting the series. Also popular outdoor games such as croquet, billiards, hockey, basketball were converted to board games. The multiplicity of board games goes out of the household level and goes into social, spiritual and artistic culture.

Nowadays, when technologies continue to grow fast, computer games are becoming more and more popular. Their development is demonstrated in the timetable of design development (see Fig. 2). And there is no denying that competition between computer games and board game industries exists. Several sources mention the fact that board game industry really survived crisis, but there is a growing popularity of this kind of games in recent years. This fact was mentioned in one of interviews by Janis Grunte and Egils Grasmanis, creators of the "Brain Games" brand, the largest board game producer and distributor in the Baltic, and they have actively worked in this field since 2003. As Janis Grunte said, there is now a "golden time of table games" because computer games are no longer a new and unknown phenomenon, and there is no real communication, which is successfully promoted by table games (Mix TV. <https://www.youtube.com/watch?v=laOSdZMUlgs>).

Also there are several annual international competitions and exhibitions devoted to stimulate the development of this sector, which also show the growth of popularity of board games. One of these events "Game of the Year" or "Spiel des Jahres" – the annual prestigious German prize in the field of board games. It should be noted that Germany is the most advanced country in game producing sphere. The prize was founded in 1978 and has a very significant influence – the nomination can increase the sales of a game from 500–3000 copies to around 10,000 copies. Award

criteria include game concept and originality, game value, rule clearness, layout and design – functionality of game, attractiveness (Spiel des Jahres. <http://www.spiel-des-jahres.com/en/faq>).

It is important to note that in 2017 a game from Latvia also was awarded in this competition. The “Ice Cool” game from the “Brain Games” has won the world's most prestigious "Kinderspiel des Jahres" award as the year's best board game for children. It is an exciting board game for families and parties. The first game in the world where figurines can both swing and jump, as well as the unique design of the "box in the box" provides the opportunity to create a solid playing field from one box. Consumers note that “Ice Cool” is significantly different from many other board games and because of attractive designs and creative idea it is nice to play it (Ice Cool. <https://www.brain-games.lv/products/ice-cool-galda-spele>).

This game won several awards, including a United Kingdom game exhibition-contest prize in the children's game category. The UK Games Expo, which first took place in 2007, is the main event in the United Kingdom, where all aspects of the game are represented. In 2017, 325 exhibition participants and contributors, including publishers, retailers, independent designers and artists, took part in the exhibition. Table game tournaments are also taking place during the exhibition. There were more than 15 thousand visitors (UK Game Expo. <http://www.ukgamesexpo.co.uk/>).

In turn, a part of the game history could be found here in Latvia, at the Cesis History and Art Museum. Until June 3, 2018, there was an exhibition of board games based on a unique collection of 232 unique historical board games. Particularly highlighted games published in Latvia in the 20th century. At the exhibition you could explore different types of games: "Goose" or “walking” games, lotto, domino, figure replaying games – chess, puzzles, economic games, including the game "Monopoly" and several others. Games also differed according to the themes – they are geographical, historical, and after different book (fairy tales) motives. This means that games are also eyewitnesses of the history – with which producers represented topical world events and promoted them. As an example, there is board games tribute to space theme that was created in the 50–60's of the 20th century (see Fig. 3). Separately, the game "Circus" should be mentioned, because the first games of a similar type were created in the 19th century and became one of the most well-known type of games, which are found even today. Also in the exhibition you could see samples of regrouping games: that are combination games that develop logical thinking. At the end of the exhibition, there was a place where visitors had a chance to try modern board games. In general, the exhibition was designed to attract children and adults to play board games that entertain, educate, provide the opportunity to realize the spirit of communication and competition.

An overview of the developing qualities of game should be started with children's games, because in kindergartens and primary schools studies take place mostly through games. In this way,

information is better remembered: person is not forced to listen to the incomprehensible information, he is involved in the process. It has been proved, that different types of games develop logical and abstract thinking, memory, attention, but above all, help people to communicate. Several researches shown that board games have been used in pedagogy, psychology and social sciences for a long time. Belgorod State Research University assistant professor Darja Gromova writes about this fact in her article. The game is accepted as an effective method of teaching and memorizing information. The game is also one of the most advanced ways to introduce child to the flow of information and life-learning processes. In their articles similar views express researchers I. Ivanov, Ž. Ivanova and A. Kuskov (Иванов, Иванова, Кусков 2017) and pedagogue L. Protasova (Протасова 2017). Board games provide communication, contacts with other people, in such a way as to prevent different unforeseen situations in real life, a board game, where several behavioral and operational variants are possible, can help child to adopt and solve problematic situations. D. Gromova writes that games can be classified according to purpose which they want to achieve. Some of them are effectively applied at various seminars, exercises, because they help to create an informal atmosphere for people to communicate. As one example, D. Gromova mentioned the game "Dixit" (see Fig. 4), which is an associative board game and consists of 84 illustrated cards. The task of the players is to listen to the other player's associations and to put one of their cards. The winner is person who will take more points by placing cards that are closer to the index card according to their idea. Dixit is an excellent tool for analytic and associative thinking, intuition, fantasy development, also effectively develops non-verbal communication skills.

A similar type of game is "Mysterium" – it is also an associative game, but includes many more cards and other accessories (see Fig. 5). All the elements are crafty, but the illustrations add value for the game – here design appears in all its glory, because it is a pleasure to look at the game. It is not only developing abstract thinking, but also gives aesthetic pleasure.

Good design improves the effect of the game and gives the impression. Game designer J. Schell (2015) points out that there is no general theory about game design, and there is no single formula that would show how to create a good game. Despite the fact that J. Schell is a computer game designer, the fact that he mentioned is true for all kinds of games. Of course, the development of the game consists of several stages and is used by many branches of science, however it is the fact that the design plays an important role – it depends on the design whether a product will be spotted on a saturated market (Salen, Zimmerman 2004; Schell 2015). The main task of the design is to show the product's individuality and accentuate the attention of the target audience at the most important moments, as well as highlight product among the rest. High-quality design is highly regarded in advertising, because design fosters visibility. Therefore, combining gaming and design functionality, it is possible to achieve a good result by using game for promotional purposes.

Development and approbation of game “WHAT DO YOU KNOW ABOUT RTA?”

For target audience attraction in informative events and exhibitions, the most common used materials are: banners, stickers, brochures that give information about a particular institution. But it is difficult to get attention from large amount of visitors by using only these materials. Even harder is to get target audience to remember the information that they have got. More effectively information can be given in interactive way, for example, using that game. In that way, game could be used for several purposes at once: it attracts visitor attention due to visually appealing design, educates, gives information and interest to particular institution, and of course gets involved in playing process.

The Rezekne Academy of Technologies (RTA) is a fast growing Latvian institution that contributes to the development of science and new technologies. It regularly participates in exhibitions and events. One of the main values of the Rezekne Academy of Technologies is its students, and it is very important to interest and persuade young people to become RTA students. Therefore, the idea have emerged, to develop an informative game “WHAT DO YOU KNOW ABOUT RTA?” („*KO TU ZINI PAR RTA?*”), whose main task is to raise interest in post-graduate students during an informative events or exhibitions, taking an active role in examining and supplementing their knowledge about the Rezekne Academy of Technologies.

“WHAT DO YOU KNOW ABOUT RTA?” game is based on the “walking” board game, where the player is required to throw the dice and move the figure forward, for the same amount of fields, that are thrown with dice, and to fulfill the tasks that are set for current field (see Fig. 6). The storyline offers the player a chance to get involved in the life of student and show the Academy's study process. Game starts from the first “Knowledge day” („*Zinību diena*”) field and ends on the “Graduation” („*Izlaidums*”) field No. 32, but among them, there are fields with different types of tasks, where each player receives one token for every correct answer. In case if player does not want to perform any of the tasks, he can give the game presenter two tokens and continue game.

Also game has different kind of fields such as: blank (nothing happens), direction (move back of forward), question, test, opportunity, homework, session/exam. Field “Question” („*Jautājums*”) requires player to answer on one question about RTA. It is allowed for players to use given materials – brochures, booklets, etc. The RTA logo is repeated four times on game field that gives player opportunity to throw dice once again. The “Test” („*Kontroldarbs*”) field offers player to choose one of the cards with the image and guess what is displayed on it. On field “Opportunity” („*Iespēja*”) player can name one fact about RTA and, if it is true, get a token. Like in similar kind classic games, there are fields where player passes one turn – in the game “WHAT DO YOU KNOW ABOUT RTA?” they are labeled as “Homework” („*Mājasdarbs*”). However, there is also one significant difference between the mechanics of given game and the classical ones: the player

can not pass the “Session” („*Sesija*”) field until he answers the questions. For example, if the player is on the square No. 5, but his thrown points on dice allows him to cross “Session” field, anyway player must stop on “Session” field. “Session” field questions can not be skipped by giving any amount of tokens. In each session player is provided with one exam ticket with two answer questions. In order to speed up the process, there is no playing field that returns player to the beginning of the game, but is has analogous fields No.15 and No.23 that throws player back to the previous “Session” field. It should be noted that player do not need to answer session questions for the second time, but if player have tokens, they can be given to game host in return to stay where player is. Field No. 28, marked with a star symbol is informative one. If the player stops on it, game host provides information about other study opportunities at the Rezekne Academy of Technologies and the prospects of graduating this higher education institution. Upon reaching the “Graduation” field, player receives a “Diploma for preparation for the student's life”, which by its nature is a souvenir and promotional material, since it contains RTA contact information. Game lasts until the last player leaves the playing field. Relief awards with RTA symbols (pens, pencils, bags, etc.) are given to all players, but the grand prizes will get those who first gets to the “Graduation” and the ones who gets largest amount of tokens.

The rules of game are not complicated and easy to understand, which allows both the host and the player to quickly understand them and start playing. This is very important as the target audience of the game is very wide: since the game is more intended for use in informative events and exhibitions, people of all ages can be involved – both young and adults – all who is looking for more suitable studies or just simply came to the informative event.

During the game players should answer questions about the Rezekne Academy of Technologies. Questions are not complicated, some, as previously said, with multiple answers. In case if player fails to answer correctly, player do not lose anything, just do not receive a token. Game host says the correct answer, and in this way player will receive RTA information in any case. As event visitors are not likely to spend a lot of time in one place, some techniques are used to speed up the process such as: throw a dice a second time, exchange two tokens to skip a task, e.t.c. However, if there were no restrictive moments such as – skip your turn, return to the previous field – game would end too quickly, and it could not be able to fulfill one of its tasks – to involve and interest the visitor. The variety of game fields, content and bonus system stimulates more enthusiasm.

An important game feature, which can also be considered as the uniqueness of game, is its layout. Originally, during development, there was an intention to develop a floor game – a carpet that is similar to the playable Twister – and the figures would be players themselves. By developing this idea, it became clear that such activity may require too much space, but in informational events,

each institution stand has a limited space. That's why in the latest version, playing area is carried on the vertical plane: as already mentioned above, "WHAT DO YOU KNOW ABOUT RTA?" has similar gaming principle and mechanics of board game, but the vertical arrangement is more convenient for its use in public events. This kind of arrangement of game allows you save significant amount of space, also game also serves as an advertising banner and attracts visitor attention. Since there were not found any analogs of this game, it can be considered as innovative.

The aforementioned allegations were verified and confirmed during the approbation, held on April 6, 2018, during the RTA Information Day. Game was designed from affordable and relatively economical materials. Game elements (cards with questions and badges) were printed on matte 250 g / m² thick paper, but the playing area of 1500 mm x 1150 mm was printed with a printing press on a durable PVC banner material and equipped with rivets (see Fig. 7). During the event, banner was attached on two racks with straps. Tinplates were glued to the back of banner, in places where the game fields are depicted on the front, but figurines were made using a 3D printer following the specially designed drawing and adding to them magnets – this technique provided the figurative „walking” option on the vertical plane (see Fig. 8). During the event, it was possible to observe how the visitors reacted to the game – due to its large size, but strangely not taking too much floor space and way of game placement, it attracted people's attention. Many looked at the game with interest, some asked if they could play. Three games were played with three players in each. One game lasts 20–25 minutes, but the optimal number of individual players or teams is between two and three, as fewer and more enthusiastic players will get lost in a smaller number of players, but a larger number – will prolong the game. That is why it is better for players to create teams if their number is more than four.

After game, each player was offered a response to the questionnaire, which aims to find out how visitors rate RTA-based informative events and what attracted visitor attention. A pilot questionnaire was drawn up for the pilot study, which included 9 questions. 3 there were answers to the questions with the opportunity to add your answer. The questionnaires were filled by 9 respondents aged from 16 to 25 years. There were 5 women, 4 men. Answers show that most young people (6) are happy to engage in activities in informative events, but brochures and leaflets are less interesting to them. Some (3) have noticed that they have never played such a game and are really fascinated by it, as well as got new knowledge of the school. The study will be continued by evaluating the interest of different age people in the design and content of the game. It is intended that the game will be suitable for people with reduced mobility, as the construction stand will be adjustable and positioned at different heights.

Conclusions

Board games, having gone a long way in development, have been gaining popularity in recent years, and nowadays there is a huge number of games with a variety of themes. Several annual competitions and exhibitions are held around the world showing the topicality of this industry.

Board games are regularly used in the pedagogy, psychology and social sciences, as they are recognized as an effective method of teaching and memorizing the material, but design in this case is what improves the result, as it emphasizes the key. Combining gaming and design functionality, it is possible to achieve a good result using game in promotional products.

It is important for informative events to interest visitors and provide them with information. The informative game “WHAT YOU KNOW ABOUT RTA?” was developed for promotion of the Rezekne Academy of Technologies. Since analogies were not found in this type of game, the constructive, organizational and content design of the developed game can be considered as innovative.

The game was approved on April 6, 2018 as part of the RTA Information Day. There was a visitor interest in the game, some noticed that something in it is unusual, but, above all, an interesting way of presenting information. Thanks to its size, location and graphic design, the game attracted many visitor attention.

As a result of the approval of this game, the necessary improvements in the technical solution were identified:

- To make game more mobile and adaptable to the needs of different people, a prefabricated frame is required.
- Choose a light and soft dice, that does not make noise when falling on floor or table (wooden dice was used in the approval). It is necessary to make enclosed area for dice throwing or find other analogues.

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Figures



Figure 1. **Monopoly: Game of Thrones**
 (<http://usaopoly.com/games/monopoly-game-of-thrones-collectors-edition>)

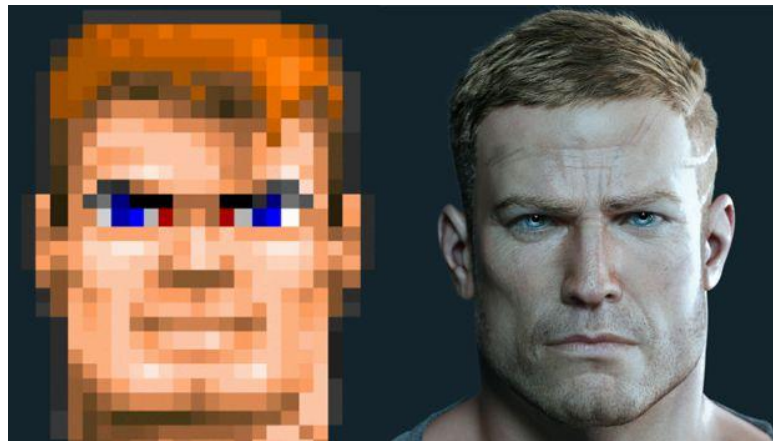


Figure 2. **Graphic evolution of game „Wolfenstein”**
(<https://www.gamesradar.com/visual-evolution-wolfenstein/>)



Figure 3. **Board games about space theme** (V. Loktionova, 2018)

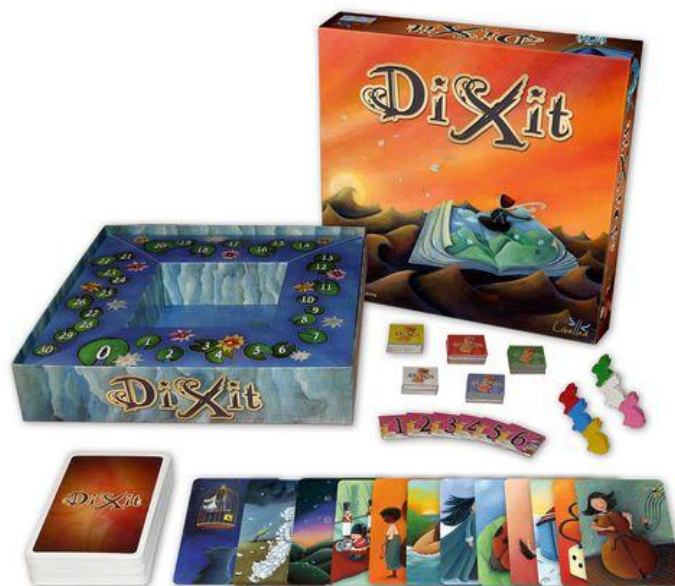


Figure 4. **Board game „Dixit”** (<https://boardgamegeek.com/image/410739/dixit>)



Figure 5. Board game „Mysterium”
(<http://igransk.ru/genre/Cooperative/nastolnaya-igra-mysterium/>)



Figure 6. Game „What do you know about RTA?”



Figure 7. Game construction (V. Loktionova, 2018)



Figure 8. Game materials (cards and figurines) (V. Loktionova, 2018)

THE INFLUENCE OF BYZANTIUM FORTIFIED URBAN STRUCTURES BUILDING TRADITIONS ON FORMATION OF GERMAN ADMINISTRATIVE CENTERS IN LIVONIAN ORTHODOX LANDS AND IN PRUSSIA IN THE 13TH CENTURY

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Abstract

The Influence of Byzantium Fortified Urban Structures Building Traditions on Formation of German Administrative Centres in Livonian Orthodox Lands and in Prussia in the 13th Century

Key Words: *castrum Fellin, fortified building complex, Kokenhusen, Livonia, triple planning, Wolmar, Pskov*

In 395, the Roman Empire was divided in the Western Roman Empire and the Eastern Roman Empire, or Byzantium. On capital city Constantinople (today Istanbul in Turkey) western side, a strong defensive wall was built, creating triple planning. In Russia, where in the 10th century Christianity was adopted, building traditions of the Orthodox believers' lands affected, but in the second half of the 11th century, it was introduced in Latgalia. In German lands, two-part planning was made to Wartburg Fortress (1067–1075) after its reconstruction (1140–1172), separating the castle-front from the ruler's residence. In Livonia, architectural structures of fortified buildings, created by Germans, was supplemented with a castle settlement, which in triple planning developed as a separate structural unit. **Current researches:** American geographer John Leighly (1895–1986) on the basis of local features grouped fortified complexes of Fellin (Estonian: *Viljandi*), Wolmar (Latvian: *Valmiera*) and Kokenhusen (Latvian: *Koknese*), emphasising the link of Livonian castles with the town. Estonian historian of architecture Elmo Raadik (1925–1969) together with prof. Dr. art. Voldemar Vaga (1899–1999) worked out a research "*Viljandi Arhitektuuri Ajalugu Feodalismi Perioodil (XIII–XIX sajandi keskpaigani)*" (1960). Latvian historian, archivist Roberts Malvess (1905–1982) compiled "Building History of Kokenhusen Castle. The 13th century–20s of the 17th century", but Dr. hist. Tatjana Berga conducted archaeological research (1988–1996) of Wolmar Castle. Historical, archaeological, architectonic research materials of Livonian fortresses have been included into series "Latvian Medieval Castles" published by Latvia History Institute. Estonian archaeologists Aare Kodar and Dr. Erki Russow published a new research "On Development of Town of Viljandi in Light of Earliest Archaeological Find Complexes" (2013). The impact of Byzantium fortified urban building structure traditions on the planning of the 13th century German administrative centres in Livonia has been studied insufficiently.

Kopsavilkums

Bizantijas nocietināto pilsētībūvniecisko struktūru celtniecības tradīciju ietekme uz vācu varas centru izveidi pareizticīgo zemēs Livonijā un Prūsijā 13. gadsimtā

Atslēgvārdi: *castrum Fellin, Livonija, trīsdalījuma plānojums, Wolmar, nocietinātas apbūves komplekss, pilsēta, Pskov*
Romans impēriju 395. gadā sadalīja: izveidoja Rietumromas impēriju (*Imperium Romanum Occidentale*) un Austrumromas impēriju (*Imperium Romanum Orientale, Romania*) jeb Bizantiju, kuras galvaspilsētas Konstantinopoles rietumpusē uzcēla spēcīgu aizsargmūri, radot trīsdalījuma plānojumu, kas ietekmēja būvniecību pareizticīgo zemēs, arī Krievzemē, kas 10. gadsimtā pieņēma kristietību, bet 11. gs. otrajā pusē to sāka ieviest arī latgaļu zemēs. Vācu zemēs *Wartburg* nocietinājumiem (1067–1075) pēc pārbūves (1140–1172) izveidoja divdalījuma plānojumu, nodalot priekšpili no valdnieka rezidences, bet Livonijā vācu radīto nocietināto apbūves kompleksu arhitektoniski telpisko uzbūvi ietekmēja pilsapmetne, kas trīsdalījuma plānojumā attīstījās kā atsevišķa strukturāla vienība. **Līdzšīnējie pētījumi:** amerikāņu ģeogrāfs *John Leighly* (1895–1986), pamatojoties uz lokālām pazīmēm, uzsvēra Livonijā būvēto Fellinas (tagad Vīlande), Valmieras un Kokneses cietokšņu sasaisti ar pilsētu. Igaņu arhitektūras vēsturnieks Elmo Raadiks (1925–1969) kopā ar prof. Dr. art. Voldemaru Vagu (1899–1999) izstrādāja pētījumu "*Viljandi arhitektuuri ajalugu feodalismi perioodil (XIII – XIX sajandi keskpaigani)*" (1960). Vēsturnieks, arhivārs Roberts Malvess (1905–1982) sastādīja "Kokneses pils būvēsturi. 13. gadsimts – 17. gadsimta 20. gadi" (2010), bet Dr. hist. Tatjana Berga veica (1988–1996) Valmieras ordeņpils arheoloģisko izpēti (2002). Livonijas cietokšņu vēsturiskās, arheoloģiskās, arhitektoniskās izpētes materiāli kopš 1999. gada ietverti Latvijas vēstures institūta apgāda izdevumu sērijā „Latvijas viduslaiku pils”. Igaņu arheologi Aare Kodars un Dr. Erki Russovs publicēja jaunu pētījumu "On the Development of the Town of Viljandi in the Light of Earliest Archaeological Find Complexes" (2013). Bizantijas nocietināto pilsētībūvniecisko struktūru celtniecības tradīciju ietekme uz 13. gadsimta vācu varas centru plānojumu Livonijā veikta nepietiekami.

Introduction

The traffic in seas promoted development of ports, craftsmen and merchants' cities and marketplaces. At the Bosphorus exit into the Marmara Sea, where Europe borders on Asia (Figure 1), and the deep Golden Horn Bay (Latin: *Sinus Ceratinus*) separates the peninsula, Roman Emperor (*Imperatores Romani*; 193–211) Lucius Septimius Severus Augustus rebuilt (203) Acropolis, created (668 BC) by Greek colonists. He built the Wall of Byzantium, or the Wall of Septimus Severus, two gates and 27 towers in it, and also started to build a residence and public forum – hippodrome (Latin: *Hippodromus*), which had an analogous building complex with the Great Circus (Latin: *Circus Maximus*) at the foothill of the Palatine Hill (Latin: *Collis Palatinus*) in Rome. The wall demarcates buildings for administrative institutions' near the Augusteion (Latin: *Augustaem*).



Figure 1. **The provinces of the Byzantine Empire in 1025 AD** (online 26.05.2018, source: https://upload.wikimedia.org/wikipedia/commons/c/cb/Byzantine_Empire_Themes_1025-en.svg)

Roman Emperor (306–337) Constantinus I Magnus, being aware of Christianity's significance in ruler's power enhancement, acknowledged himself as a Christian. In 313, he released *Edictum Mediolanense* (Успенский 1913), but in 326, Christianity was proclaimed as the only religion in the Roman Empire. Believers' communities started to build sacral buildings for altar placement. Instead of ruins of Aphrodite Temple of the Greeks, the cross planning Church of St. Irene (*Hagia Irene/Eirene*; burnt down in 532), covered with a cupola, was built for the Orthodox believers, but in front of the entrance, a naturally illuminated rectangular atrium, surrounded by the portico (Latin: *porticus*), was made. Near the main forum Augusteion,

surrounded by the portico, where trading and emperors' ceremonial events took place, the statue of Constantin I's mother St. Helen (Latin: *Flavia Iulia Helena Augusta*; around 250–330) was created, but from the post Millie (*Milion*) distances on Byzantine roads were determined. The university, library, Senate building, Archbishop's Castle, eparch's praetorium, sellers' sheds, as well as St. Sophia's Basilica (Latin: *Magna Ecclesia*; 324–337), covered with a wooden roof, and the atrium to front of the entrance were built. On west side, a strongly fortified defensive Wall of Constantine (around 320) was erected. On the Augusteion north side the Acropolis and the main church situated, and on the south side – Byzantine emperors' main residence (330–1081) the Great or Holy Palace (Latin: *Palatium Magnum, Sacrum Palatium*) (Figure 5) located on the tip of the cape (Figure 6). Behind the Wall of Byzantium, in the oval Constantine Forum (around 328), there was the market, a triumph column, crowned by the statue of Constantine, was placed, but around the forum, in city centre building the Senate house was included. During 324–336, building without any previous planning and irregular net of streets, matching the relief, occupied a wide area. A triple plan was created. Composition of planning determined by functionally different forums and the Byzantine emperors' ceremonial procession road Mese (Latin: *Media* – “the middle street”), covered with stone slabs, started from the Augusteion (Figure 10). On May 11, 330, the Byzantium capital city Constantinople (330–395), also called as “the Second Rome” (Чинг 2011: 238), was solemnly founded. It became the centre of Christianity, ruled by eparch.

On the hill near the Wall of Constantine, the Greek cross planning Church of Holy Apostles (Italian: *chiesa dei Santi Apostoli*; around 330, destroyed in 1461), covered with a golden roof and cupola, dedicated to twelve apostles, was built for Byzantine emperors' burials. Façades of colourful stone were decorated with an open-work décor. The construction was completed by Roman Emperor (324–361) Flavius Julius Constantius II. On February 15, 360, he consecrated St. Sophia's Basilica (burnt down on June 20, 404). Till 361, a new mausoleum for his father's burial was built (Саваренская 1984: 134–138).

After the Roman Empire's partition, the Eastern Rome, or Byzantium Empire (*Imperium Romanum Orientale, Romania*, 395–1204; 1261–1453) (Figure 1, 2) was established, where the economic boom started.

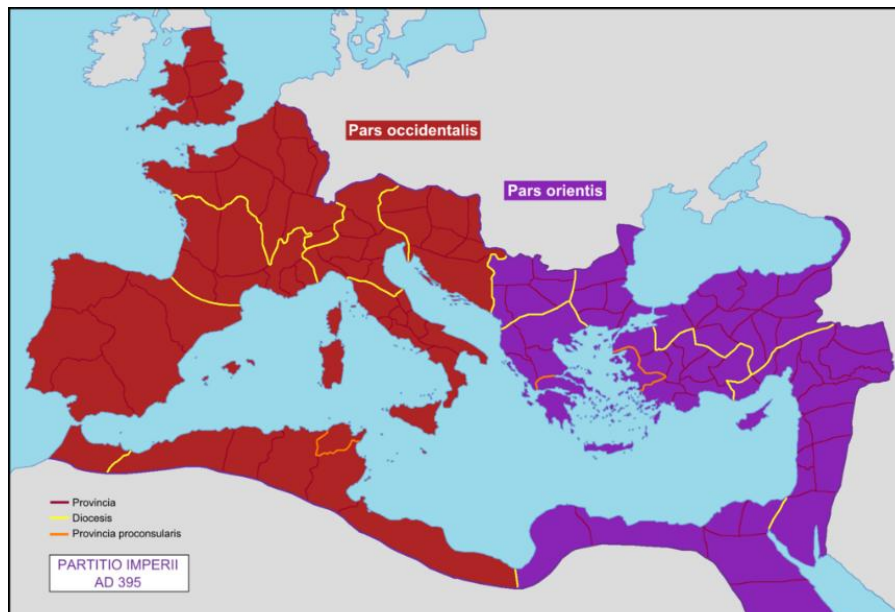


Figure 2. Mandrak. Map of the Roman Empire at the death of Theodosius, divided in two parts (*Partitio imperii* AD 395): Eastern Roman or Byzantium Empire (*Imperium Romanum Orientale, Romania*) and Western Roman Empire. 2009 (online 19.06.2017, source: https://commons.wikimedia.org/wiki/File:Partition_of_the_Roman_Empire_in_395_AD.png)

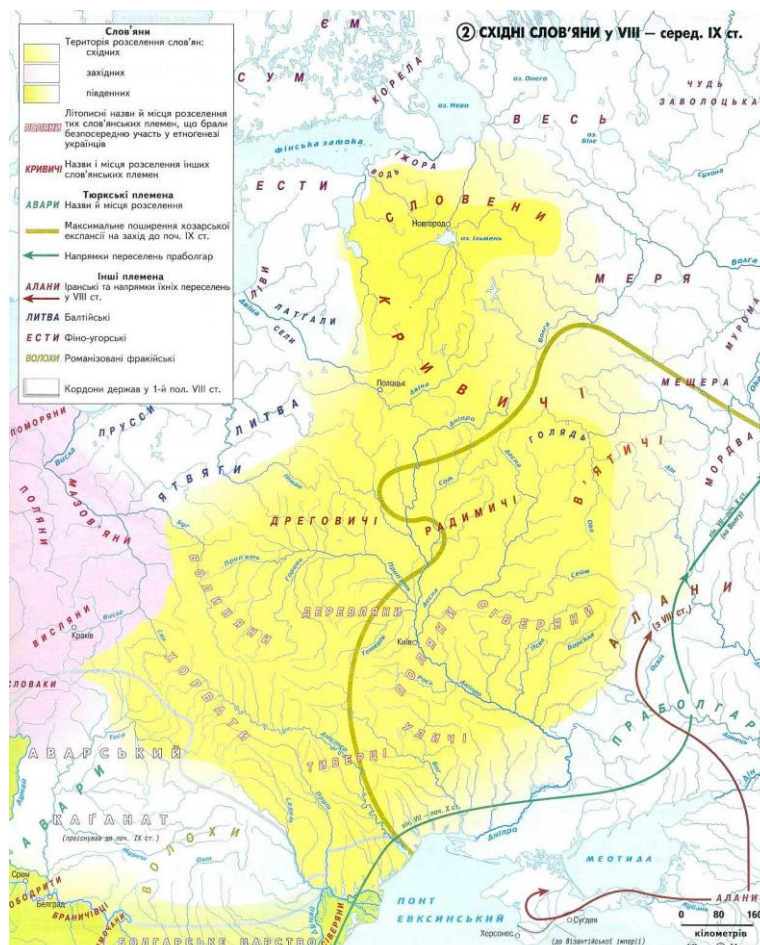


Figure 3. The map of European territory inhabited by East Slavic tribes in 8th – 9th century (online 26.05.2018, source: http://izbornyk.org.ua/litop/pics/map_viii_ix.jpg)

In Eastern Europe by the biggest rivers Dnieper, Volkhov and Volga, which linked ports of the Baltic, Black and Caspian Seas and created “a road from Varangians to Greeks” (Figure 3), during the 8th – 9th century the Slavs made the first fortified settlement and encouraged traffic to the Baltic, White, Black and Azov Seas. Kiev provided cooperation with Scandinavia and Constantinople. Having established Kievan Rus’ (Latin: *Russia, Ruthenia*, Russian: *Киевская Русь*, in Viking languages: *Garðaríki*, Old Slavic: *Роуць*; around 860–1132/1240) (Figure 4), in the 10th century, the Slavs accepted Christianity (Чинг 2011: 70). In 1054, partition took part in the Christian Church: the Eastern churches refused to admit superiority of Pope and Roman Church, therefore Roman Pope excluded Patriarch of Constantinople from the Church for ever. The Western or Roman Catholic Church and the Eastern or Byzantine Orthodox Church were made. In the second half of the 11th century, the Slavs started to introduce Orthodoxy in Latgalian lands, and till the 12th century, Russia assimilated the Eastern Balts (Gimbutiene 1994: 129).



Figure 4. **Koryakov Yuri (Коряков Юрий). The map of Kievan Rus’ in 1015–1113. 2007**
 (online 19.06.2017, source: <https://upload.wikimedia.org/wikipedia/commons/4/4e/Kievan-rus-1015-1113-%28en%29.png>)

In the south-east coastal lands of the Baltic Sea, the Danish mission dominated. The second one was the Eastern Slavic mission: for political and tribute supremacy merchants founded yards and churches on the Daugava, or Western Dvina bank. After 1200, Riga Bishop Albert (Latin: *Adalbertus Canonicus Rigensis*) tried to get rid of Grand Dukes' of Polotsk (Belarusian: *Полоцк*, Russian: *Полоцк*) tribute supremacy in order to open for German merchants the Daugava waterway to Russia. The Germans started the third mission – related to trade and clashes of interests between the Western and Eastern Churches: in states of Kukenoys (Latvian: *Koknese*) and Gersika (Latvian: *Jersika*) a part of inhabitants were baptized in orthodoxy, and centres of the Orthodox Confession were subjugated (Strods 2000: 14).

In Livonia, on the basis of local features, American geographer John Leighly (1895–1986) emphasized the link between Kokenhusen, Wolmar (Latvian: *Valmiera*) and Fellin fortresses with the town. The most important fortress researcher in the Baltics till 1930s, librarian from Riga Dr. phil. Karl Woldemar von Löwis of Menar (1855–1930) collated the information on Kokenhusen “*Kokenhusen und Umgebung*” (Menar 1900) and wrote “*Burgenlexikon für Alt-Livland*” (Menar 1922). Historian, archivist Robert Malvess (1905–1982) collated news on Kokenhusen in “Building History of Koknese Castle. The 13th – the 20s of the 17th Century” (Malvess 2010), but Dr. Ieva Ose analysed the 17th century plans and drawings from the war archives in Stockholm – the Kokenhusen Castle (Ose 2010) and fortresses of Vidzeme and Latgale (Ose 2011). Dr. hist. Tatjana Berga carried out the archaeological research (1988–1996) on the fortress in Valmiera (Berga 2002), as well as in the eastern part of this castle (Berga 2011). Since 1999, historical, archaeological and architectonic research materials on Livonian fortresses have been included in series published by the Institute of Latvian History “Latvian Medieval Castles.” Architect Vita Rinkeviča published a study “Culture – Historical Heritage: Sample of Valmiera Historical Centre” (Rinkeviča 2008). Archaeologist of Viljandi Museum Professor Henn Harri Moora (1927–2012) in the work “*Viljandimaa Feodaalse Killustumise Perioodil (XIII–XVII Sajandil)*” (Moora 1956) studied the evolution of construction and planning of the medieval town Fellin. Historian of Estonian architecture Elmo Raadik (1925–1969) together with the Professor Dr. art. Voldemar Vaga (1899–1999) developed the research “*Viljandi Arhitektuuri Ajalugu Feodalismi Perioodil (XIII – XIX Sajandi Keskpaigani)*” (Raadik 1960). Estonian archaeologists Arvi Haak and Dr. Erki Russow published a new research “On the Development of the Town of Viljandi in the Light of Earliest Archaeological Find Complexes” (Haak&Russow 2013). The impact of the building traditions of the Byzantium fortified urban structures on the 13th century planning of German power centres in Livonia has been studied insufficiently.

Research problem: every two years in one of cities of the Baltic States, historians organize a conference, devoted to the study of the history and development of medieval cities, but views of

architect-urban planners, who use other methods in their research and obtain different results than historians are not heard at this event. The influence of Orthodox traditions on formation of medieval urban structures in Livonia has not been studied. The position of the residence in the fortified urban complex and the influence of different protection systems on the design of fortified urban areas of Livonia and Prussia also has not been studied sufficiently. Planning and structural construction of the spiritual and secular power representatives' houses in Livonia and Prussia, based on strategic considerations, have been studied a little. **Research novelty** – in the regional and European context, analysis of the 13th – 16th century Livonian and Prussian governmental power representatives' fortified dwelling impact on planning of towns, developed according to Western- and Eastern-Europe fortified urban structures' building traditions. **Research goal** – analyse planning and construction differences of governmental representatives' houses built for the Baltic land subjugation in Livonia and Prussia. **Principal methods applied** – observation of the buildings in nature, analysis of archive documents, projects and cartographic materials, made in different times.

Building of fortified urban structures in the Byzantium Orthodox Centre in Constantinople

In city's south-west part, the Roman Road *Via Egnatia* (Figure 7), which linked the outskirts of Kainopolis with Constantinople, took from the Balkans. After the victory of November 10, 391, in the military expedition, Emperor (378–395) Flavius Theodosius Augustus built the triumph arch and made the Golden Gate (Latin: *Porta Aurea*) in the defensive wall. Near the basilica (around 450) and the Monastery of Stoudios (Latin: *Monasterium Studii, Studianum*; before 454) were founded.



Figure 5. Cartographer Cristoforo Buondelmonti (1386–around 1430) from Florence. The oldest plan of Constantinople. 1420 (Biblioteca Medicea Laurenziana, *Christophori Ensenii descriptio cycladum et aliarum insularum*, page 74. (online 25.05.2017, source: http://www.roger-pearse.com/weblog/wp-content/uploads/2015/02/ensenius_constantinople_1420.jpg)



Figure 6. Constantinople plan with the Great Palace at the headland peak. 1550
(Braun, 2008: 119)

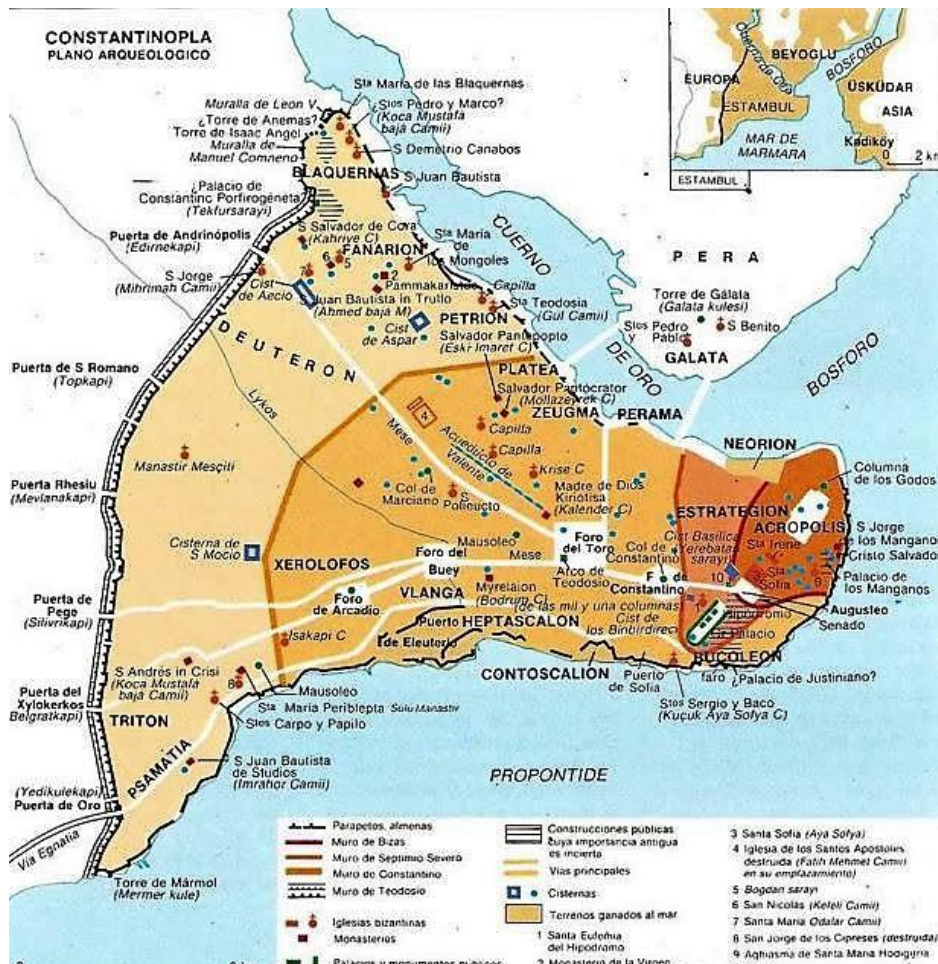


Figure 7. Plan of Constantinople with the territorial division
(online 25.05.2017, source: https://lh3.ggpht.com/_MlcbY7YZXjk/TPLKoPS0XwI/AAAAAAAAAGiE/CwJdMv123cI/s640/1plano%20de%20Constantinopla2.jpg)

which was emphasized by the Egyptian obelisk from Heliopolis. In the Forum of Arcadius (Latin: *Forum Arcadius*; 403), there was the market and the triumph column, reminded of Trajan's Column (113) in Rome. In the Forum of the Ox (Latin: *Forum Bovis*) there were gallows. On the western side, the strongly fortified defensive wall was built and a triple plan was created for city (Figure 7), where the spatial composition by the Mese, finished at the Adrianople Gate (Italian: *Porta di Adrianopoli*) (Figure 7), and functionally different forums was determined.

In the Eastern Roman Provinces, the economic boom started: on October 10, 404, the second St. Sophia's Basilica (burnt down during the revolt on January 13–14, 532) was consecrated. Byzantine Emperor (408–450) Theodosius Flavius Secundus extended the territory of Constantinople westwards, and fortifications for a double defence were created. Southwards the Mese, the Antiochos Palace (Italian: *palazzo di Antioco*; after 430) was built, but its dining-room was later converted into St. Euphemia Church. In the east side of the Antiochos Palace, there was a street and hippodrome, but in the north – the Palace of Lausus and its amphitade of monumental buildings. On the coast of the Marmara Sea, the defensive wall (Italian: *Mura di Teodosio*; 408–413) was erected, and the gate for military and civil needs was installed, from which streets took to the public centre in Acropolis. Not far from the port, on the seacoast terrace, southwards the Great Palace and hippodrome (Figure 8), the Palace of Boukoleon (Latin: *Boucoleon*; the 5th cent.) (Figure 9) was made. Palaces, temples and monasteries partly changed the urban structure (Саваренская 1984: 138).

Byzantine Emperor (527–565) Justinian the Great (Latin: *Flavius Petrus Sabbatius Iustinianus Augustus*) started an impressive construction of temples, introduced reforms, based on Roman traditions, developed the Corpus Iuris Civilis and restored (548) St. Irene's Church (destroyed in 740 during the earthquake). Byzantine physicist, architect Isidoro di Mileto (442–537) and mathematician Antemio de Tralle (474–533) built the centripetal planning Church of St. Sergius and Bacchus (Italian: *chiesa dei santi Sergio e Baccho*; 527–536), or the "Little Sophia", created an ensemble with St. Peter and St. Paul's Church. After losing the second Sophia's Basilica, on the north side of the Augusteion, the construction of the third St. Sophia's Basilica (*Hagia Sophia*, Latin: *Sancta Sophia, Sancta Sapientia*; 532–537), covered with a cupola (diameter 31 m) (Figure 9), was started. The building, consecrated on December 27, 537, was compared with the Pantheon, built in Rome by architect, constructor Apollodorus Damascenus (50/60–130). Instead of the Constantine's Basilica, on June 28, 550, a new temple for emperors' tombs was consecrated.

In the 6th century, terraced building in Constantinople forums and streets (Figure 11) was regulated by a special law, which forbid to build houses closer to each other than 12 feet, in order not to affect the adjoining land owners' interests and cover the sea view. Posts and columns, that supported upper floors of buildings, could not occupy streets. Strict rules restricted building and

craftsmen and merchants' work, but the cluttered construction was partly organized. The surroundings of the port on the coast of the Golden Horn and suburbs contrasted with picturesque palaces on the main streets and squares. During the 9th – 10th century, in the Byzantine's urban development qualitative changes took place: construction in agoras and forums was started, decreasing the significance of regular planning and rejecting rationality of a harmonious urban environment. Streets became bended, and the city was not considered as a whole entity any longer. Building and structural partition consisted of mutually similar elements. The Greek cross planning church, covered by a cupola, became the only public building type. During the 9th – 11th century, such buildings were erected in the narrow, densely built streets of Constantinople, but in monasteries closely built churches created different complexes of structures, covered by cupolas. Small private churches changed the total scale of building. Latin blocks and foreign representatives' colonies affected the compositional structure. Polycentricism replaced centripetal spatial structures, which were characteristic to the early development period of Constantinople (Саваренская, 1984: 142–143). In the early 13th century, there were 500 churches and monasteries in Constantinople (Misāns&Šnē 2004: 142). The emperors' main residence was moved from the Great Palace to the north-west part of the city. In 1204, Constantinople was robbed by crusaders.

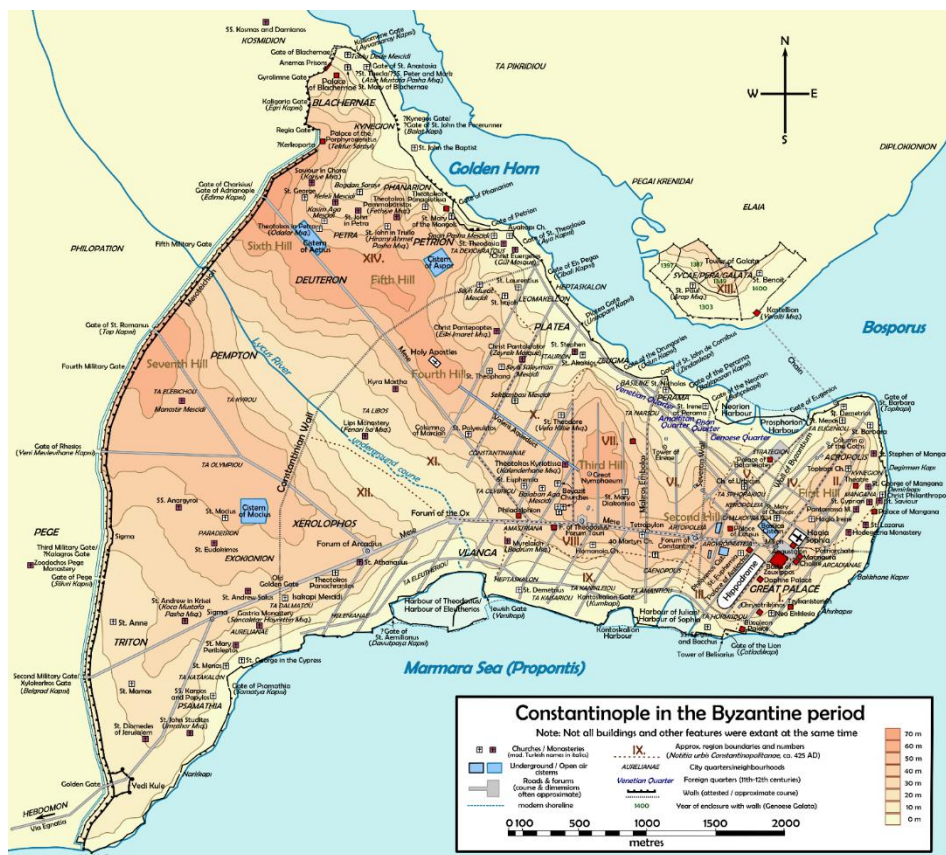


Figure 11. Cplakidas. The map of Constantinople in the Byzantine period. 2008
 (online 26.05.2018, source: https://upload.wikimedia.org/wikipedia/commons/b/bb/Byzantine_Constantinople-en.png)



Figure 12. **Panorama of fortified Constantinople. 1493**
 (Schedel H. *Liber chronicarum* Nuremberg. Nuremberg: Anton Koberger)

The planning and construction of Constantinople influenced urban building in orthodox lands. German doctor, humanist, historian, one of the first printing equipment users in cartography Hartmann Schedel (1440–1514) included the view and description of Constantinople (Figure 12) in engraving series of the Nuremberg *Chronicle* (1493), created by German artist, graphic artist Albrecht Dürer's (1471–1528) teacher, artist Michael Wolgemut (1434–1519), born in Nurnberg, and his son Wilhelm Pleydenwurff (?–1494). The illustrated guidebook with descriptions of more than twenty cities, famous people's portraits and biographies was one of the first printed books or incunabula (Latin: *incunabula*, published books in Europe, since printing origins till January 1, 1501).

Building of fortified urban structures in Kievan Rus' and the Orthodox Centre Pskov

In the 9th century, at the River Pskov estuary into the Velikaya, the Slavs started to build the Pskov Kremlin (Russian: *Псковский Кром/Кремль*; the 9th – the early 12th cent.). On its southern side population was developed. In the 10th century, the town of Pskov (Figure 14) was established, the Holy Trinity Cathedral (around 965, destroyed by fire in 1137) was built from wood, but streets laid out by wooden covering. At the beginning of the 13th century, 8 000 inhabitants lived in Polotsk (Figure 13), where was ruler's residence, four churches and many craftsmen and tradesmen's courts (Heinrici 1993: 363, 364).

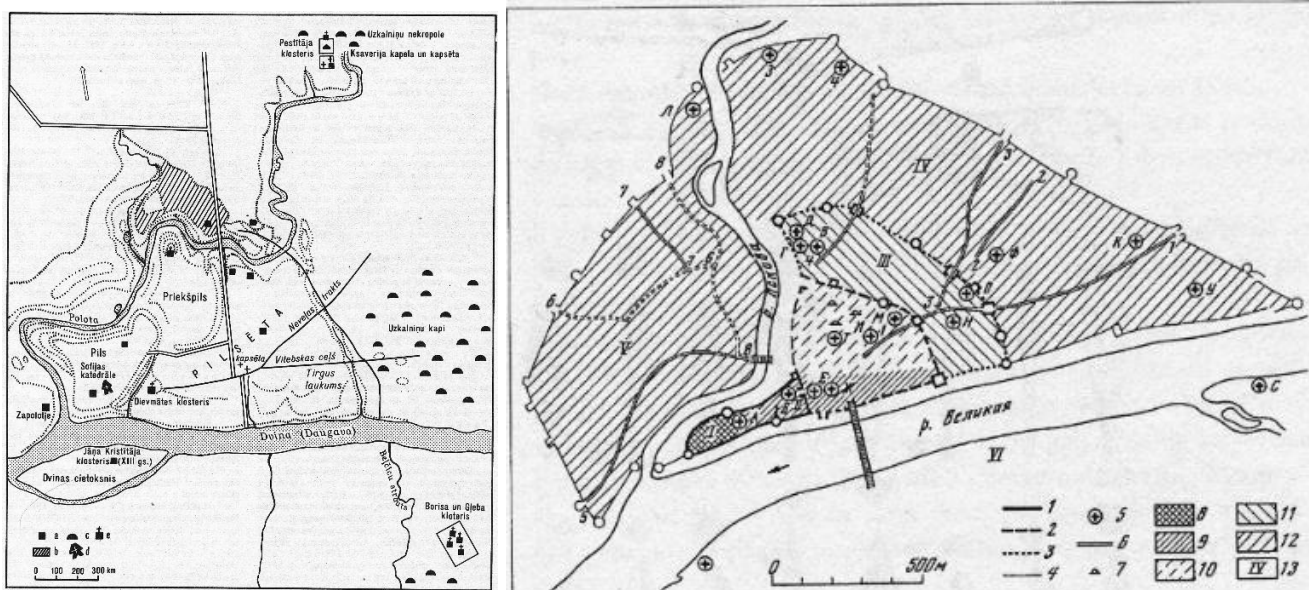


Figure 13. The plan of Polotsk (Heinrici 1993: 364)

Figure 14. Evolution of Old Pskov's plan: 1 – the oldest fortifications, 2 and 3 – fortifications (the 14th cent.), 4 – stone wall (the 1st half of the 15th cent.), 5 – churched and monasteries (the 14th cent.), 6 – streets, 7 – burial ground (the 10th–11th cent.), 8–11 – population (the 9th–12th cent.), 12 and 13 – population (from the 13th cent.) and separated districts of the city (I – Kremlin, II – Dovmont Hill, III – middle city, IV and V – suburbs of the city) (Vartberge 2005: 167)

Initially in Old Russia churches (Old Russian: *божница*) were built as log houses. The plan of churches was affected by the size of logs, but in the 10th century, building of monumental stone castles and magnificent churches started, thus wooden constructions were not applied any longer. In Novgorod, the oldest cathedral in Russia was built – St. Sophia's Cathedral (Russian: *собор Святой Софии*; 989) with 13 cupolas (Всеобщая 1968: 529), which burnt down. St. Vladimir of Kiev (Old Russian: *Володимѣръ Святославичь*) built the first small Orthodox stone church not far from his own castle on the place of Feodor and his son's loss. The tenth part of his income was given to the maintenance of the building, from which the name Tithe Church (Russian: *Десятинная церковь, церковь Успения Пресвятой Богородицы*; 990/991–996) has originated. The church for the first time was consecrated at the end of the construction, but in 1039, church obtained the status of the cathedral, and Grand Prince of Rus' (1019–1054) Jaroslav the Wise consecrated the church for the second time. In 1054, Kievan Rus' and the Slavs joined the powerful Byzantine Orthodox Church. In Orthodox churches, the number of apses is odd, the altar was placed at the east end of the main axis, orientated towards east-west, but at the west-end – the anteroom. During the 9th–11th century, three apses were made for churches in Constantinople, where initially three independent altars were placed. However, since the 14th century, in three-apse temples the altar was placed only in the middle apse, but in the north apse the stuff for services and in the south apse – books were placed.

A new age of church building was started, when near Novgorod, on the Island Lipno, the Nikolay Monastery (Russian: *Николо-Липенского монастырь*; 1113) Church of Saint Nicholas (Russian: *церковь Николы на Липне*; 1113) with one onion-like cupola and one apse in the eastern façade (Figure 15) was built. In Novgorod, simple, economic buildings with wider windows and four or six supports were built for practical applications, and in the late 13th – mid 14th century, diversity among church building types was created. In Polotsk, buildings were built from bricks, and earlier than anywhere else in Russia the development of independent architecture was promoted: a tower-like composition was created to the stepped volume of the church. In the early 12th century, there was an attempt to change the six support cross-cupola solution of the church in order to create a new architectonic image.

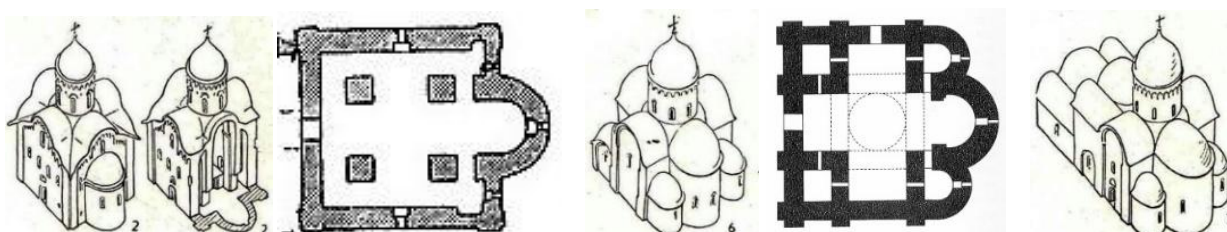


Figure 15. **Evolution of church construction volume in Novgorod in the 12th cent.: the overview and the plan of the Church of St. Nicolas on Lipna (1113)** (online 19.06.2017, source: http://img-fotki.yandex.ru/get/9504/1771339.1ff/0_b5745_5134508e_XL.jpg)

Figure 16. **Evolution of building construction volume of cathedrals in Pskov: the Spasa Cathedral of the Mirozhsky Monastery and plan. 1147–1152** (Всеобщая 1968: 31)

Figure 17. **Cathedral of Snetogorsky Monastery (*собор Рождества Богородицы Снетогорского монастыря*). 1311** (Всеобщая 1968: 31)

From the 12th till the early 13th century, Pskov was included in the State of Novgorod (Heinrici 1993: 372), where architecture of churches was affected by solutions for the volume increase (Figure 16, 17), which were also topical in Novgorod, therefore in the 12th century, churches of both mutually connected cities were similar. In the 12th century, three stone churches were built in Pskov. In the Kremlin, the Holy Trinity Cathedral (Russian: *Свято-Троицкий кафедральный собор*; 1137–1140) instead of the burnt church was erected, but on the outskirts – the three-apse Dmitry Solunsky's Church (Russian: *церковь Дмитрия Солунского*; 1143–1146, 1525) with four square cross-section supports and the only portal on the western façade. On the opposite bank of the Velikaya, in the Mirozhsky Monastery (Russian: *Спасо-Преображенский Мирожский мужской монастырь*) the Spasa Cathedral (Russian: *собор Спаса Преображения*; 1147–1152) was built. The craftsmen and administration buildings of Pskov were protected by a defensive wall, made of stacked stones together with soil and without any seals of cohesive

substance or clay (the 11th – 13th cent.) (Heinrici 1993: 372), to which on the south side the outskirts with the marketplace adjoined. In Pskov, urban settlement (till the 13th cent.) with wooden buildings (the 9th – 10th cent.) and workshops of horizontal logs (Белецкий 1988: 103) developed a triangular planning (Figure 14).

In 1240, Pskov was conquered by knights, and Prince of Novgorod (1236–1240) Alexander Nevsky (Russian: *Алекса́ндр Яросла́вич Не́вский*; 1221–1263) defeated invaders in the Battle on the Ice on April 5, 1242. In the 13th century, the Kremlin of Pskov was extra fortified and extended. A military leader of the Principality of Pskov (1266–1299) Dovmont (Christian name Timothy, Russian: *Тимофей-Довмонт* or *До́мант*, Lithuanian: *Daumantas*), coming from the Grand Duchy of Lithuania (Old West-Russian: *Великое князство Литовское, Руское, Жомойтское и иных*, Lithuanian: *Lietuvos Didžioji Kunigaikštystė Lietuvos Didžioji Kunigaikštystė*, Latin: *Magnus Ducatus Lithuaniae*) built his residence, the Timothy's Church (Russian: *церковь Св. Тимофея Гаазкого, Тимофея-Довмонта*; 1268–1374) and a church for Fyodor Stratilat's memory (Russian: *церковь Федора Стратилата*; 1272) (Белецкий 1988: 107). The only urban construction structure in the Principality of Pskov was called as Dovmont Town (Russian: *Довмонтов город*; the 8th – 17th cent.) (Figure 18, 19), which in the second half of the 13th century obtained independence and became the capital of a sovereign republic.



Figure 18. **Model of the Kremlin of Pskov and Dovmont Town (903)** (online 21.06.2017, source: https://upload.wikimedia.org/wikipedia/commons/3/30/Pskov_model2.JPG)

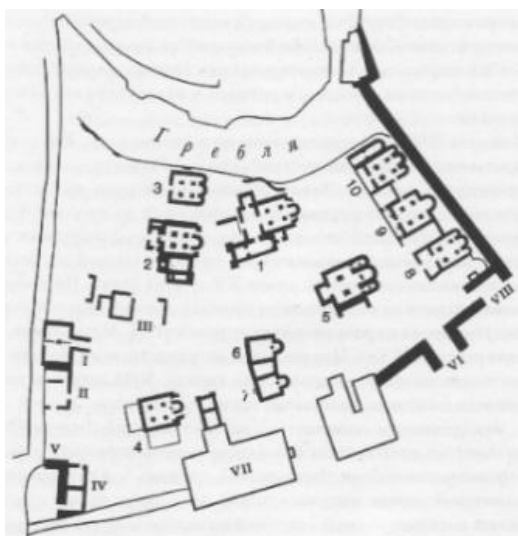


Figure 19. **Planning of Dovmont Town with placement of churches:** I – building (turn of the 12th /13th cent.), II – rooms for the guard (the 13th cent.), III – the priest's house (the 15th cent.), IV – building (the 13th cent.), V, VII, VIII – defensive walls with the thoroughfare (the 13th cent.), VI – the Holy Gate (*Святые ворота*), VII – chambers (the 17th cent.), 1 – St. Nikolay's Church of Grebla (*церковь Николы с Гребли*; 1388), 2 – placement of George's Churches (*церковь Георгия*; 1269), 3 – the Cyril's Church dedicated to the Old Russian outstanding architect (*церковь Кирилла с Гребли*; 1374) by the bridge, 4 – the Timothy's Church (*церковь Св. Тимофея Гаазкого*; 1268–1374), 5 – the Dmitry Solunsky's Church (*церковь Дмитрия Солунского*; till 1138, 1525),

6 – the Fyodor’s Church (*церковь Федора*; 1272), 7 – the Alexey’s Church (*церковь Алексея*; 1508–1538), 8 – the Holy Spirit Church of Soshestvia (*церковь Сошествия Св. Духа*; 1383), 9 – the Prokrov’s Church (*церковь Покрова Богородицы*; 1352, 1398), 10 – the Church of the Nativity (*церковь Рождества Христова*; 1388) (Белецкий 1988: 105)

In the early 14th century, churches in Pskov were built only from limestone, and they obtained different characteristics from buildings of Novgorod. In Grebla, the Cyril’s Church (*церковь Кирилла с Гребли*; 1374) for the outstanding Russian architect by the bridge and the Nicholas’ Church (*церковь Николы с Гребли*; 1388) (Figure 20) were built (Белецкий 1988: 105). In Dovmont Town, St. George’s Church (*церковь Георгия со Взвоза*; 1494) (Figure 21) was erected.

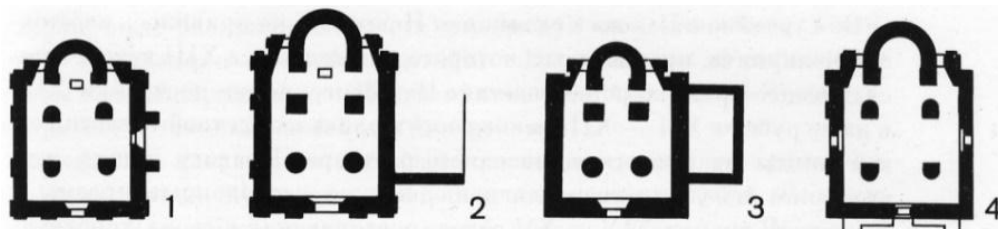


Figure 20. **Plans of churches in Dovmont Town:** 1 – St. Nicholas’ Church of Grebla (1388), 2 – the Timothy-Dovmont’s Church (1373), 3 – church the 14th – the early 15th cent., 4 – the Uspeny’s Church in Meletov (1462) (Белецкий 1988: 109)

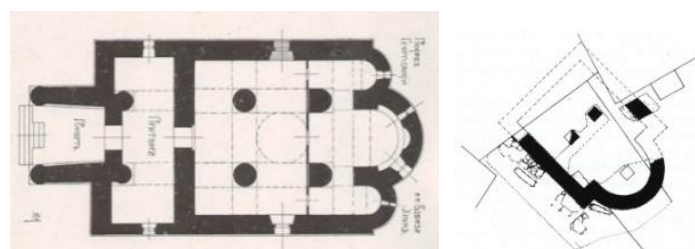


Figure 21. **Plan of St. George’s Church in Pskov** (online 20.06.2017, source: http://ic.pics.livejournal.com/vitale2/15849250/175816/175816_original.jpg)

Figure 22. **Planning of the Orthodox Church, discovered in Cesis** (Caune&Ose 2010: 134)

Due to the increasing threats from the north-west, three zones of fortifications adjoined the Kremlin: Boris Town (1309) in the marketplace (Санкт-Петербург 2010: 245), Middle Town (1375–1380), where there were the Old Market, the duke’s yard and necropolis, and Great Town (turn of the 15th/16th cent.) on the right bank of the River Pskov. In 1337, the Dovmont Wall (*Персея*; 1393–1424) was mentioned for the first time, but the centre of churches and administration – in the 1370s. The Kremlin and Dovmont Town were safeguarded by the passable Rybnica (Russian: *Рыбницкая башня*) or Holy Gate Tower (1468–1469), Troick or Bell Tower, Middle Tower (1416–1419), the Kremlin’s corner tower (Russian: *Кутекрома*; 1399–1400) or North Watchtower, covered with a tent-like roof, the Flat Tower, Dovmont Tower, the 20 m high

Orthodox Church (Figure 22), which was visited by merchants from Russia. In the original plan (1693) of Wenden Castle and Town, drawn by Swedish surveyor Johan Abram Ulrich, a rectangular planning church with a semi-circular apse and entrance from the west shown on the side of Catherine the Great Street (Caune&Ose 2010: 132). In the explanation of the Wenden Castle plan copy, artist, pedagogue, ethnographer Johann Christoph Brotze (1742–1823) wrote, that Russians had the church and merchants' yard in other towns of Vidzeme. In Visby, the capital of Gotland, during the archaeological research (1971) of Russian merchants' yard, a rectangular planning St. Nikolay's Church foundations were uncovered, to which, the same way as in Wenden, had semi-circular apse on the east side. Orthodox churches were in Russian merchants' yards in Gersika and Kokenhusen.

Construction of rulers' fortified building complexes in Western Europe in the 11th – 13th century

The experience of stone fortress building in German lands confirms the Wartburg Complex (1067–1075) in Thuringia (German: *Thüringen*), built on a steep bank, where reconstruction (1140–1172) was implemented. The castle-front and ruler's residence (1156–1162) were surrounded from both sides by a defensive wall, creating a twofold planning complex. The castle-front (German: *Vorburg*) A included: a – a road (*Fahrweg*), b – the outer tower (*Äusseres Thor*), c – the outside wall (*Mauer eines späteren Aussenwerkes*), d – a bridge (*Zugbrücke*), e – a gate tower (*Thorturm*), f – Knight house (*Ritterhaus*), g – Luther room (*Lutherzimmer*), h – ring wall with handling (*Ringmauer mit Umgang*). Castle of the Court (German: *Hofburg*) B included: i – palas or country-house (*Palas oder Land-grafenhaus*), k – Kemnate (*Kemnate*), l – bergfried (*Bergfried (Gräden)*), m – the Gate Hall (*Thorhalle*), n – Dirnitz (*Dirnitz*), o – garden (*Garten*), p – barn (*Marstall*). Zwinger, or an open area for defensive purpose between two defensive walls included: r – the South tower (*Südturm*), s – the Stuff house (*Zeughaus*), t – the Brewing house (*Brauhaus*), u – the Bath house (*Badehaus*), v – a cistern (*Cisterne*) (Figure 24). In 1318, lightning caused a fire in the fortress, and after 1319, the south tower was built to the castle (Figure 25).

In Spain, on the peninsula, safeguarded from the north by the River Daro and a steep cliff, there were the fortress (889) ruins on the Mount Sabika. The beginner of the Nasrid Dynasty (1232–1492), Ruler (1232–1273) Muhammad I (*Muhammad ibn Yusuf ibn Nasr*) started to make the triangular planning Red Fortifications, or Alhambra (Arabic: *Qal'at al-Hamra*) Building Complex (Figure 26) with the ruler's residence and rectangular planning Lion Yard (*cour des Lions*) with a pool and fountain in the centre (Figure 27). Roads and gardens connected three functionally different parts of the Alhambra Complex, where separate castles gardens and water pools – the symbols of luxury were made.

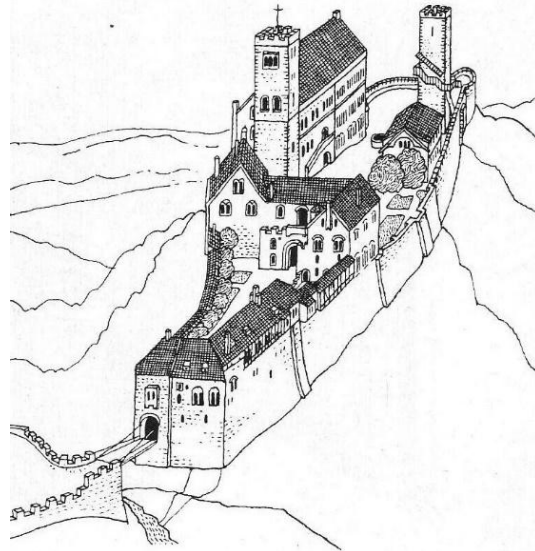
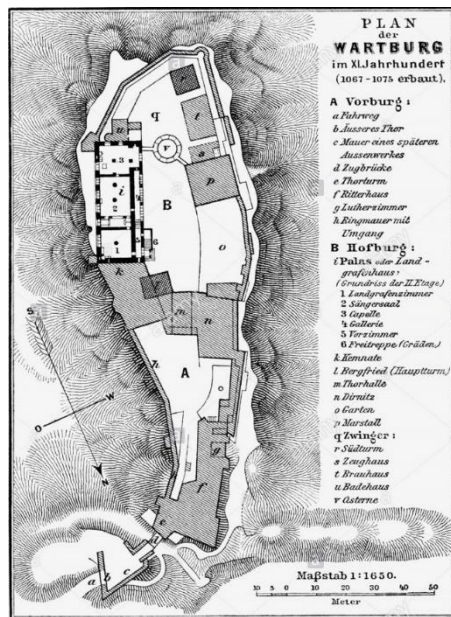


Figure 24. **The fortified Wartburg Complex planning. The plan of the castle 2nd floor:** 1 – Landgrave rooms (*Landgrafenzimmer*), 2 – The Singing Hall (*Sängersaal*), 3 – a chapel (*Capelle*), 4 – the gallery (*Gallerie*), 5 – anteroom (*Vorzimmer*), 6 – stairs (*Freitreppe (Gräden)*). (online 09.07.2017, source: <http://c8.alamy.com/comp/B5M5Y5/architecture-floor-plans-wartburg-thuringia-built-1067-1075-wood-engraving-B5M5Y5.jpg>)

Figure 25. **The Wartburg Fortified Building Complex with castle-front in Eisenach City's surroundings** (Kürth&Kutschmar 1976: 93)

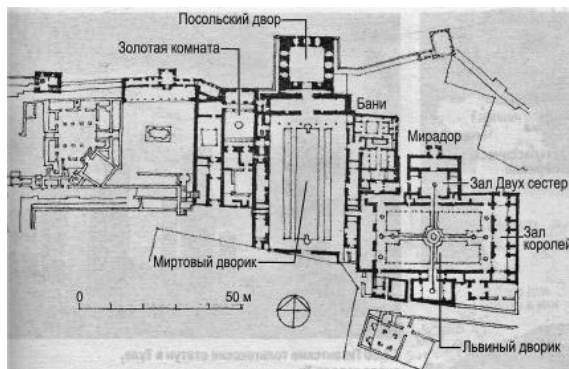
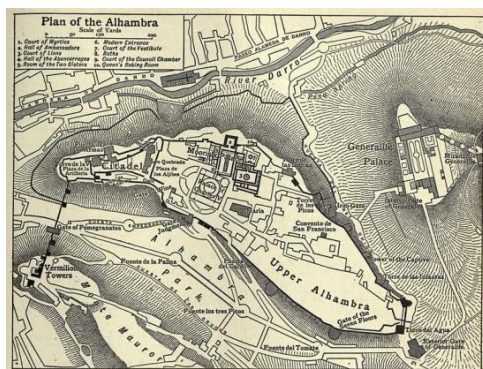


Figure 26. **Placement and planning of the Alhambra Castle Complex in Spain** (Encyclopædia Britannica. A Dictionary of Arts, Sciences, Literature and General Information. Volume 1. 1911. Cambridge: the University Press, online 19.06.2017, source: http://ne.wikisource.org/wiki/File:Plan_of_Alhambra.jpg)

Figure 27. **Alhambra Castle and plan of the Lion Yard** (Чинг, 2011: 411)

The castle complex was arranged around yards, out of which the widest was the Pond Yard (*cour des Myrtes ou de l'Alberca*), to which on the north side the Envoys' Yard adjoined (*tour de Comarès et salle des Ambassadeurs*), on the west side – the Golden Room (*cour du Cuarto dorado*), but in the east side – bath houses (*bains*). On the north side of the Lion Yard the Two Sisters' Hall (*salle des Deux Sceurs*) with the lobby (*mirador de Daraxa*) adjoined, but on the east side – the Kings' Hall (*salle des Rois*). On the south-east side of the castle complex, there were the

Arab baths. It is considered, that inspiration for building was obtained from the Holy Temple in City of David in Jerusalem (Чинг, 2011: 409).

At the west end of the peninsula, the citadel was built to store weapons. The watchtower, wall of military significance and *Alcazaba* barracks for people, who were responsible for safety in the fortress, were built. Natural protection was strengthened by a defensive wall with thirty towers – the tallest one was a square planning four-storey Observation (*Torre de la Vela*) or Bell Tower (*Torre de la Campana*; 1492), which later was used for living. The Dungeon function was implemented by the Six-floor Tower of Homage (*Torre del Homenaje*). The entrance into the castle took in the east end of the south wall through the gate, which was called as the Seven-floor Gate by the Christians. In case of danger, four main gates were closed in order to block each part of the fortification. In Alhambra, a road took across a wide field to other entrance in the west side of the south wall through the Justice (*Puerta de la Justicia*) or Esplanade Gate (*Puerta de la Explanada*; 1348). The Wine Gate (*Puerta del Vino*; 1302–1309) connected two squares and a town emerged near them. Through the Weapon Gate (*Puerta de las Armas*) one could get into the courtyard at the Nasrid Castle. On the land among the Princess Tower (*Torre de las Infantas*), the Captain Tower (*Torre de la Cautiva*) and the Seven-floor Tower (*Torre de los Siete Suelos*) there were lot of Arab and Christian buildings. The south-east part of the complex, the Upper Alhambra (*Alhambra Alta*) or Alhambra Village (*Madinat al Hamra*) was situated higher than castles, separated by a slope.

Formation of fortified urban building structures in Orthodox believers lands in Livonia

Complicated ensembles of medieval fortresses, monasteries were created gradually and in a long term till they acquired an artistic harmony. Rebuilding of ancient houses and supplementing them with outbuildings, the initial idea was developed in a creative way.

In Latgalian lands, where population was affected by the Daugava waterway, during the second half of the 11th century, introduction of Orthodoxy was started under the impact of Kievan Rus' and Byzantine, but in the middle of the 12th century, the Holy Roman Empire started to spread Christianity in the Balts' lands (Ose 2001: 22). In the early 13th century, German merchants did not longer want to put up with the people's of the Lower Daugava interference regarding trade relations, thus the fight was started over the control of the Daugava waterway, subjugating local people and destroying wooden fortifications around their homes. In 1211, after the land partition, on the Daugava coast, on the Livs' hillfort *Kraukļu* (Raven) or *Augstie kalni* (High Hills), surrounded by valleys between the River *Ašķere* and brook estuaries, the Brothers of the Sword for their commander built castrum Asscrad (Latvian: *Aizkraukle*) (Ose 2002: 319). A fortified yard was surrounded by wooden buildings (the 13th – 14th cent.), that adjoined inside of the boulder defensive wall, bound fasten together with dolomite lime and clay mortar (Vartberge 2005: 159). The entrance into the fortress took over a ditch, which divided the hill into two parts, creating two squares. On

the west side of the twofold planning fortified complex (Figure 27), there was a residence, but on the east side on the smaller plateau – the castle-front (Caune&Ose 2004: 48). At the hillfort foot the settlement was made.

At the road not far from the border with the Riga Archbishopric, on the cape with steep slopes on three sides, knights of the Teutonic Order built for the commander an irregular planning Trikatēn auxiliary castle (*slote Tricaten*, Latvian: *Trikāta*; the late 13th cent.) (Figure 28). On the north side, where the relief changed into a plain and there were no natural defences, a ditch separated the castle-front, in which entrances took from the north and west sides. The defensive wall of boulders, in which the watchtower and gate were built, but blocks of the fortress adjoined the north, north-west and north-east sides, included in the common defence system the castle-front and the oval plateau with building around the yard. A triangular planning fortified twofold building complex was created, which from the west side was guarded by the Abula and steep right bank, but from the east – a steep slope facing Lake Trikata. The south side was marked off by a drain from the lake to the Abula. The gate in the south side defensive wall of the yard took to the Abula bank (Caune&Ose 2004: 512–514).

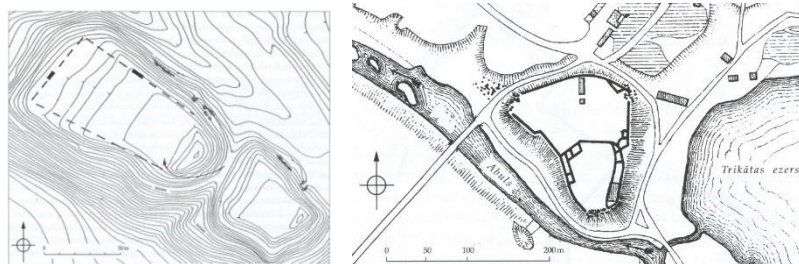


Figure 27. Artist, archaeologist, ethnographer Ernests Brastiņš (1892–1942). Survey of the Old-Ascheraden twofold planning complex. 1924 (Brastiņš 1930: 36)

Figure 28. Researcher of castles Karl von Löwis of Menar (1855–1930). Site (with additions) of the Trikatēn fortified building complex. 1891 (Caune&Ose 2004: 512)

In Livonia, the places populated by the Cours, Semigallians, Latgalians, Selonians and Livs were destroyed, and during the 13th century, the people's living standard decreased. On places of steep banks, protected by waters, the Brothers of the Sword built fortifications for the ruler's residence, at which the castle-front and settlement created a triple planning building complex. The settlement, connected functionally with the residence, was included in the common defence system and became a separate structural unit, and the German town rights were awarded to it. Historians think of a medieval town as a relatively small, densely populated place, whose inhabitants – merchants, craftsmen, representatives of free professions made most of their living by occupations not related to farming, but a village – a densely populated place whose inhabitants' main occupation was farming, and fishery was considered as a branch. In a medieval town, there lived craftsmen and

merchants, and inhabitants were also involved in farming: lots of householders made a garden at the house, kept livestock, poultry and a horse. Outside the town in the rural district, there were plots of lands – arable land and meadows. In towns by rivers and lakes, people were occupied with fishery (Šterns 2002: 112–113). In the Riga Archbishopric one of the first town was Dorpat (Estonian: *Tartu*; 1262), Kokenhusen (1277) and Hapsal (Estonian: *Haapsalu*; 1279). In the Livonian Order State (1237–1561) the foundation of New-Pernau (Estonian: *Pärnu*; 1265), Fellin (Estonian: *Viljandi*; 1283), Weissenstein (Estonian: *Paide*; 1291) and Wolmar (Latvian: *Valmiera*; 1323) was closely related to the land conquest, formation of new power relations, military strategic, administration and Christian belief interest dissemination. The irregular planning towns, surrounded by defensive walls, beside fortresses did not differ very much from the castle-like settlements. In medieval urban structures a regular net of streets could be found. Both types of populated places – the town and settlement developed alongside the fortified residence-fortress, which in the defence system was the central component and took a significant place in economic and political life. In the manufacturing and trade areas merchants and craftsmen's guilds were the uppermost, but in ideology – the church. Cities promoted formation of a certain structure (Šterns 2002: 176). American geographer John Leighly (1895–1986), on the basis of local characteristics, was the first one who grouped the Fellin, Wolmar and Kokenhusen fortified complexes built in Livonia, emphasising the link of the rulers' residence with the town. Defensive walls, made an extension to the fortress building, in the common defence system included the town, in contrary to what could be seen in mountainous areas in Europe. In Livonia, fortified building complexes with their towns obtained a triangular planning.

Conquerors invaded the Latgalian hillfort, and, following the outline of destroyed wooden fortress's triangular planning, the Brothers of the Sword built one of the first Riga Bishop's residences from dolomite – the irregular planning castrum *Kukonois* (*Kocanois*; 1209) with four towers. In the common defence system, the defensive wall included the volume, created by two two-storey blocks, mutually placed in a narrow angle. In lower floor there was the kitchen, water container with a well in the yard, brewery, storeroom for gunpowder and prison, but on the top floor – the Chapter Hall, chapel, homes and wooden gallery facing the yard. In the background of the residence, the castle-front was left, matching the profile of highlands and surrounded by the defensive wall. Breaking the limestone in the zone, two dry moats were made: a 3 m deep ditch and convertible bridge for its crossing separated the residence from the castle-front. The second ditch separated the fortress building from the settlement, which was situated eastwards from the residence (Heinrici 1993: 373). In Europe, the fortification of such a planning was called as the “line segment castle” (German: *Abschnittsburg*). The place of the old gate was not changed. On the yard side wooden buildings for dwellings, covered with one-sided roof, and outbuildings adjoined the

defensive wall (Malvess 2010: 246). In the yard, there were also wooden buildings (the 13th–15th cent.) (Ose 2000: 72). In 1255, Pope (1254–1261) Alexander IV confirmed, that the Kokenhusen Fortress as the base for the conquest of the Daugava waters belonged to Archbishop of Riga. Since 1256, on the hillfort top, on the background of a two-storey fortress there was the Cistercian Monastery in the settlement (Figure 29), protected by a wall from three sides. On July 13, 1277, Archbishop of Riga (1273–1284) Johannes I von Lune awarded the castle settlement with the Riga Law (German: *Rigisches Recht*) and determined town's borders, mentioning that defensive wall (destroyed in 1680s to build new fortifications and firing square or esplanade) for Kokenhusen had been built. Gutters from dolomite stone slabs were made for rainwater drainage on both sides of cobbled streets (Caune 2014: 7). The north-east end of the fortress block facing the tributary *Pērse* of the Daugava was emphasized by a tall square planning tower (till 1382), in which there was a cellar. The west side of the fortress was protected by three towers (the late 15th cent.) (Caune&Ose 2004: 253). A defensive wall adjoined the tower, in which the Water Gate was made, facing the Daugava, and the Land, or Town Gate with the zwinger in the town wall's north part. Behind town walls, there was pasture. Since July 14, 1397, the fortress belonged to archbishops of Riga, who transformed the residence: in the north side before the old refectory, the yard was marked off by an open gallery. Buildings next to the deep ditch separated the residence from the castle-front, in whose defensive wall towers erected. Town's building was arranged symmetrically around the longitudinal axis, orientated from the residence towards the Town Gate.

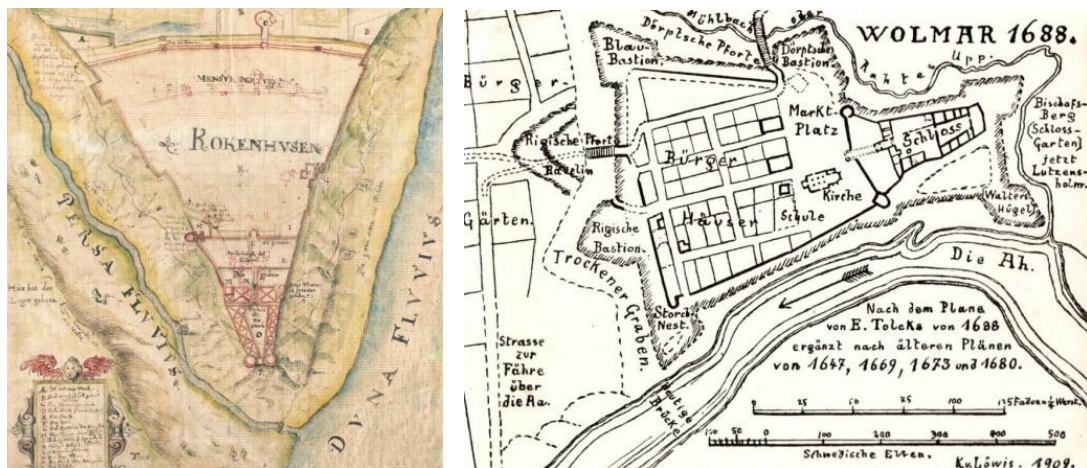


Figure 29. **Fecit Georgius Schwengell. Plan of the Kokenhusen Fortress, castle-front and town:**
 C – City Gate, E – town, F – church, H – tower, L – placement of the old wall, M – tall tower,
 N – bridge over the ditch, O – castle, P – towers, Q – Water Gate. **Around 1630**
 (Stockholm, Kungl. Krigsarkivet)

Figure 30. **Karl von Löwis of Menar. Plan of the Wolmar Fortress, castle-front and settlement. 1688** (Menars 1922)

On an elongated triangular cape, which in the south was protected by the Gauja, but in the east and north side was the millpond, the Wolmar (Latin: *Castrum de Woldemar*, German: *Schloß Wolmar*; after 1224) Castle of stone and defensive wall were built, adjusting the trace to peculiarity by edge of the pond, the relief and river bank's steep. The Wolmar Castle's north and south blocks, mutually placed in a narrow angle, created a triangular volume with a small closing building between blocks. In the east, where the residence was located, there was no defensive wall. The yard obtained a symmetrical triangular trapezoid planning, partite into two parts. Both blocks, eastern and western castle-fronts, craftsmen and merchants' settlement (Figure 30), which existed at the fortress in the second half of the 13th century, were included in the common defence system. The entrance into both castle-fronts took through the gate in tower. A stone partition wall separated the triangular volume and the eastern castle-front from the western castle-front, round whose yard outbuildings and stables were arranged (Caune&Ose 2004: 536). Corners of the defensive wall were emphasized by towers. In the plan, drawn by military engineer Johan von Rodenburg (?–1660) in 1644, the Dorpat Gate and 3,3 m wide Riga Gate in the defensive wall for the entrance into the town (now the junction of Cēsu and Riga Streets) are shown. From the Riga Gate, guarded by the gate tower and the zwinger (Caune 2014: 8–10), road to Riga, paved with boulders, started. The planning of the fortified building complex obtained a composition similar to symmetry. Longitudinal axis from the Riga Gate was determined by the road, which took through the town and over the ditch along the bridge up to the gate in the western wall of the residence, behind which the western castle-front yard, paved with boulders and a well in the middle, followed. In the town, the symmetrically arranged six buildings blocks were separated from the fortress by a vacant inter-zone for public, business and trading activities, where in 1283, Livonian Master (1282–1287) Wilken von Endorp (Christian name *Wilhelm von Nindorf* or *Willeken von Schurborg*) started to build a three-nave St. Simanis' Church of stone. In front of the entrance, a special square was created for trade. The environment of Wolmar differed from the environment, created in West Europe, where architectonic emphasis were placed on isolated squares in the residential area (Rinkeviča 2008: 55). In the north part of the settlement next to the defensive wall, a gutter for rainwater drainage, made of flat surface stones, was placed on both sides of the 5,5 m wide cobbled street (Caune 2014: 8–9). Foundations of buildings and cellars, uncovered during the excavations 2006–2008, gave evidence about seven stone buildings (the 14th – 17th cent.) (Caune&Ose 2004: 533–534). In 1365, when Wolmar joined the Hanseatic League (German: *Deutsche Hanse*, Latin: *Hansa Teutonica*), the town was surrounded by the defensive wall, which was partly knocked down in 1681, starting construction of new fortifications, which in the 18th century disappeared completely (Caune 2014: 8–9). The regular planning promoted introduction of rational elements of urban structure. However, due to the economic stagnation, frequent wards and fires lots of pieces of land in the small towns

remained vacant, thus the regular planning system was quite often relative. The local natural peculiarities – relief, placement of water reservoirs, trace of roads, greeneries also left an impact (Rinkeviča 2008: 55).

In 1224, instead of the Estonian wooden fortress the Brothers of the Sword started to build the Fellin Fortress of stone (Atskaņa 1998: 313), adapting the planning to the hillfort relief. In the castle's background, the settlement developed, but planning was not related to fortress's placement. The residence, several castle-fronts with servants' homes and outbuildings were included in the common defensive system of the fortified building complex (Heinrici 1993: 414). From the residence, the road through the gate in the tower took over the ditch to the castle-front and along the bridge to a fortified settlement and the gate in the defensive wall (Figure 31), marking the main axis of the symmetrical planning composition.

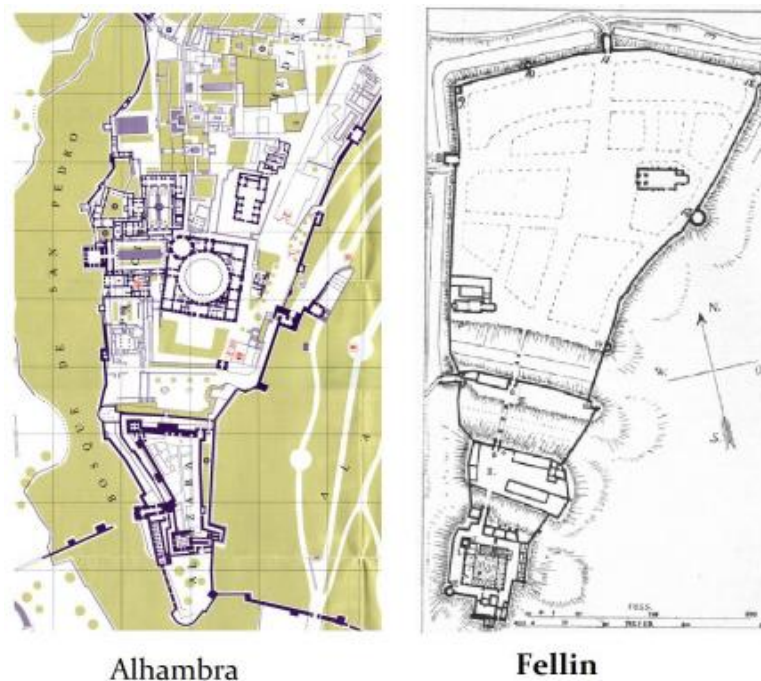


Figure 31. Comparison of the Alhambra Fortress planning with the Fellin Fortress planning and defensive wall trace in the 17th cent., drawn by Karl von Löwis of Menar, 1914 (Menar 1922: 146)

In the archaeological research it was discovered, that after the fortress formation, building first of all developed at the gate in the defensive wall, but later – around the marketplace in the settlement's central part (Figure 32). In the particular place, older population has not been recorded (Haak&Russow 2013: 77).

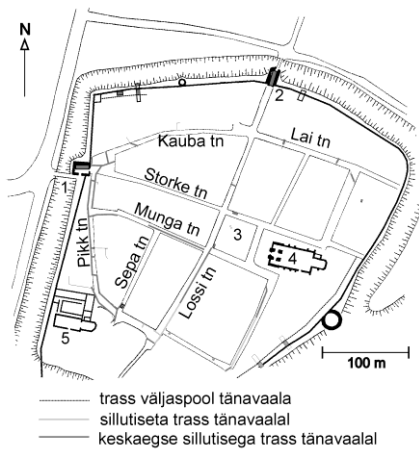


Figure 32. Archaeologist at the University of Tallinn Institute of History Arvi Haak. Fellin Town and walls reconstruction plan on the basis of the plan of 1688: 1 – the Riga Gate, 2 – the Dorpat Gate, 3 – a marketplace, 4 – the town’s congregation church, 5 – Franciscan monastery and St. John and St. Clara’s Church. 2002 (online 19.06.2017, source: http://www.muuseum.viljandimaa.ee/static/images/haak_2002_kraavide_joonis.png)

Comparing the planning of Fellin and the Alhambra complex, which consisted of three functionally different parts, but in the central part there was the ruler’s castle (Figure 32). The town’s parish St. John and St. Clara’ Church (*Johannesele ja Klaarale linnakirik*), built in the centre of Fellin Town eastwards from the market, justified the trading town’s independence from the ruler, which could not be noticed in Kokenhusen and Wolmar, where the market was located in front of the residence. In 1283, Livonian Master Wilken von Endorp awarded the Riga Law to the settlement (Vana 2006: 7). In the 14th century, Fellin was a small town. Near St. John and St. Clara’s Church (1466–1472, closed in 1560), the Franciscan Monastery was founded. The market and church were destroyed during the Livonian War, but the town building burned down in 1591.

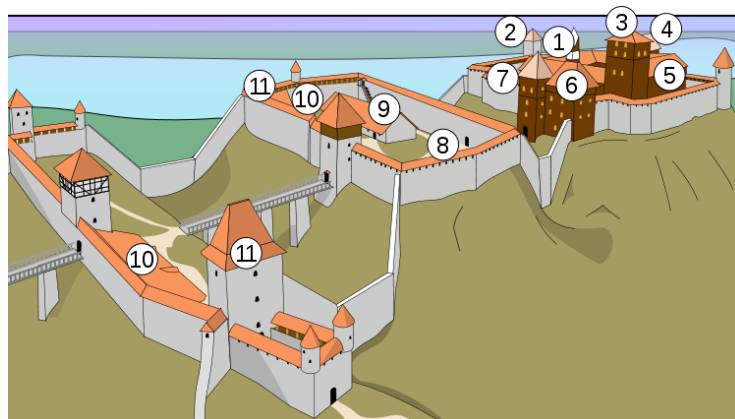


Figure 33. Oona Räsänen. A reconstruction drawing of Fellin Castle complex: 1 – chapel, 2 – administrative building, 3 – tower “Tall Hermann”, 4 – dansker, 5 – the commander’s residence (later store room), 6 – granary, 7 – living quarters of the clergymen, stable, 8 – dining-rooms, 9 – store room, 10 – stable, 11 – servants’ quarters. 2009 (online 21.06.2017, source: http://ne.wikipedia.org/wiki/File:Viljandi_Castle.svg)

Johann Christoph Brotze made the oldest Fellin plan with the street net, but the first reconstruction picture (1914) with the placement of streets and church developed by Dr. phil. Karl von Löwis of Menar, applying plans, drawn in 1650 by Brotze and Swedish topographer. History

researcher, priest August Oswald Westrén-Doll (1882–1961) created a detailed medieval Fellin reconstruction drawing (1929) according to inventory documents, compiled by the Polish. On the base of the map of 1650 and Brotze’s drawing, John Leighly made the medieval Fellin reconstruction picture, which was published in 1939 (Haak&Russow 2013: 60). Analysing the archaeological research materials and plans, the structure of medieval Fellin was reconstructed (Figure 33).

Three-part fortified urban structures in Livonia and Prussia created by the Teutonic Order during the 13th century

On October 1, 1243 acting Master (1240–1241, 1248–1253) Andreas von Felben (Latin: *Andreas de Velven*) signed the contract with bishops of Riga, Dorpat and Ösel–Wiek and founded the Livonian Confederation (*Terra Mariana*; 1243–1561). On February 7, 1245, implementer of Roman Pope Honorius III’s policy, legate Bishop Willelmus or Wilhelm von Modena acknowledged Courland as part of Prussia (*Curonia seu Curlandia, cum sit pars Pruscie*), but on February 9, 1245, pope approved the decision (Šterns 2002: 367). In 1253, for subjugation of the Balts’ lands and garrison placement on Livonian borderland furthest to the south, commissioner of the Teutonic Order’s Grand Master in Livonia (1251–1254) Eberhard von Sayn (Latin: *Everhardus Seyn*) built *castrum Memele* (*Memelburg, castrum inter Mimelam et Dangam, castrum Mimelburch, borch to Mimelborgh*) on an island on the River Dange. In 1254, the Lübeck Law (German: *Lübsches Recht*) was awarded to newly founded merchants and craftsmen’s settlement in order to promote trade (Caune 2011: 56). Five parallel streets and perpendicular side streets, out of which

the middle one is Tirus (*Market*) Street, oriented perpendicularly to the River Dange flow, divided town’s area in regular blocks (Figure 34).

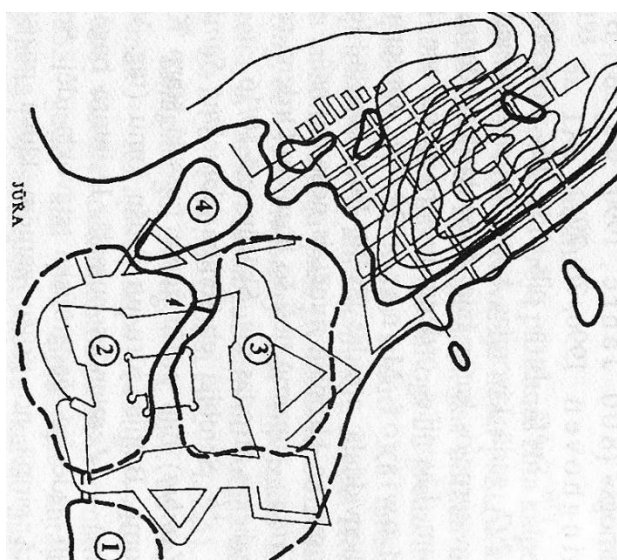
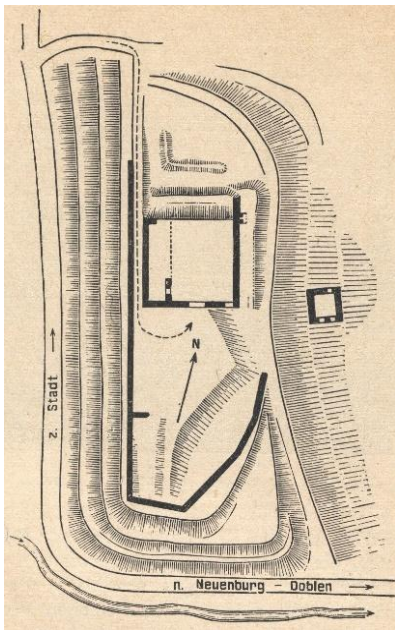


Figure 34. **The plan of the River Dange estuary** (Žulkus, 1994): 1 – the place of Memel Wooden Castle (till 1253), 2 – the stone castle Memelburg, 3 – the settlement, obtained an unofficial name “*Neu Dortmund*” (“New Dortmund”), 4 – the island (German: *Holm*). **The 16th – 17th century fortifications marked with fine lines** (Atskaņu hronika 1998: 329)

In the corner of the River Abava’s Valley, where two lowlands meet, southwards from the Cours’ hillfort the Abava turns its original west-east flow towards the north. On an elongated projection, a thick defensive wall with three steep sides and a square planning Kandau Castle were



built (till 1312) (Caune&Ose 2004: 22) and together with the external castle-front on the north and urban settlement in the south made a building complex of a triple planning (Figure 35). In the north, an access road along the hill's gentle slope took to the fortification's main gate in the defensive wall of the external castle-front, and a 4 metre wide passage started, which next to the external defensive wall, took to the internal castle-front and entrance into the south wall of the castle (Caune&Ose 2004: 239–240, 242).

Figure 35. Ancient monument protector Prof. Dr. h. c. Schmid Bernhard (1872–1947). Placement of the Kandau Fortress. 1921 (Schmid 1921: 221)

In 1265, on the Baltic Seacoast plain on the border between Sontagana and Sakala lands on the left bank of the River Pernu, the Teutonic Order for the waterway's control started to build a double defensive wall and the square planning Embeck Castle. Under the castle's cover a regular planning urban settlement, surrounded by the defensive wall, but not connected with the residence layout, and water obstacles, developed, instead of which the regular planning New-Pernau (Estonian: *Uus-Pärnu*) was founded. A moat, filled up with water, separated it from the castle. In the centre of New-Pernava, on the east side of a square layout marketplace, St. Nikolay's Church (the late 13th cent.) was built, but in the north – the Town Hall (Figure 36).

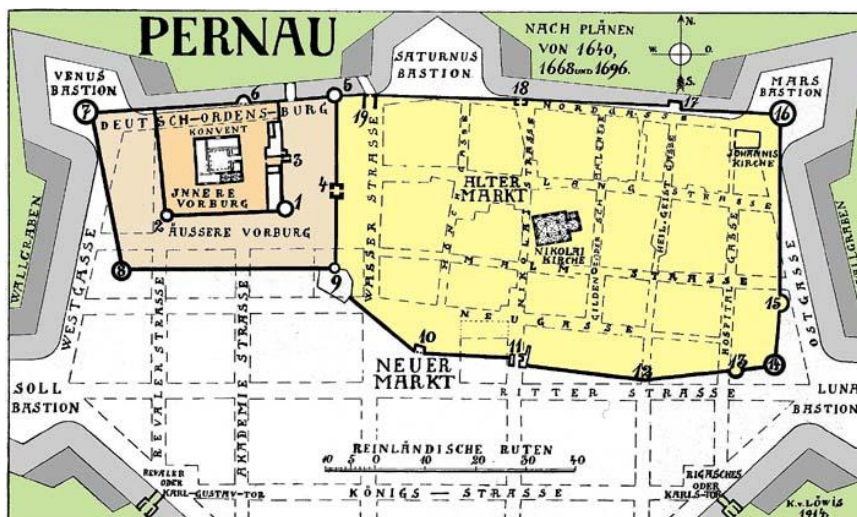


Figure 36. Karl von Löwis of Menar. The plan of New-Pernau Embeck Castle and fortified town on the basis of plans of 1640, 1688 and 1696. 1914 (Menar 1922: 34)

On the Nogat right bank, three-part urban ensemble of Marienburg fortified building complex (Figure 37) was created in several stages. It consists of a square planning monastery building – the

Meeting or Upper Castle (German: *Vorschloss*; 1276) and the administrative centre in the middle part – the Middle Castle (German: *Mittel-Schloss*; after 1310), to which the Lower Castle (German: *Hochschloss*) or castle-front – the economic base, adjoined on the riverbank. Southwards from the Upper Castle, in the central part of a fortified building the church for the parish was built at the marketplace. An autonomous planning was developed for each part of Marienburg building complex.

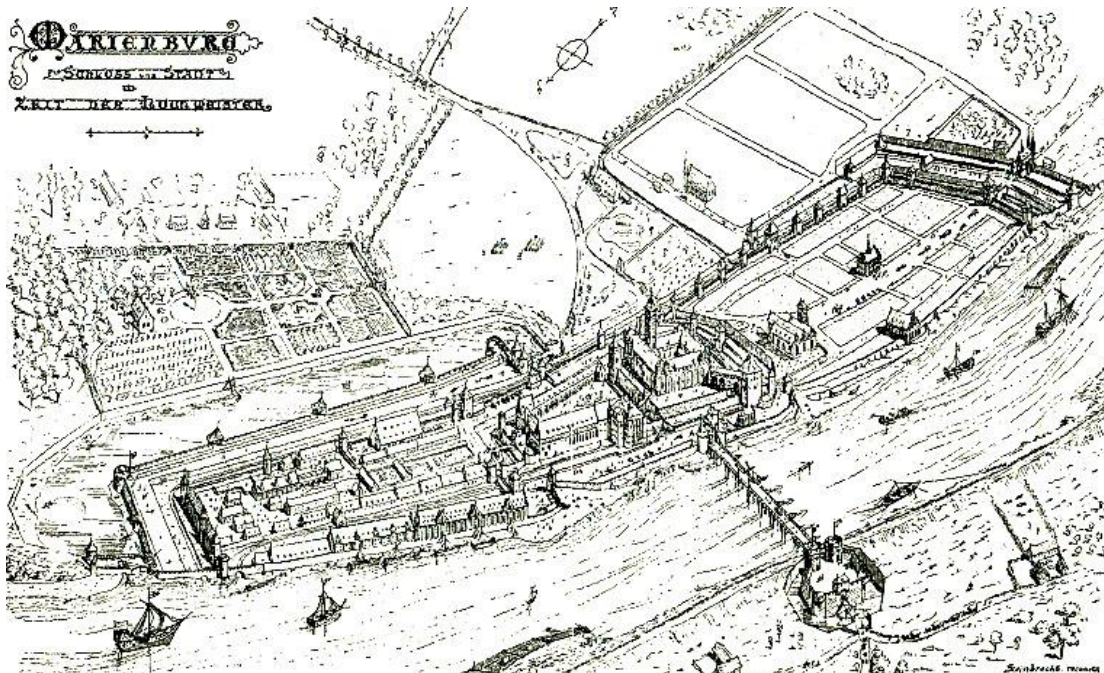


Figure 37. Architect Conrad Emanuel Steinbrecht (1849–1923).
 The reconstruction drawing of the 15th century Marienburg Castle
 (Mieczysław Haftka (1937–2014) “*Zamki krzyżackie w Polsce*”. Płock: 1999)

The planning of the urban marketplace and placement of the Town Hall were different. Both an extended street, which took from the settlement to the fortress, and the triangular or trapezoid square on the confluence of the roads, taking to the settlement, obtained the marketplace function. Later the Town Hall was built on a side of such square, and town hall squares were usually made from the former marketplaces. Sometimes in cities, which emerged from several independent settlements, also in Danzig (Polish: *Gdańsk*), there were several town halls. In orthogonal planning cities it was possible to encounter two types of Town Hall placement: one on the side or corner of the square, but the other one – in the centre of the square. In Dresden, Breslau (Polish: *Wrocław*, 1263) and Kulm, the Town Hall was built in the middle of the rectangular square. In the main city of Danzig, the Town Hall was built on the important street, but in Riga, the Town Hall situated on the corner of an irregular planning square, in Mitau (Latvian: *Jelgava*) and Windau (Latvian: *Ventspils*) – on one side of the rectangular square, in Wenden – on one of streets (Bākule 2001: 30, 34).

Conclusions

1. On the cape with steep slopes, the defensive wall of fortified Kokenhusen, Wolmar and Fellin, built by the Brothers of the Sword, included in the common defence system the ruler's residence, castle-front and town, whose building was symmetrically arranged along the compositional longitudinal axis, orientated from the residence towards the gate in the defensive wall. In settlement of Kokenhusen, at the market in front of the ruler's residence St. Paul's Church (around 1225?) was built, on the east side at the defensive wall the Franciscan Monastery Church with the tower was situated, but in the Orthodox Church of the Russian merchants' yard goods were stored. In Wolmar, in front of the ruler's residence and at the three-nave St. Simanis' Church, a special square was made for trade. In Livonia, the monumental building-type – the Order's *castellum* was introduced, in whose construction the relief peculiarity did not have crucial significance. The settlement planning in Fellin was not related to the placement of castle, or Order's *castellum*.
2. Due to the impact of Teutonic Order's building traditions, on the highest point of the cape, the regular planning Kandau Order's *castellum* was placed in the middle part of the fortified three-part planning complex. Around the marketplace, the irregular planning of urban construction developed apart from the fortified residence. The Teutonic Order's commander Memell Fortress on the island on the Dange estuary was separated by water obstacles from the regular planning town, which situated on the left riverbank, where craftsmen's workshops and marketplace were located. Town's parish St. John the Evangelist's Church was built next to St. Nikolay and St. Mary's Churches. In the fortified building complex of Pernau on the plain of the Baltic Seacoast at the estuary of the Pernu River, the water obstacle separated ruler's residence from the regular planning town, in whose centre on the foursquare square St. Nikolay's Church was built. An autonomous planning was developed for each part of the Marienburg building complex. However, in general a united urban ensemble with a regular planning four-block monastery building – the Upper Castle and administrative centre – and the Middle Castle in the middle part of the three-part planning were created.
3. In Livonia, regular planning towns Wolmar and Fellin, included in the common defensive system, linked to the castle with the main street, that leads to the gate in the defensive wall. In Parnu, as well as in Memell and the capital of the State of Teutonic Order Marienburg, regular planning developed independently from the fortress. In the center of the town there was a market square, near which a town's parish church was built.

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TOWER HOUSE – STRATEGICALLY SIGNIFICANT COMPONENT OF POWER CENTRES' FORTIFIED BUILDING COMPLEXES IN LIVONIA AND THE TEUTONIC ORDER STATE DURING 13TH–14TH CENTURIES

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Abstract

Tower House – Strategically Significant Component of Power Centres' Fortified Building Complexes in Livonia and the Teutonic Order State during 13th–14th Centuries

Key Words: *building complex, dungeon, Livonia, fortified housing, power centre, Prussia*

The coastal areas of the Baltic Sea were subjugated, applying military forces – monks-knights' orders. In the conquered Prussian, Livs and Latgalian lands administrative centres were founded. On places appropriate for economic activity, fortified houses were built. Building complexes formed medieval urban structures. A strategic building for land conquest was a tower-castle, which originally had a quadrangle planning. The residential tower was included in the fortified building complex, and the construction volume obtained vertical emphasis for the defence function. In Livonia, a castle with a tower house by traffic routes and market place was built, and settlement formed origins for the medieval urban planning. In Prussian four-block fortresses with a tower were built for administrative centres, but in trading cities the Town Hall with a tower construction dominated. Previous researches: Estonian art hist. Prof. Dr. ph. Armin Tuulse (1907–1977) published the first profound research on Livonian fortresses “*Die Burgen in Estland und Lettland*” (1942). Since 1999, historical, archaeological, architectural research materials of German fortresses have been collated in series “*Latvian Medieval Castles*” published by History Institute of Latvia and in archaeologist Prof. Dr. hab. hist. Andris Caune and Dr. Ieva Ose “*Lexicon of German Castles in Latvia from late 12th–17th century*” (2004). Architect Prof. Friedrich Lahrs' (1880–1964) research on Königsberg Fortress with a dungeon is dedicated to Prussian fortress architecture. One of the most recent researches is Prof. Dr. hab. Tomasz Torbus' “*The Architecture of Castles in the Prussian State of Teutonic Order*” (2016). Evolutionary analysis of Prussian and Livonian fortified housing planning and structure during 13th–16th century has not been carried out in the regional and European context, and impact of medieval urban planning has not been assessed.

Kopsavilkums

Torņveida mājoklis – stratēģiski nozīmīga 13.–14. gadsimta nocietināto varas centru apbūves kompleksu komponente Livonijā un Vācu ordeņa valstī

Atslēgvārdi: *apbūves komplekss, donžons, Livonija, nocietināts mājoklis, varas centrs, Prūsija*

Baltijas jūras piekrastes teritorijas pakļāva, izmantojot militāru spēku – mūku-bruņinieku ordeņus. Iekarotajās prūšu, līvu un latgaļu zemēs dibināja varas centrus, un saimnieciskai darbībai piemērotās vietās cēla nocietinātus mājokļus. Radīja apbūves kompleksus, kas noteica viduslaiku pilsētībūvniecisko struktūru izveidi. Stratēģiska būve zemju iekarošanai bija torņveida mājoklis, kam sākotnēji bija četrstūra plānojums. Dzīvojamo torni iesaistīja nocietinātas apbūves kompleksā, un būvapjoms ieguva vertikālu akcentu aizsardzības funkcijai. Livonijā satiksmes ceļu un tirgus vietas tuvumā pie cietokšņa, kuram bija torņveida būve, izveidoja apmetni, kas kļuva par aizsākumu viduslaiku pilsētas plānojumam. Prūsijā varas centros būvēja četru korpusu cietoksni ar torni, bet tirdzniecības pilsētu arhitektoniski telpiskajā vidē dominēja rātsnams ar torņveida izbūvi. Līdzšinējie pētījumi: igauņu mākslas vēsturnieks, prof. Dr. phil. Armin Tuulse (1907–1977) publicēja pirmo plašo pētījumu par Livonijas cietokšņiem “*Die Burgen in Estland und Lettland*” (1942), bet kopš 1999. gada vācu cietokšņu vēsturiskās, arheoloģiskās, arhitektoniskās izpētes materiālus apkopo Latvijas vēstures institūta apgāda izdevumu sērijā „*Latvijas viduslaiku pils*” un arheologa, prof. Dr. habil. hist. Andra Caunes un Dr. Ievas Oses “*Latvijas 12. gadsimta beigu – 17. gadsimta vācu piļu leksikonā*” (2004). Prūsijas cietokšņu arhitektūrai veltīts arhitekta prof. Friedrich Lahrs (1880–1964) pētījums par Kēnigsbergas cietoksni ar donžonu. Viens no jaunākajiem pētījumiem ir prof. Dr. hab. Tomasz Torbus “*The Architecture of the Castles in the Prussian State of the Teutonic Order*” (2016). Nav veikta Livonijas un Prūsijas 13.–16. gs. nocietināta mājokļa plānojuma un strukturālās uzbūves evolūcijas analīze reģionālajā un Eiropas kontekstā, kā arī nav izvērtēta cietokšņa ietekme uz viduslaiku pilsētvides plānojumu.

Introduction

In Europe, lot of rulers considered, that strong fortified dwelling had to provide its security, because they chose for residence a fortified free-standing tower-castle (German: *Turmburg*), built

on hardly accessible places like river catchments and islands. Due to relief peculiarities, the tower on a rock could obtain an irregular planning. In France, during the 9th – 12th century, however, in Wales and Scotland, after 1066, on an open field quite small, fortified tower-type buildings for permanent living (Figure 1) were quickly built on a natural base, or 5–10 m high artificially created hill (French: *motte*). The layout of hills had a square, or circle with a diameter at least twice exceeded the height of the building. The top of the hill was reached along stairs on the slope (Figure 2), but the foothill was surrounded by a rampart, palisades and a ditch filled up with water, or sometimes it was also left dry. A removable bridge was built over the ditch. The protective structure sometimes was separated from other areas by a water obstacle, or wooden buildings. The hill was surrounded by a fortress yard, or it was located just very close to it, because the owner, his soldiers and servants' dwellings, stables, smithies, warehouses, kitchens and other buildings were erected. The yard was divided into several parts, or smaller yards, formed close to each other and surrounded by a fence of stakes, palisades or a defence wall with the battle entrance and a ditch in front of fortifications. During peacetime, the owner was happy to live in more comfortable dwelling, but the tower was used as an extra building.

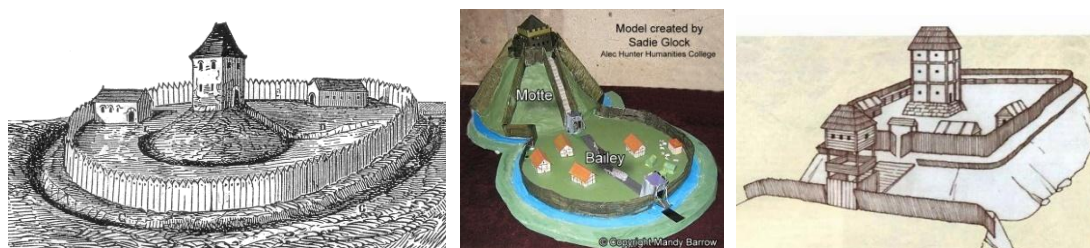


Figure 1. **French archaeologist Arcisse de Caumont (1801–1873). The oldest attempt to reconstruct the tower-castle – fortress *château à motte*. 1830s** (online 19.06.2017, source: http://upload.wikimedia.org/wikipedia/de/d/de/Motte_Strichzeichnung.png)

Figure 2. **Sadie Glock. The model of *Motte-and-bailey* building in England** (online 19.06.2017, source: <http://www.primaryhomeworkhelp.co.uk/castles/images/mb.jpg>)

Figure 3. **The Teutonic Order guard post in Elbing** (online 03.07.2017, source: https://img-fotki.yandex.ru/get/4000/13719937.1df/0_118483_78dbcb98_XL.jpg)

During the Middle Ages, dwellings were often rebuilt. Sometimes the tower-castle on the ground level was converted into *Motte* and *Bailey* on an artificial elevation. Architecture of feudal fortress appears in the late 11th century. Construction of stone fortresses begun at the end of the 12th century. Living conditions in the tower-castle were bad. Only during the late Middle Ages, separate landlord's room, a dining-room, a hall for receptions were made. Rooms began to be heated with fireplaces (Гнедич 2012: 48–49). In England, quadrangular towers were popular, but also houses of cylindrical, octagonal, regular and irregular layout were built. William I the Conqueror after becoming King of England (1066–1087) built in Windsor Castle a massive, free-

standing three-storey “central” tower Dungeon (French: *donjon* Latin: *dominionus*; Russian: *до́нжон*) on an artificially made hill, surrounded by a ditch. Construction of fortified houses can be related to the 13th century.

The Dungeon, located in the most protectable and hardest accessible place of the fortified area, or on a hill in the fortress courtyard, had windows, which reminded of narrow loopholes, covered with bars. The sun light up rooms, which were inappropriate for the dwelling. The entrance in the tower was raised up to the height of the ring-wall and took from the second floor. A ladder was used. It also employed for getting into loopholes in the wooden covering, which divided the tower into floors. The upper square was suitable for observation. The Dungeon, not related to the defensive wall, also called *Motte-and-bailey*, had a fortress into a fortress. In case of an attack it became the last refuge place for people. During the peacetime, near a dwelling house was built. The Dungeon with a well for water extraction and the warehouse for guns and food obtained symbolic and military meaning.

On the Trentino Hill, northwards Village Selva, instead of a small Etruscan village (3rd cent. BC) Romans built the fort *Castel Selva* in order to protect rural people from the Frank and Hungarian attacks. In the 10th century, a city, named San Gimignano in honour after the second Bishop of Modena Geminianus (312–397), was made. The Franks’ Road crossed the city and promoted a fast development. In 1262, San Gimignano merchants and wealthy people’s 70–76 tower-castles (11th – 13th cent.) of various height (Figure 4) were surrounded by a 1277 m long defensive wall, in which five cylindrical towers were included. In 1352, San Gimignano suffered in the plague epidemic, but in 1348, city was taken over by Florence. After plague epidemics in 1464 and 1631, the economic recession started in San Gimignano.



Figure 4. **San Gimignano City living towers** (online 19.06.2017, source: <https://cache-graphicslib.viator.com/graphicslib/thumbs674x446/2428/SITours/siena-san-gimignano-and-greve-in-chianti-day-trip-from-florence-with-in-florence-132191.jpg>)

Figure 5. **Artist Toni Pecoraro (b. 1958). Panorama of Medieval Bologna. 2012** (online 20.05.2018, source: https://upload.wikimedia.org/wikipedia/commons/d/da/Medieval_Bologna.jpg)

During the 12th – 13th century, Bologna flourished on the crossroads of important trade roads. Rich families for their defence and manifestation of power built approximately 100 expensive towers of a quadrangular layout on about 5 to 10 metres deep foundations. However, in the 13th century, lot of towers were destroyed, to some the height was decreased, but some of them collapsed. Italian historian Giovanni Gozzadini (1810–1887) started to study towers, applying materials from archives (Bologna 2002: 63). Toni Pecoraro (b. 1958), who taught engraving at the Fine Arts Academy of Bologna, created the panorama of medieval Bologna (Figure 5).

In Florence, in the 13th century, Ghiberti tower-house on a rectangular base was built. In the historical centre of Florence, there is the famous Alberti Catenaia family's main dwelling – Alberti Tower. Not far from the square of San Pier Maggiore, there is one of the oldest towers of square layout – the tower-house of Donati, who also built the second tower in this area. The rectangular planning Marsili Tower situated in Oltrarno Region. According to the Florence building regulations *Regolamento edilizio*, a few floors were knocked down to the Amidei Family's tower, and the building was lowered (Zuconi 2007: 35–36).

In Livonia and the Teutonic Order State, the residential tower became a component of the fortress. A librarian from Riga, the most famous fortress researcher in the Baltics till 1930s Dr. phil. Karl Woldemar von Löwis of Menar (1855–1930) did research on Livonian fortresses and compiled the lexicon of Livonian fortresses "*Burgenlexikon für Alt-Livland*" (Menar 1922). Art scientist, Professor of Rostock University Dr. phil. Karl Heinz Clasen (1893–1979) in monographs "*Die Deutschordensburg Lochstedt*" (1927) and "*Die mittelalterliche Kunst im Gebietes des Deutschordensstaates Preußen. Die Burgbauten*" (1927) described the spatial structure, planning and selection of building site for stone fortresses. Estonian art historian, Professor of Tartu University Dr. phil. Armin Tuulse (1907–1977) published the first broad research on Livonian fortresses "*Die Burgen in Estland und Lettland*" (Tuulse 1942). Art scientist, Professor of Art Academy of Latvia Dr. hab. art. Ojārs Spārītis in his work "*Untersuchungen zur Formensprache der Renaissance in der Architektur und bildenden kunst Lettlands*" (Spārītis 1991) studied the tower building structures of the Renaissance era, but in the publication "*Von der Festung zum Herrenhaus: Entwicklung der Gutshaeuser in lettland waehrend der renaissance im 16. und 17. Jahrhundert*" (Spārītis 2006) he analyzed the application of tower-castles in development of manors. Since 1999, historical, archaeological and architectural research materials of German fortresses collated by the Latvia History Institute in series "Medieval Castles of Latvia". Archaeologist, Professor Dr. hab. hist. Andris Caune (b. 1937) and Dr. Ieva Ose (b. 1961) collated lexicon of German Castles from the late 12th century – 17th century in Latvia (Caune&Ose 2004). The research results of the Windau Castle during the 13th–16th century are included in archaeologist Mārtiņš Lūsēns's literature (Lūsēns 2002) and Dr. arch. Ilmārs Dirveiks' publication (Dirveiks 2004).

Architect, Professor Friedrich Lahrs (1880–1964) dedicated a research to the Königsberg Castle, where after the Durbe Battle in 1260, the construction of defensive wall and for the convent a high, free-standing stone tower of a square layout was started. The protector of historical heritage, Professor Dr. h. c. Bernhard Schmid (1872–1947) has written the book *“Die Burgen des Deutschen Ritterordens in Preussen”* (Schmid 1938). Archaeologist Mieczysław Haftka (1937–2014) published his research *“Zamki krzyżackie w Polsce”* (1999), but Andrzej Pabian and Professor Dr. hab. Waldemar Rozykowski published the book *“Zamki krzyżackie na ziemi chełmińskiej”* (Pabian&Rozykowski 1997). The information on fortress architecture in Poland and effect on urban building can be found in Polish historian of architecture, architect Bohdan Guerquin’s (1904–1979) book *“Zamki w Polsce”* (Guerquin 1984), it can also be found in historian of architecture, architect, urbanist Professor Dr. habil. inż. arch. Andrzej Tomaszewski (1934–2010) and Professor Dr. Antoni Kašinowski’s compiled edition *“Leksykon zamków w Polsce”*, as well as Professor Dr. hab. Jan Salm, archeologist Dr. hab. Stanisław Kołodziejcki, archaeologist professor Leszek Kajzer’s (1944–2016) work *“Leksykon zamków w Polsce”* (2001, 2012). A detailed overview of a regular planning four-unit fortresses can be found in the book *“Die Konventsburg im Deutschordensland Preussen”* (1998), published by Dr. hab. Tomasz Torbus in Munich. Specialist of military history, academic Dr. Stephen Turnbull (b. 1948) has collated the data on stone fortresses in Prussia in the book *“Crusader Castles of the Teutonic Knight”* (1) *The Red-brick Castles of Prussia. 1230–1466”* (2003), and on the fortresses in Livonia – in the book *“Crusader Castles of the Teutonic Knight”* (2). *The Stone Castles of Latvia and Estonia. 1185–1560”* (2011). Art historian, Professor Dr. hab. *Christofer Herrmann* (b. 1962) is specialized in the study of medieval architectural monuments. He devoted to history of architecture and culture, palaces, monasteries and churches his edition *“Mittelalterliche Architektur im Preussenland: Untersuchungen zur Frage der Kunstlandschaft und -geographie”* (Herrmann 2007). One of the most recent researches is Tomasz Torbus’s *“The Architecture of the Castles in the Prussian State of the Teutonic Order”* (Torbus 2016).

In the Middle Ages, in countries under German influence typically building of castles was a bergfried – a tall free-standing tower, or fighting-tower, which was not designed for permanent habitation. However, this was the characteristic difference between the bergfried and the central tower Dungeon. The living quarters of a castle with the bergfried were separate, often in a lower tower or an adjacent building called a palas where combines both functions of habitation and defence. Consequently, the bergfried could be built as a tall slender tower with little internal room, few vaults and few if any windows. The bergfried served as a wachtower and as a refuge during sieges (at least if the siege was relatively brief). The distinction between a bergfried and the Dungeon was not always clear-cut, as there were such towers built with many variations.

Livonian fortresses have been studied at the Institute of History of Latvia. However, the analysis of the 13th – 16th cent. fortified house planning and structural construction evolution in regional and European context has not been carried out, also the impact on formation of medieval urban planning in Livonia and the Teutonic Order State has not been assessed.

Research problem: the planning and structural construction of spiritual and secular representatives' fortified dwelling, based on the strategic considerations, and its impact on urban planning in Livonia and Prussia has been studied insufficiently. **Novelty of the research:** analysis of the planning and structural building evolution of Livonian and Prussian governmental structural power representatives' fortified houses in the 13th – 16th centuries in the regional and European context. **Goal of the research:** analyse the planning and construction of houses, created for governmental representatives during the Baltic lands subjugation in Livonia and Prussia, stating the common and distinctive features. **The main methods applied:** building observation in nature, analysis of archive documents, projects and cartographic materials.

The residential tower – a strategic building for the subjugation of Baltic tribal lands

Inhabitants of Baltic lands built wooden fortifications in places, defended with natural obstacles. They improved security with protective buildings, which made of wood and soil. In the early 13th century, crusades stopped the course of development, created by inhabitants of the Baltics. Strangers created power centres according to the West-European urban sample and founded new territorial structures, only in separate cases, applying previous urban formations. The subjugation of lands by invaders was usually started with building of a free-standing tower house (German: *Burg*, *Wohnturm*, *Turmpalasberg*, *Turmhügelburg*, *Erdhügelburg*, *Erdkegelburg*), or a tower-type residential block, surrounded by a defensive wall, which later was included in structure of fortified centre. In the Baltics the famous fortress researcher Armin Tuulse considered, that stone fortresses in Livonia and lands, ruled by Scandinavians, have to be divided into tower and block buildings, convent and castle type buildings, and monasteries (Tuulse 1942). In Livonia, the early construction period of stone fortresses (1185–1237) was related to the Livonian Brothers' of the Sword formation of irregular layout power centres in Riga and Segwold (Latvian: *Sigulda*), as well as on the River Daugava's (German: *Düna*) right bank instead the biggest Livs' centres, where wooden building was burnt down. In Riga, one of the first stone buildings was a big, free-standing tower of square layout. Building's wall situated on the border of Riga Bishop's first yard (1201–1215). Next to the yard of the Livonian Brothers of the Sword, the Wittenstein, or St. George's (*sente Uriân*) Castle (1204, destroyed in 1297) was built. By the 13th century, stone buildings around an elongated square court created a fortified yard's perimeter building: a free-standing house of a square layout (Figure 6) clung to the border of St. George's yard block at Kalēju Street (Caune&Ose 2010: 296).

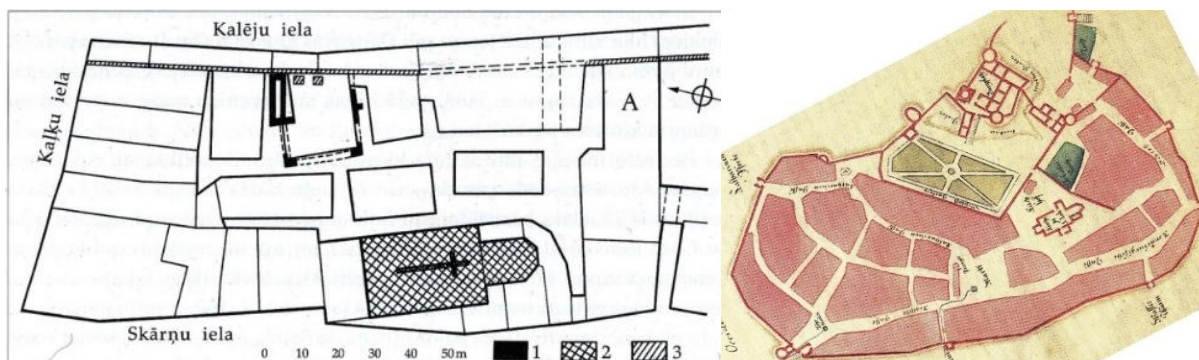


Figure 6. **Historian Gurska. The plan of St. George's yard: 1 – tower of square layout, 2 – St. George's Church, 3 – defensive wall. 1993** (Caune&Ose 2004: 400)

Figure 7. **Pedagogue, artist, ethnographer Johann Christoph Brotze (1742–1823). Swedish surveyor Johann Abraham Ulrich. Reduced copy of Wenden Town plan, drawn up in 1693** (State Archives of Latvia, Fund 7404, Description 1, Case 1512). 1780s (Broce 2007: 17)

In 1221, along the road near the River Gauja the Wenden (now *Cēsis*) Castle (Broce 2007: 20–22) was placed. German craftsmen and merchants' dwellings close to castle walls, plots of land belonging to the Livs in the southern part of the settlement, canons' houses and Russian merchants' yard created the medieval agglomeration. The settlement together with the castle, south, east and north castle-fronts, included in the common defense system, created the town of an oval configuration layout (Figure 7). In the dolomite-stone defensive wall, there were towers and gates of three main exits, from which streets took to the settlement's centre and divided the area on residential blocks, which planning were not related to the castle. The second biggest fortified Livonian town Wenden became a significant political centre with marketplace, where the Town Hall (German: *Rathaus*, also *Burgerhaus*), mentioned for the first time on July 28, 1226, was built near the northern castle-front.

Formation of the Teutonic Order's centres under the impact of urban planning in Silesia

Medieval towns, strengthening their positions, obtained the rights to highlight themselves. Only then, when an independent trade town with a democratic administrative system was strengthened completely, citizens were allowed to build for administration the Town Hall (Bākule 2001: 7) on the side or middle of the main square, or also on the biggest street. However, a special privilege for building and funds, amassed by the town council, were necessary. In Italy, since the 12th century, the city's autonomy and self-determination rights confirmed by the oldest Town Halls, which originally were called *domus consulum* or *domus civium*. Latin names were taken over from the Roman Empire's Municipal Law texts. The oldest known German Town Hall, mentioned in documents from 1135 till 1159, was in Cologne (Bākule 2001: 26). In the Town Hall there was the meeting room, city's courtroom, archive for documents and chronicle storage, rooms for the town guard, prison, sometimes also a pharmacy, beer and wine cellar, negotiations of political issues took

place there, trade campaigns, reception of foreign guests (Bākule 2001: 7–8). Inhabitants' daily life was associated with the Town Hall, which developed as an active medieval urban centre for diverse activities, thus there was a need to create a new, never pre-existing type of a building for whose sample the rulers' residence was applied. The Town Hall's architecture a great diversity could be noticed: initially it was built without a tower, but gradually, strengthening own positions, the town obtained full self-government rights, and it was allowed to build the Town Hall with a tower – the symbol of inhabitants' self-awareness and independence. A big, picturesque Town Hall with a high tower presented evidence of a rich city (Bākule 2001: 26–27).

In Europe, the solution of Italian free cities' town halls with a massive tower of square layout and the volume setting was typical for defensive buildings, because medieval town halls used to remind of a fortress. The Town Hall on the busiest place at the marketplace was accessible to all inhabitants. The first floor was usually used for trade. In southern lands, open arcades protected merchants from heat, but in the north – from rain and snow. In Mid-Europe, arcades of the Town Hall were placed depending on the placement of the building – they were both in one façade and also in several façades, if the Town Hall was a free standing one. On the second floor, the room of the town council was situated, which could have been reached along the open stairs straight from the square (Bākule 2001: 30). Social life in Italian cities was busy, and the Town Hall took the dominant place beside the cathedral, but the tower became the main architectonic vertical. The important placement in the urban environment for the Town Hall were preserved for a long time (Bākule 2001: 24).

In Silesia, that is rich in natural resources, in the late 12th century, gold acquisition begun. Silesian Duke Heinrich der Bärtige (Polish: *Henryk I Brodaty*; 1163–1238) founded town of Goldberg (Polish: *Złotoryja*, Latin: *Aureus Mons*, 1211), which together with the capital city of the Legnica Duchy (German: *Herzogtum Liegnitz*, Polish: *Księstwo Legnickie*; 1248) Löwenberg in Schlesien (Polish: *Lwówek Śląski*; 1217) and thousands of villages created German populated complexes. Quite possible that, in cooperation with Germans, it was decided to invite the Teutonic Order, which for the fight against the Prussians arrived in 1226. Hermann von Balk (Latin: *Hermannus Falco*) hoped to merge the potential of the region's population. In the salt and fabrics trading centre Goldberg – the oldest documented place in Poland, that won the Magdeburg rights, (German: *Magdeburger Recht*) which did not allow to establish a trading house (German: *Kaufhaus*), an elongated rectangular square between two parallel roads was erected. On its southern part the Church of the Holy Virgin Mary (Polish: *Kościół Narodzenia Najświętszej Marii Panny*; till 1211) in front on the Old Markets' opposite side the Town Hall (Polish: *ratusz miejski*) was built. Later building separated the church from the Old Market, and the New Market behind the Town Hall was created. Architectural dominants of the oval layout town were the Town Hall and

the church (Figure 8), located on the longitudinal axis. Liegnitzer Street and *Reiffergasse* began in the north end of the rectangular square, but in the south Schmiede Street and Dom Street started. The main streets led to gates (Polish: *Brama Górna, brama Solna, brama Dolna, brama Wilcza*) in the defensive wall (Polish: *mury obronne*) and out of the town. On the marketplace's each side, side-streets of main roads formed residential building blocks, allocated in string-plots, where dwelling houses were placed closely next to each other, turning ends of the façade towards the square and streets, which were parallel to the main roads. On the bank of the River Bobr at the tributary of the Odra, fortified Löwenberg had a similar layout (Figure 9), only the Church of the Holy Virgin Mary (Polish: *Kościół Wniebowzięcia Najświętszej Marii Panny w Lwówku Śląskim*; 1238, destroyed in 1300) was not related to the marketplace any longer. It was placed further from the town centre. Streets of oval layout town marked a transverse axis perpendicular to longitudinal axis, which took to the Town Hall in the centre of elongated rectangular marketplace. Side-streets divided the area into square blocks.

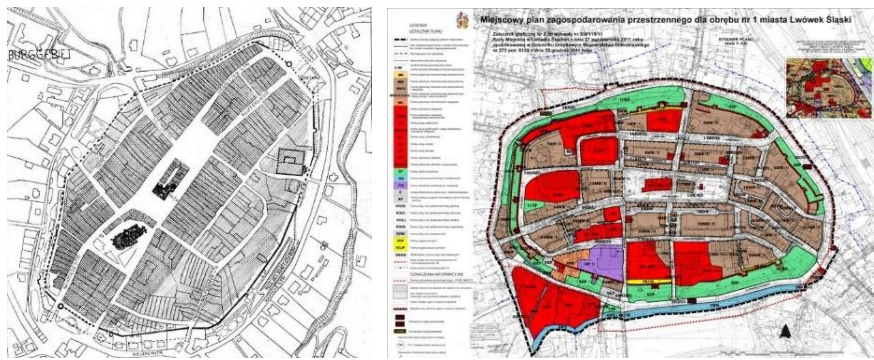


Figure 8. **The plan of Goldberg (*Złotoryja*)** (online 09.07.2017, source: <http://fotopolska.eu/foto/113/113084.jpg>)

Figure 9. **The plan of Löwenberg in Schlesien (*Lwówek Śląski*). 2011** (online 09.07.2017, source: http://www.bip.lwowekslaski.pl/files/sites/3103/wiadomosci/249386/files/zal2_mpzp_obreb1.jpg)

In 1234, Sambice in Lower Silesia obtained Magdeburg rights and got the name Münsterberg (Polish: *Ziębice*; 1243 or 1250), as well as became a centre of the Münsterberg Duchy (Latin: *Ducatus Monsterbergensis*, German: *Herzogtum Münsterberg*, Polish: *Księstwo Ziębickie*; 1321). The regularity of the orthogonal planning system allowed for fortified town with square blocks for residential building to create a layout close to a circle where the Town Hall (Figure 10) was built in the center of a rectangular marketplace. Orthogonal planned fortified town Bunzlau (Polish: *Bolesławiec*; 1251), mentioned for the first time in 1201, had a circle in the layout. The Town Hall (Figure 11) situated in the centre of a foursquare square. In the regular planned Reichenbach (Polish: *Rychbach*, now *Dzierżoniów*; before 1290) (Figure 12) residential buildings' area was allocated in foursquare blocks. The Town Hall (1203) was built on the foursquare square. On

February 13, 1258, the towns' congregation St. George's Church (German: *Kirche St. Georg*) was mentioned. Orthogonal planned circular towns Bunzlau and Reichenbach with the Town Hall (Figure 13) in the foursquare square centre confirmed intentions to create a geometrically distinct, centric solution.

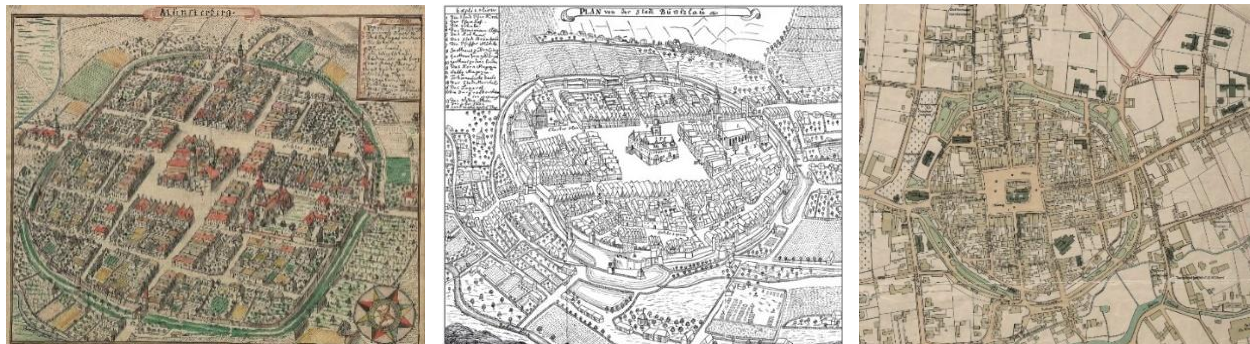


Figure 10. **Designer, an engraver, a travel guide illustrator, topographer Werner Friedrich Bernhard (1690–1776). The plan of Münsterberg (Ziębice) around 1750** (online 05.06.2017, source: <https://et.wikipedia.org/wiki/Fail:Muensterberg02.jpg>)

Figure 11. **The plan of Bunzlau (Bolesławiec). 1749** (online 19.06.2017, source: <http://www.muzeum.boleslawiec.net/images/galleries/4/01.jpg>)

Figure 12. **Franz Grammel (the second half of the 19th cent. – 1940). The plan of Reichenbach (Rychbach). 1910** (online 19.06.2017, source: <http://fotopolska.eu/foto/281/281227.jpg>)

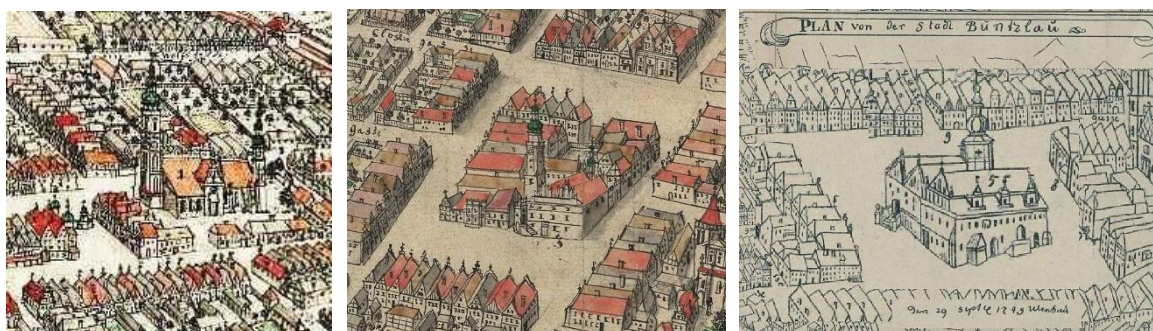


Figure 13. **Drawings of Town Hall buildings in Silesian towns:**
a – Goldberg (online 12.02.2018, source http://www.dokumentyslaska.pl/werner/litera_z/zlotoryja%201004.jpg), **b – Münsterberg around 1750** (online 05.06.2017, source: <https://et.wikipedia.org/wiki/Fail:Muensterberg02.jpg>), **c – Bunzlau in 1749** (online 19.06.2017, source: <http://www.muzeum.boleslawiec.net/images/galleries/4/01.jpg>).

In 1230, the Teutonic Order founded its state (Latin: *Civitas Ordinis Theutonici*, German: *Staat des Deutschen Ordens*; 1230–1525), where, following building traditions of the Roman Empire, obtained properties was fortified with stone fortresses. The first fortresses were made of wood and soil. For Kulmland (German: *Kulmerland*, *Kulmer Land*, *Culmerland* also *Culmer Land*, Polish: *Ziemia chełmińska*) conquest the Thorn (Polish: *Toruń*) Fortress (around 1230) of stone was built on the River Weichsel's (*Weixel*, *Wisla*, *Istula*, *Isula*, *Vistillus*, *Bisula*,

Vandalus) right bank at the estuary of the River Drewenz (Polish: *Drwęca*). The Old-Kulma (Polish: *Starogród*; 1232) Fortress was built on the place of destroyed Prussian marketplace. In Pomesania, whose southern border determined by the River Ossa (Polish: *Osa*), in the west – Weichsel and Nogat, in the north – the Weichsel Lagoon (German: *Frisches Haff*), in the east – the River Elbing (Polish: *Elbląg*), already in the late 9th century, on the island (Prussian: *kweita*, Slavic: *kwiat* – "flower") there was Prussian fortified Quedin Village (*Tiefenau* (1236–1945), since 1945 *Tychnowy*). Instead of it, the Ordenburg Fortress (1232) was built, but on the Weichsel's right bank – an oval layout tower building by wood and clay. Pomesanian wooden fortress Kwedis (11th cent.) on the precipice by the estuary Nogat of the River Liebe (Polish: *Liwa*) was replaced by irregular square layout stone fortress (1233) with three towers, but at the foothill the settlement was formed and Marienwerder Town (Polish: *Kwidzyn*; 1233), named after Virgin Mary, was founded. In 1234, by Hermann von Balk initiative on the isthmus between two lakes a wooden-earth fortress was erected (Milicers 2009: 96–97). Rehden Town (Polish: *Radzyń Chełmiński*; 1234) at the River Mottlau (Polish: *Motława*) tributary was founded for traffic surveillance from Pomesania to Kulmland. In 1237, in Pogesania by the estuary of the River Elbing the Teutonic Order made a guard post (Figure 3) instead of Truso and founded Elbing (*Elwinge*) Town (1237), which immediately was destroyed by the Prussians (Jasiński 1993: 104). On the side of the Weichsel Lagoon, where the stream (German: *Balgaer Tief*) and navigable strait in the spit provided access to the sea, till the 13th century, regular planning early fortress – the Elbing (Polish: *Elbląg*) Castle was built (Torbus 2016: 228). Till 1235, in regulations of the Teutonic Order, the placement of rooms to be included in the fortress was determined. Architect Bohdan Guerquin thought, that in territory of Poland, the first construction period of fortresses (1230–1320) started with the Teutonic Order's stone fortress, built in 1230 for military purposes, and continued till 1320, when Grandmaster's residence was moved to Marienburg (Polish: *Malbork*). In Prussia, the first towns of regular planning was founded. The main building of the town centre was the castle, in which structure the tower was included.

In the 14th century, in the Baltic and North Seacoast the Hanseatic League (Latin: *Hansa Teutonica*, German: *Deutsche Hanse*) took over the trade, and cities obtained an opportunity to amass funds in order to build splendid buildings – churches and guild houses, but refinement was expressed the most in the Town Hall building (Bākule 2001: 20). In Hamburg, Danzig (Polish: *Gdańsk*, Latin: *Gedania*), Königsberg (Prussian: *Kunnegsgarbs*, Lithuanian: *Karaliaučius*, Polish: *Królewiec*, from 1946 in Russian: *Калининград*) and Riga broadcloth trading was not so common, but rather corn trading, therefore grain storages were built in these towns and there was an early need for the Town Hall building. Town halls of the Baltic Seacoast port cities differed significantly from their prototypes in Italian cities. However, the traditional planning canons of the Town Hall

were preserved – the second-floor two-nave city council hall as the main room, the tower as the symbol of independence (Bākule 2001: 30). In several Polish towns before erecting of the Town Hall, the main building on the marketplace was the broadcloth trading hall, which according to the Flemish sample was also built in Thorn, but later it was rebuilt for the needs of the Town Hall. In Thorn, the monumental construction volume had a high prismatic tower. At the end of the Middle Ages, the broadcloth halls were knocked down, leaving only the Town Hall in the marketplace.

Residential towers and fortresses for the subjugation of Baltic lands

After heavy defeat with the Semigallians and Samogitians in the Saule Battle on September 22, 1236, the Livonian Brothers of the Sword knights were joined to the Teutonic Order, which in 1235 had already taken over properties and knights of the Dobrina Brothers of the Sword. On May 12, 1237, with support of Roman Pope (1227–1241) Gregorius IX for the Balts' tribal subjugation the Livonian Branch of the Teutonic Order (Latin: *Fratres de Domo Sanctae Mariae Theutonicorum Jerusalemiana per Livoniam*) was established, to which terms of the Teutonic Order's statutes about religious life and war affairs were binding (Šterns 2002: 420). Taking over tenures of the Livonian Brothers of the Sword, the State of Livonia (1237–1561) was founded. In it, there were included Selonian and Semigallian lands, most of Estonian lands, south-west of Latgale and two thirds from Courland (Latvian: *Kursa*). Commandries and Vogteis were made, intending at least one administrative centre, or fortress for brothers-knights, brothers-priests, half-brothers' (common officials) house and one household centre in the vicinity of every local inhabitant's hillfort (Šterns 1997: 96–97). Livonian fortresses of the second construction period (1237–1400) characterized the Odenpah (Estonian: *Otepää*), Fellin, Leal, Reval (Russian: *Реваль*, Estonian: *Tallinn*), Soela, Goldenbeck (Estonian: *Kullamaa*) Castles, built by the Teutonic Order. In Livonia designated Master (German: *Landmeister in Livland des Deutschen Ordens*; 1237–1238) Hermann von Balk, under whose leadership five towns were founded in Prussia – Kulm (German: *Culm*, Polish: *Chełmno*; 1233), Thorn (1233), Marienwerder, Rehden and Elbing (Jasiński 1993: 97), chose for his residence the Wenden Castle and provided a close link with Prussia. In the Wenden Commandry Centre, probably instead of Wends' Parish wooden church at the square by the southern castle-front's defensive wall, the town's parish three-nave St. John the Baptist's Church (German: *St. Johannis-Kirche*), built by Livonian Master (1282–1287) Wilken von Endorp (Christian name *Wilhelm von Nindorf* or *Willeken von Schurborg*) and Archbishop of Riga Johann, was consecrated on June 24, 1284 (Caune&Ose 2010: 115).

On the Daugava's left bank the road to Semigallia and Lithuania started. Not far from the estuary of the Mary's Brook (Latvian: *Mārupīte*) in the Daugava a tower of a square layout (Figure 14) was built close next to the one-storey mill house (Figure 15). The neighbourhood was called Torņkalns (Tower-hill). Initially the tower of red bricks was lower.

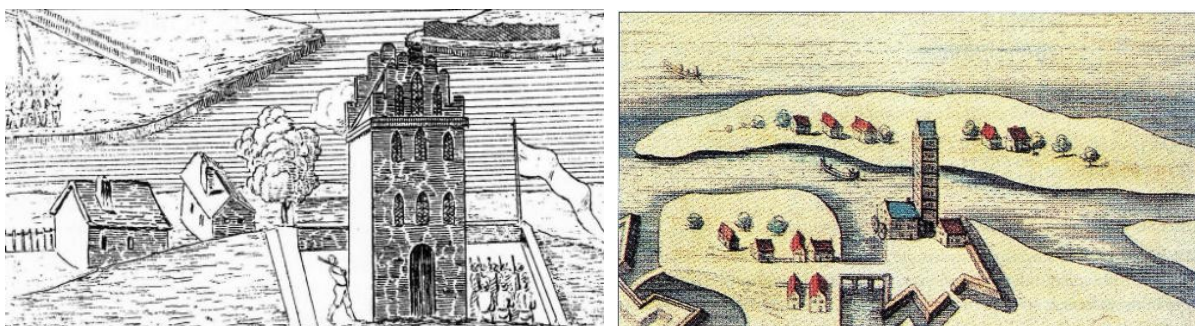


Figure 14. Giacomo Lauro (1550–1605). Riga panorama engraving fragment with the Red Tower. 1603 (Caune&Ose 2004: 412)

Figure 15. The Red Tower in 1638. A fragment of M. Merian's coloured copper carvings (Caune&Ose 2004: 413)



Figure 16. Architect Wilhelm Johann Carl Neumann (1849–1919). The Red Tower drawing of Riga panorama, created following the picture from bookmaker Nicolaus Mollinus (around 1550/1555–1625) book (1612). 1892 (Caune&Ose 2004: 412)

Figure 17. The Stone Tower in Prussian Holland (online 02.07.2017, source: <https://upload.wikimedia.org/wikipedia/commons/thumb/8/88/PrHolland.jpg/640px-PrHolland.jpg>)

Figure 18. The Heilsberg Gate Tower in Bartenstein (Wünsch 1960: 48)

In the 14th century, a stepped pediment with white plastering patches in niches decorated the top part of the tower (Figure 16). The Red Tower was similar to the Stone Tower (German: *Steintor*; Polish: *Wieża Kamienna*; 1330) (Figure 17), included in Prussian Holland (Polish: *Pastęk*) Town's defensive wall, and the Heilsberg Tower (German: *Heilsberger Tor*; Polish: *Brama Lidzbarska w Bartoszycach*; 1468) with gate (Figure 18) of Bartenstein Town's defensive wall (1353). Narrow windows and decorative niches, covered with white plastering, were similar to church towers in the neighbourhood. On July 28, 1483, people met Archbishop of Riga (1480–1483) Stephan Grube (Malvess 2003: 275) at six-storey Red Tower, whose entrance probably was situated on the second-floor level, above which windows were installed with a pointed bulkhead. In the façade, bands of decorative ornaments separated floors.

Since 1238, the Teutonic Order's activities in conquest of Prussian lands and town foundation had become scarce. German ships "Pilgrim" and "Fridelant" went on the Baltic Sea coast

expeditions. In Warmia, on the coast of the Prussian Spit (German: *Frische Nehrung*) opposite the entrance into the Weichsel Lagoon, Germans opened the port for Prussian ships shelter and a fortified settlement *Wuntenowe* (Prussian: *undan, wundan*), from where the German name *Honed* or *Honeda* appeared. In 1239, the Prussian settlement was conquered. Instead of it, on a high cliff, which was separated from the land by a river and marches, construction of the Teutonic Order's oldest wooden fortress Balga ("bellows", Lithuanian: *Balga*, Polish: *Bałga*, Russian: *замок Бальга*, now in Kalinigrad Region) for the shipping traffic control in Prussia was started. In 1240, Prussians sieged the fortress, in order to encumber the knights' arrival. The Duke of Braunschweig and Lüneburg (1235–1252) Otto's Fleet beat out Prussians and defeated them (Milicers 2009: 175–176).

Merchants from Lübeck needed new support places near big waterways and river estuaries on the Baltic Sea southern coast, because in 1242, they started negotiations with the Teutonic Order about construction on the river a port city "*Portu Lipze*", called "*Pregore or Lipza*". Initially thought was about foundation of city-state by Lübeck. However, the idea was not implemented.

In Courland, in order to increase of the impact of the Teutonic Order, on April 19, 1241, it was allowed to build a fortress or town by the River Venta (*Wynda, Winda*), on "a spot where it seems the most convenient". For the Prussian–Riga land-road and the Venta waterway surveillance Livonian Master (1242–1245) Dietrich von Grüningen decided to build a fortress on a strategically convenient place by the ford in the Venta southwards the Cours' Hillfort. In 1243, Prussians started their first revolt (Milicers 2009: 98). On October 1, 1243, Vice Master (1240–1241, 1248–1253) Andreas von Felben signed an agreement with bishops of Riga, Dorpat and Osel-Wiek and founded the Livonian Confederation (Latin: *Terra Mariana*; 1243–1561) (Šterns 1997: 105). In 1244, Dietrich von Grüningen built a wooden fortress for the military and power centre and asked Roman Pope (1243–1254) Innocentius IV to acknowledge Courland as part of Prussia. On February 1, 1245, the attorney (1224–1251) of Roman Pope, Bishop Wilhelm von Modena acknowledged Courland as part of Prussia (Latin: *Curonia seu Curlandia, cum sit pars Pruscie*), and on February 9, 1245, the pope confirmed the decision (Šterns 2002: 367). From 1244 till 1251, a new version for the Teutonic Order's regulation (German: *Ordensregel*) was worked out: the Teutonic Order regulation, dated from 1264, determined the order-brothers' division into secular brothers (German: *leigebruder*) or brothers-knights (German: *Ritterbrüder*) and spiritual brothers or priests. Twelve monks had to be under the Commandant, or Commander (Latin: *commendator, praeceptores*, German: *Komtur, Kommentur*), or Vogt's (Latin: *advocatus*, German: *vogd, voit, vogt*) subjugation: two of them were brothers-priests (German; *pfaffen, Priesterbrüder*), but the others – brothers-knights (Latin: *fratres*). All brothers of the Order had to give the monks' promises of poverty, chastity and obedience and they had to promise to fight against pagans. The second paragraph of the regulation stated that in the joint ownership there could be fields, vineyards, mills,

fortresses, villages, parishes, chapels, the tithe and people – men and women, and slaves – men and women. In the Chapter of Order Grandmaster (Latin: *magister generalis*, German: *Hohmeister*), who was the “Jesus Christ’s assistant” for the Brothers of the Order, was elected for life. Headmarshal or Grandmarshal (*marschalck*) was in charge of war affairs and managed troops instead of Master (Latin: *magister*, German: *Meister*). All Brothers of the Order together – the brothers-knights of the castle-region, priests and servants were called the convent (German: *Convent*) (Šterns 2002: 418–420), who had to live in monasteries, but knights’ castles (German: *Kreuzfahrerburgen*) and monasteries in Italy and Syria were used as samples. Monks creatively searched for planning solutions, and from fortresses in Rheinland (German: *Rheinlande*) and Frank lands took over defensive walls (German: *Wehrmauern*), whose building was a long process, walls with a *chemin de ronde* (German: *Wehrgänge*), towers (German: *Türme*) and gates (German: *Tore*). The Teutonic Order for stone fortifications at first built a defensive wall, and houses were added to its inner edge. Houses for monks and garrison were built at the end of construction. A regular division was applied for the planning of the plot of land, allocated for building. A cult building was placed in the corner, or on a side of the plot of land (Milicers 2009: 156–157).

In 1246, the Teutonic Order and people from Lübeck came to agreements, after which the Order itself should take over the city and build a castle next to the city, but the implementation of this plan was stopped by other political and military events. The Peace Treaty, signed on February 7, 1249, in Christburg (Milicers 2009: 101), determined the civil and personal freedom to Christians, and Prussians finished revolts, even though in some places fights continued till 1253. Grandmaster did not fulfil the obligations. He made a decision on the territorial division of Prussian lands, started to establish administrative structures, erected wooden fortifications and buildings of irregular layout instead of former Prussian fortresses.

In a forest, on a hill, which was also called Twangste (Prussian: *tvinksta* – “a pond made by a sluice”) or *Twangst*, *Twongst*, *Twoyngst* by the Prussians “*Tuwangste*”, there was the Prussians old settlement. The name of this castle derived from the word “*wangus*” and described a felling in an oak forest. Since the oak was the symbol of the Prussian’s thunder God Perkunos and was a taboo, it was forbidden for Prussians to touch even an oak in a forest. In 1255, under the Order’s leadership a large crusader army of King of Bohemia Ottokar went across the ice of the Vistula Lagoon and invaded Balga. In Sembia, in a strategically and geographically convenient place on the River Pregel’s left bank at the estuary in the Baltic Sea, Sembian wooden fortifications *Twangste* on a high hill were destroyed, and fortress for the waterway’s surveillance were built. There, the Order founded the fortress, which Ottokar called in honor of “Königsberg”. After 1225, earth ramparts for the fortress were made. On the northwest side of the Königsberg Fortress (1255–1325) merchants from Lübeck created a regular planning settlement (Strauskaitė 2005: 151), which was mentioned in

records for the first time on June 29, 1256. Ottokar drew the Order a large army of Prussians to the obligation for the construction. The first castle “*castrum antiquum*” was located at the place, where later the castle's forecourt was for cuirassier barracks. At the same time, expansion of the main castle began. Just a few years after the start of construction, the castle was fortified, because after the Durbe Battle, which happened on July 13, 1260, the Cours, Semigalian, Latgalian and Prussian riots began. In 1261, the wooden fortress building for the Pregel waterways' surveillance was completed. Construction of the defensive wall and bergfried – a freestanding square planning stone tower for the convent – for the Königsberg Fortress was started.

The tower as a component of the Teutonic Order's stone *castellum* in Livonia and Prussia

Pope (1261–1264) Urbanus IV proclaimed a crusade against Livonia and Courland, but in 1263, also against Prussia. Construction of fortresses of great endurance became topical. From 1260–1273 first of all defensive buildings, residential tower for the convent and the toilet (German: *Dansker*, also *Danzker*) above the brook were built. The dominant feature of the Teutonic Order's administrative structures were castles, followed by newly founded towns. In stone fortresses' protection lager, or smaller settlements (German: *Stadt*, *Städlein*, *Palte*, *Haklwerk*, *Weichbild*, *Fleck*, Latin: *civitas*, *opidum*, *opidulum*, *vicus*, *viculus*, *villa*, *locus*) were formed (Caune 2014: 4). During the 13th–14th centuries, small settlements dominated in the Teutonic State's urban landscape. Several towns stood out in terms not only of their size, but also of functions they were ascribed (Kranz 2013).

In Kulmland, on the rectangular square of the regular planning Kulm (Figure 19), the Town Hall was built, but in Thorn (Figure 21) instead of Prussian settlement by the Weichsel's waterway right bank the ringwall (German: *Ringmauern*) was built for a horseshoe-type layout strongly fortified Thorn Castle (Figure 22), where buildings added to its inside edge. The River Mokra (also Bache) flowed on the eastern side of the properly fortified complex.



Figure 19. **The plan of the Teutonic State capital city Kulm (1233):** 1 – St. Jacob and St. Nikolay's Church (*kościół św. Jakuba i św. Mikołaja*; 1326), 2 – Dominicans Monastery St. Peter and St. Paul's Church (13th cent.), 3 – the Town Hall, 4 – St. Martin's Church (the second half of the 14th cent.) and Town Hall in the south-west corner – the Most Holy Virgin Mary's Church (*kościół Wniebowzięcia Najświętszej Marii Panny*, 1280–1320), in the south of Old-Town at the defensive wall – the Church of the Holy Spirit (1280–1290), on the River Weichsel right bank, at Kulm

defensive wall northwest corner the Monastery of the Sisters of Mercy for Cistercian nuns (*Zespół klasztorny Sióstr Miłosierdzia w Chełmnie*; 1261, 1280–1330) and St. John the Baptist and St. John the Evangelist's Church (*kościół św. Jana Chrzciciela i Jana Ewangelisty*; 1280–1330). **2004** (online 25.05.2017, source: https://upload.wikimedia.org/wikipedia/commons/d/d9/Chełmno_-_Stare_Miasto-mapa.jpg)

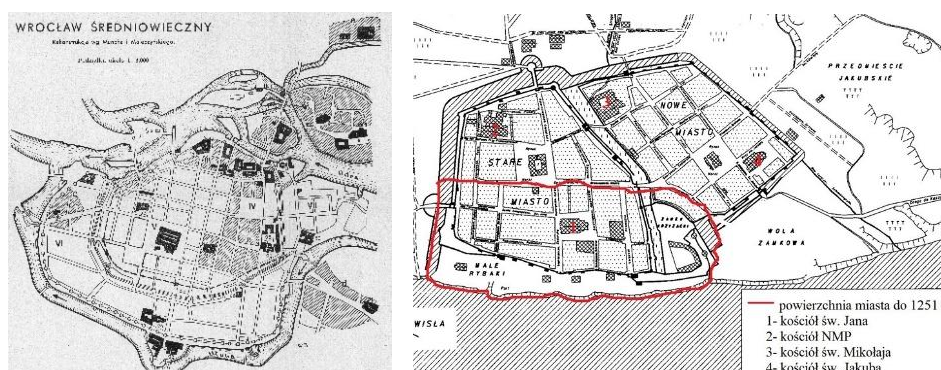


Figure 20. **The plan of Breslau in 13 century:**

I – Tumas sala, II – Pjasekas sala, III, IV – settlements, V – the Old Town, VI – pilsētas paplašinājums (13. cent.), VII – the New Town (1263). **1948** (online 11.06.2018, source: http://maps.mapywig.org/m/City_plans/Central_Europe/WROCLAW_SREDNIOWIECZNY_6K.jpg)

Figure 21. **The development plan of the first Teutonic double city Thorn**
(Historia Torunia, vol. 1, ed. Marian Biskup. Toruń: 1999, Kranz 2013)

The first urban planning decision after the relocation to the current place (1236) was the erection of the original castle defences on a slight elevation, where the citadel had been. In a permanent relation with the ruler's seat, the subsequent process of urban structures creating was inscribed. The spatial arrangement of the Old Town emerged in two phases, starting with a creating of a watershed in 1251. Initially the town assumed the shape of an elongated rectangle about 500 by 200 metres. Its longer northern side adjoining the Weichsel, but the eastern one adjoining the castle. Inner divisions defining blocks and the grid of streets, conditioned by the topography. The pre-charter housing and run of roads did not fit into modular regularity. The east-west St. Anny Street (now Kopernika), as well as Żeglarska, Łazienna and Mostowa Streets, perpendicular to the river, were highlighted. They evoked the comb-shape model. The centre of this arrangement was occupied by the church square, corresponding to the traditional location of the main square. Both areas accumulated the main functions of public space, religious and commercial. The first fifteen-year period of rapid development of the Old Town's urban structures also witnessed the foundation of the main religious buildings – the parish church of St. John and the first Franciscan Convent in Kulmland (1239), which later became architectural symbols of the town. Two buildings stood far from each other, for the land granted to monks was located outside town borders, as was commonly practised in that period. The distance in space and differing functions did not translate into a marked disparity in external appearance. Raised in the 1240s, both buildings were based on the simplest pattern of a rectangular hall structure. Teutonic knights supported both projects, also financially (Kranz 2013).

Perceiving the potential of the new urban centre and wanting to introduce some corrections in the original Kulm Law (German: *Kulmer Recht*, Latin: *Jus Culmense vetus*, Polish: *Prawo*

chelmińskie), knights granted a new one, which, among other provisions, extended the patrimony of the Old Town. The area of the town increased twofold, which proves, that it was a prosperous period. The northward expansion resulted in a more classic pattern with a central square, surrounded with houses of irregular shape.



Figure 22. **The Torn Castle layout: yard, free-standing tower, house with a chapel, dansker, defensive wall** (Guerquin 1984: 310)

Figure 23. **The model of the Thorn Fortress** (online 25.05.2017, source: <http://www.rzeczpospolitaobojganarodow.pl/forum/wiewtopic.php?f=134&t=3032>)

In the second stage of development, an important mark of the Old Town was the change in spatial relations between the oldest religious buildings. In real terms, the distance between them of course remained the same, but the Franciscan Convent gained in status as located in the corner of the Main Square, while the parish church “moved away” from the new compositional and functional centre of the town. Buildings, which organized inhabitants’ public life, were supplemented by the Merchant House (1259). The shape of the early medieval town was consolidated and enhanced by defensive walls. They replaced the older timber and clay fortifications, which protected the original town. In the same period, the strategic, but also symbolic localisation of the Teutonic Fortress in place of the citadel, the sign of assuming power over this terrain was underlined by the new monumental structure (Kranz 2013). Around 1255, construction of massive single-unit stone houses begun (Torbus 2016: 226). Walls, which followed the irregular outline of former defences, were enclosed from the side of the Weichsel by a wing of a convent, a rectangular house with a narrow communications passage adjoining the courtyard. This meant that all principal elements of the Old Town architectural landscape had been put in place. Their form was to evolve, but their place in the topography of the town remained unaltered (Kranz 2013). In the middle of a horseshoe planning fortresses’ yard, the bergfriede (Figure 23) was built.

The development of the Old Town urban structures described above, spanning almost for thirty years, was just one of symptoms of the dynamic growth of the town. The rapid increase in the economic and demographic potential was mostly thanks to the founder, who supported the town by

granting privileges and by other means. Just ten years after 1251, a decision was taken to found a neighbouring town or rather to start preparatory work. The possible inspirations by the founding of the New Town of Breslau (Polish: *Wrocław*, 1263) (Figure 20), mentioned by some historians, must be supplemented with the local context. In Breslau, the oldest settlement was on the island of Tuma (Polish: *Ostrów Tumski*) in the Odra, where representatives of the Piast dynasty built a castle (10th cent.), the Cathedral of St. John the Baptist (Polish: *Archikatedra św. Jana Chrzciciela*, German: *Breslauer Dom, Kathedrale St. Johannes des Täufers*; 1234–1341, 1272 – choir, 1341 – nave), the Church of St. Martin (Polish: *św. Marcina*; 13th cent.) and the Collegiate Church of the Holy Cross and St. Bartholomew (German: *Kreuzkirche*, Polish: *Kolegiata Świętego Krzyża i kościół św. Bartłomieja*; 1288–the 1st half of 14th cent.) and created the center of the place where spiritual life happened. The Augustinian monastery (the 2nd half of the 12th cent.) in Wyspa Piasek (Polish: *Wyspa Piasek*) was founded. In the 12th century, on the left bank of the Odra there were market and regular planned settlements *Skultetas* (1214) and *Civitas Wratislaviensis* (Polish: *Miasto Wrocławskie*; 1226). The New Market (*Novum Forum*, Polish: *Nowy Targ*; 1230) was arranged, but in 1241, Mongolians destroyed both settlements (Čerņeviča 2012: 192). Henryk III Biały (1222/1230–1266) founded the Duchy of Breslau (German: *Herzogtum Breslau*; 1248/1251), expanded the Old Town of Breslau (1261) and behind the water division created the New Town of Breslau. The Old Town of the circular layout was divided into quarters, but in the center along the square of the square St. Elizabeth's Church (Polish: *Kościół Św. Elżbiety*, also *Bazylika św. Elżbiety i św. Wawrzyńca*; 1309–1387) was built.

On 2nd April 1263, in the north-eastern part of the Old Town of Thorn, the Dominican Order settled *extra muros*. The idea of creating the New Town and bringing the Dominicans in were maturing side by side at a certain stage of developments. Definitely in favour of this idea was the Bishop of Chełm, a Dominican Heidenryk, who wanted to invite predicants to Thorn. In the 2nd half of the 13th century, Teutonic knights clearly distanced themselves from this order, opposing the election of their representatives for Prussian Bishoprics and promoting incorporation of cathedral chapters that is aiming to weaken their competitors. In exchange for letting the Dominicans settle in Thorn, the bishop had to agree to the incorporation of the Kulm Law into the Teutonic Order (the Incorporation Act was signed in 1264). It probably was an important argument, but at the same time, the presence of another mendicant convent perfectly harmonised with the project of founding the New Town and was probably taken into consideration by both negotiating parties. The New Town had a lower economic potential. It was a result of spatial and demographic constraints. On August 13, 1264, the New Town of Thorn was chartered according to the Kulm Law. All components of the new town followed the vision of the founder. The location northeast of the castle, preserving the central position of the ruler's seat relative to both towns, and expanding the

defence zone both of the castle and the town, a regular arrangement with the main square and a modular pattern of streets and blocks, a legal status identical to that of the Old Town of Thorn except for the rent imposed on the Merchant House and the butchers' banks. These facts might be enriched by pointing to spreading out of important structures on the town plan – moving the main square closer to the castle, locating the Dominican St. Nicholas's Church in the north-eastern corner of the town and St. James's Church in the south-eastern corner, that is mirroring spatial relations between the main churches of the Old Town. The difference was that the New Town parish church was traditionally placed in a block by the main square. The lack of direct access to the Weichsel, usually perceived as a constraint in the development of trade imposed by the Teutonic Order, also meant a north-side extension of the border with the castle compound and hence deepening of spatial relations with the komtur's seat. The Order was the founder both communities of Thorn, but it seems, that since it had created the New Town structures from scratch, it identified more strongly with it. Still in the stage of organisation, the Old Town was not involved in the process of creating the new urban centre. Disagreements between the two communities appeared soon (Kranz 2013).

On the side of the Weichsel Lagoon, in Balga (Polish: *Bałga*, Russian: *Бальга*), which was a centre of the Teutonic Order *State*, the fortification (1239) rebuilding was started (1270–1280). Around the yard, in whose middle there was a tower (Figure 24), buildings, arranged along the perimeter, created an irregular hexagonal planning fortress, matching the relief (Benninghofens 2011: 17). The gate was made on the north side, but on the east side the Chapter Hall, dining-room (German: *Remter*, Latin: *refectorium*) and chapel were included in the three-part block. Around 1290, a proper castle-front (Figure 25) was created.

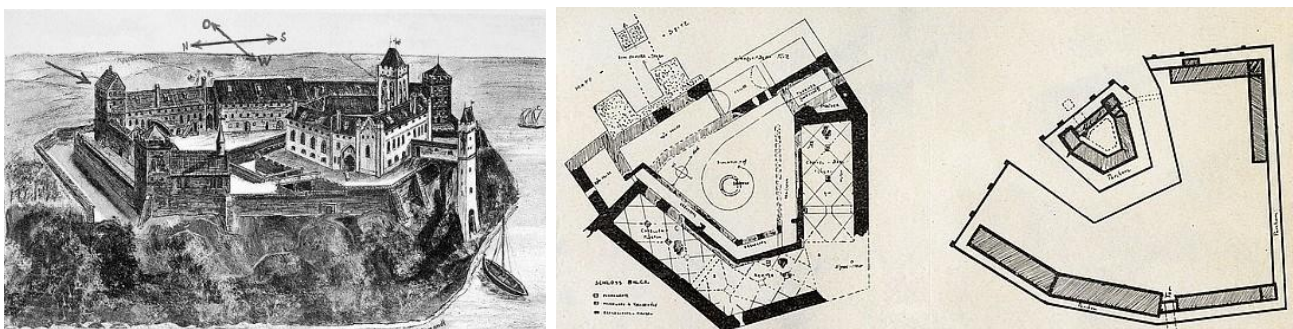


Figure 24. **Volgmandt A. Overview of Balga Fortress** (online 06.03.2018, source: http://mitglieder.ostpreussen.de/balga/uploads/RTEmagicC_023a_Burg_Balga_1.jpg)

Figure 25. **Architect Steinbrecht Conrad Emanuel (1849–1923). The plan of an irregular hexagonal Balga Castle with the free-standing tower in the yard** (Steinbrecht 1888: 101)

According to Pope Urbanus IV's Bull, issued in 1264, Latgalian lands and the hillfort with wooden fortifications, on whose western side the River *Rēzekne* flows, got into the Teutonic Order's tenure. In the Livonian Confederation, stone castles initially were built for military

purposes, economic centres, traffic surveillance along the land roads and river water roads, but later – also for the state border protection. The Rositten (Latvian: *Rēzekne*) Castle (*castrum Rositten*; between 1264 and 1324), possibly was built during the time, when Rositten Castle Region as the Order's land in the north had a direct border with the Bishopric of Dorpat (German: *Bistum Dorpat*; 1224–1558), for the later Marienburg (Latvian: *Alūksne*) Fortress had not been built yet. The Archbishop's Willack (Latvian: *Viļaka*) and Schwanenburg (Latvian: *Gulbene*) Castle did not exist yet. Therefore, Rositten Castle-region had the border with the Riga Archbishopric only on the western side. On the south side the Dinaburg Commandry was situated. The Rositten Vogtei had the least safe border in the east and south-east, where Russian and Lithuanian lands located. On an oblong Latgalian hillfort, surrounded from three sides by the bend of the old-river, Livonian Master Wilken von Endorp built the irregular pentagonal planning Rositten Castle two-storey building of military significance (Mugurēvičs 2011: 246), at which the castle-front and castle settlement were made. The west, north and east residential blocks were placed to the defensive walls, matching the plateau contours, which formed a courtyard. In measurement drawing of the Rositten Hillfort (1890), made by Wilhelm Neumann, as well as in Karl von Löwis of Menar and R. Ulrihen's measurement drawing (1924), the residential blocks surrounded a building, which, probably, was a tower, in whose plan there was a circle (Figure 26). On the eastern side of the two-fold complex, a road from a polygon planning castle-front close to the circle took to the entrance of the residence existing on the western side, but the road to the gate of the main entrance on the complex south side took from the west along the bridge over the River *Rēzekne*. Initially fortifications were guarded by the square planning tower with gate and two cylindrical towers in the west and south wall (Caune&Ose 2004: 390). In the Rositten Vogtei the Wolkenburg (Latvian: *Mākoņkalns* (Hill of Clouds) or *Padebešu Kalns*) Castle-region with the administrative centre Wolkenburg Fortress (before 1263), Rositten Castle-region with the administrative centre Rositten Castle and Ludsen Castle-region with the centre Ludsen Auxiliary Castle (14th cent.) were included.

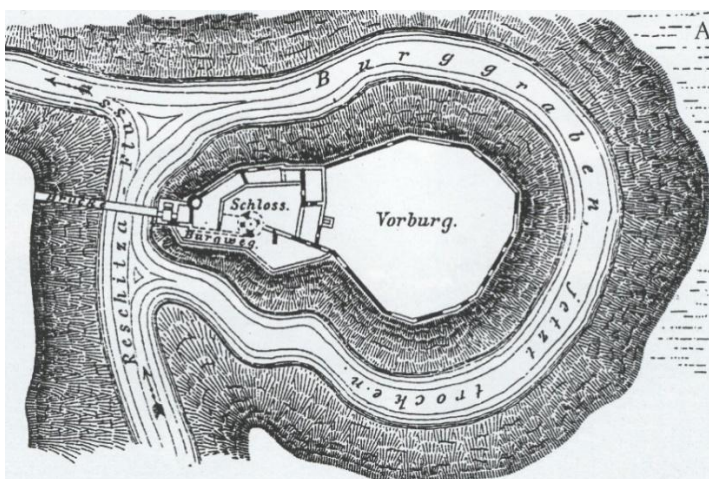


Figure 26. **Wilhelm Johann Carl Neumann. The survey drawing of the Rositten Castle and hillfort. 1890** (Caune&Ose 2004: 387)

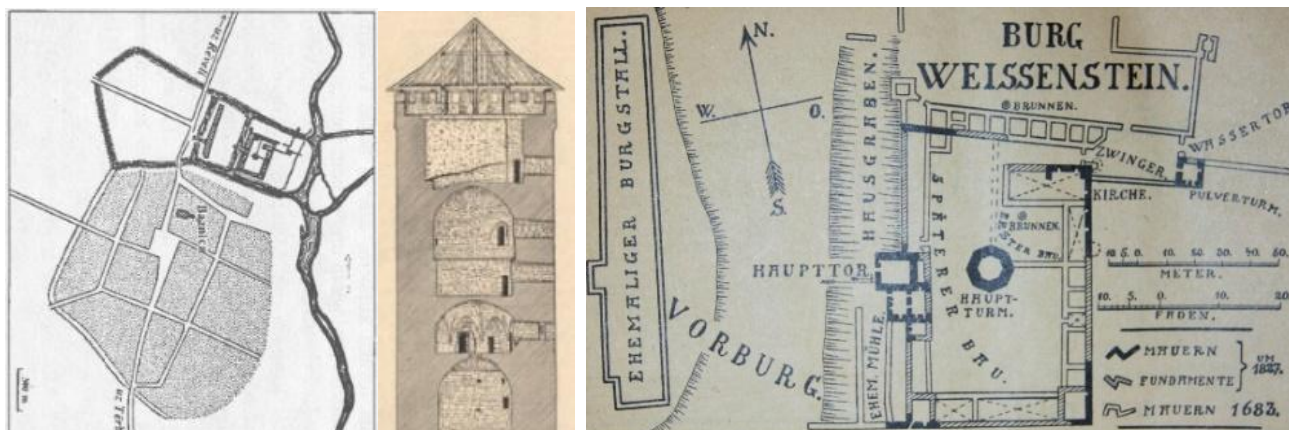


Figure 27. **The site of Weissenstein Fortress** (Atskaņa 1998: 342)

Figure 28. **The tower “Tall Hermann” (1265–1266) of Weissenstein Fortress** (Tuulse 1942: 85)

Figure 29. **Researcher of castles Dr. phil. Karl von Löwis of Menar (1855–1930). The plan of the Weissenstein Fortress with the tower of an octagonal layout** (Vartberge 2005: 183)

In 1265, on the bank of the marshy River Paide by the road to Reval (Figure 27), Master (1263–1266) Konrad von Mandern started to build on a hill one of the Teutonic Order’s first stone fortresses in Livonia – the octagonal planning Weissenstein (*Wizenstein, Wittenstein*, also *Wittensten*, Estonian: *Paide*; 1265–1266) “Tall Hermann” (Estonian: *Pikk Hermann*) from light limestone (Figure 28). A thick defensive wall, to whose inner side buildings were added, surrounded the six-storey tower and made a yard of rectangular layout (Figure 29). In Livonia, the construction-type of monumental building *castellum* was introduced (Caune&Ose 2004: 9), and peculiarities of the relief were not any more important. Regular planning fortresses were built on islands, and also on capes.

In 1222, during the uprising the Prussian settlement *Grauden* (Prussian: *Graude*, also *Graudenes* – “huge forest”) was destroyed, and in 1234, wooden fortifications were made for the land conquest on the Weichsel’s right bank. From 1250–1260 a defensive wall of bricks was built for the border protection. Buildings were arranged around its inner perimeter. In the north-west corner of the irregular square layout Graudenz (Polish: *Grudziądz*; around 1250–1300) Castle’s yard (Figure 30) a 30 m tall cylindrical bergfried was built around 1300, on whose top an observation deck was created, but on 13 m height a bridge took to the entrance. In the south block the entrance gate, rooms for receptions and the chapel were made. After 1300, the western block on the river’s bank was built. On the Weichsel’s right bank, an irregular planning Athouse Castle was built for Kulmland administration. The fortresses, created at a certain distance on the Weichsel waterways defence zone, to maintain the army, store food and weapons, also for the traffic and trade provision and inhabitants’ refuge (Benninghofens 2011: 12–13), closed the access to Prussian lands and its crossing.

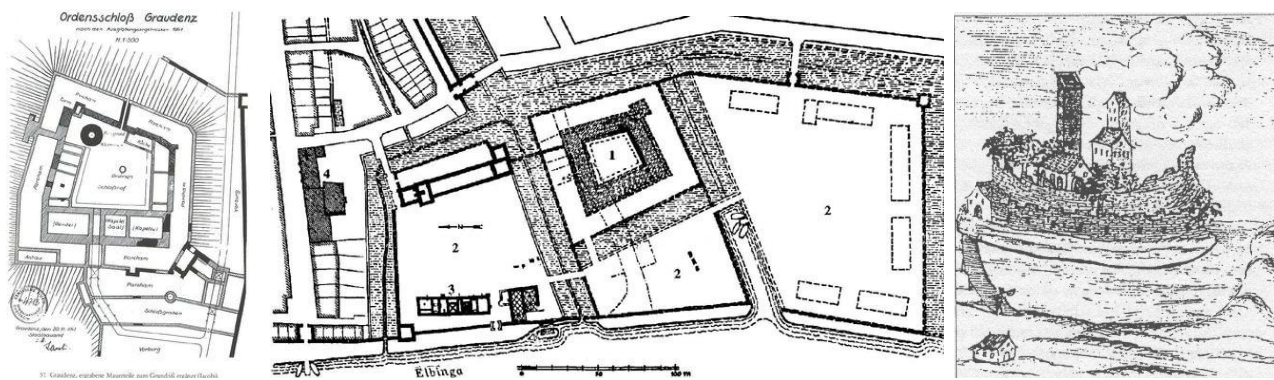


Figure 30. **The Graudenz Castle plan with the tower at building's north-western corner** (online 08.07.2017, source: <https://s-media-cache-ak0.pinimg.com/236x/34/62/ba/3462ba18a7eb281a3ebaacdc727d398d.jpg>)

Figure 31. **Christian Probst. The plan of the Elbing Castle with the tower at south-eastern corner:** 1 – castle, 2 – castle-front with farm buildings, 3 – Landmarschall Castle, 4 – the Holy Spirit Hospital (online 03.07.2017, source: https://img-fotki.yandex.ru/get/4113/13719937.1cc/0_1164b6_cd42c320_XL.jpg)

Figure 32. **The drawing of the Elbing Castle. 16th cent. middle** (Vartberge 2005: 258)

In every subjugated Prussian region the administrative centre was made. In Pogesania, from the River Elbing to the east up to the River Passarge (Polish: *Pasłęka*) and in the north – up to the Weichsel Lagoon, the main centre was Elbing. At the estuary of the River Elbing there was the Teutonic Order's headquarters. In the 14th century, the Elbing Castle (1246) on the side of the Weichsel Lagoon was rebuilt into an early regular planning castle (Figure 31), in whose south-east corner of the construction volume the residential tower (Figure 32) was included. Elbing became a significant port in the State of Teutonic Order, and in the 14th century obtained extra privileges in trade (Čerņeviča 2012: 279).

In 1262, fire destroyed homes of the Königsberg Castle, therefore in 1263, the area, provided for the fortification, was surrounded with an external defensive wall. On north side, two strong towers of square layout obtained. The eastern wall was preserved only in its northern part, beyond the Castle Tower (German: *Schlosstor*) in its further course to the south, however, by drawings of the 18th century. Like the western wall, it had not intermediate towers. The lower part of the south wall was made of boulders (German: *Feldsteinmauerwerk*), which ended up very irregularly on the top. The ditch around the fortress was deepened and filled up with water. In Prussia, after completing of the Königsberg Castle, establishment of new fortified support places were temporarily interrupted.

In 1273, the Teutonic Order suppressed the uprising in Livonia and Prussia (Milicers 2009: 42). Vogt of Samland (1278–1292) Dietrich von Liedelau built the north part of stone fortress and in its northeast corner – an octagonal planning Haber Tower (German: *Haberturm*, destroyed in the

war during 1941–1945). Regardless the four corner towers, two more towers in the north and three in the south were built, therefore in total there were nine towers for defence. Remaining buildings, farm buildings, stables, etc., leaned against the ring wall from inside of the courtyard. In 1312, a room for receptions was made and on its south side – a single-nave Castle Chapel. In the 14th century, the room of the Higher Regional Court took the granary. The convent house with church, dining-room and chapter house joined to the west. In 1387, next to the external wall at the southwest corner of the convent house the free-standing tower (Figure 33) was finally built. In the tower with a tent-like roof (Figure 34), the bell was installed. With the completion of this castle tower (Figure 35) the construction of the Königsberg Castle was essentially over. The architectonic dominant – a free-standing tower in a rectangular yard, surrounded by functionally different buildings, and a regular planning four-unit building with a courtyard formed a “fortress in a fortress,” which was not connected with the extensive yard of the fortified building complex. In 1511, the Königsberg Fortress rebuilding was started: the square planning building was knocked down, and around 1560, similar to *castellum* a fortified building complex with a spacious yard, surrounded by houses, was created.



Figure 33. Architect prof. Friedrich Lahrs (1880–1964). Plan of the Königsberg Fortress and Convent building (online 08.07.2017, source: <http://popadin39.blogspot.com/2016/01/4.html>)

Figure 34. Historian prof. Dr. hab. Tomasz Torbus. View on the tower and the chapel (around 1400) in the Königsberg Castle the south-eastern corner. 1998 (Vartberge 2005: 227)

Figure 35. Plans and carvings of the Königsberg Castle Tower. 1934 (online 11.02.2018, source: http://deacademic.com/pictures/dewiki/70/F118_001.jpg)

In 1224, instead of Estonian wooden fortifications the Brothers of the Sword started to build the stone castle of Fellin (from 1919 Estonian: *Viljandi*), adapting to the hillfort relief (Atskaņū 1998: 313). In the common defensive system of a fortified building complex the residence and several castle-fronts, in which there were servants’ houses and household buildings, and the castle settlement were included. In the castle’s north-west corner the “Tall Hermann” (Figure 36) was included.

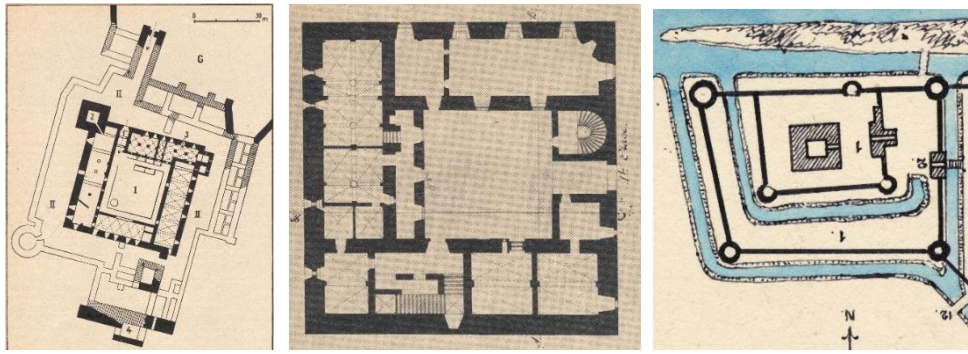


Figure 36. **Researcher of castles Karl von Löwis of Menar (1855–1930). The plan of the four-unit Fellin Castle with a tower at the building's north-west corner** (Tuulse 1942: 141)

Figure 37. **Architect Schons M. The first floor plan of Neu-Pernau Embeck Castle with the location of the tower. Late 18th cent.** (Tuulse 1942: 134)

Figure 38. **The scheme of the Neu-Pernau Castle and defensive walls planning** (Ms185-6-006)

The Teutonic Order did not keep a big navy, but in order to transfer knights to Prussia and Livonia, a free access to the Baltic Sea and unimpeded shipping was necessary. There were the Teutonic Order's fortresses on the river estuaries and on the Baltic Seacoast. In February 1263, the Bishop's residence of the Bishopric of Osel-Wiek (Estonian: *Saare-Lääne piiskopkond*, *Saare-Lääne Diocese*, German: *Bistum Ösel-Wiek*, Latin: *Ecclesia Osiliensis*; 1228–1560) and Old-Pernau (German: *Alt-Pernau*) Town on the River Pernu right bank by the estuary of the Riga Bay were destroyed by Lithuanians. In 1265, on the coastal plain of the Baltic Sea on the border between Sontagana and Sakala lands on the River Pernu left bank the Teutonic Order started to build a two-fold defensive wall for the waterways surveillance and a square planning Embeck Fortress (Figure 37), surrounded by water obstacles with a castle-front (Figure 38). Behind it a regular planning castle settlement, not related to the residence planning, surrounded by the defensive wall and water obstacles, developed. Instead of that New-Pernau (German: *Neu-Pernau*, Estonian: *Uus-Pärnu*) Town was founded, separated from the fortress by a moat filled up with water.

In 1263, Bishop Heinrich and Livonian Master Konrad von Mandern signed the agreement about the Cours and Semigallians' port ownership (Malvess 1937: 22). On the Baltic Seacoast, for the surveillance of the economically important estuary of the River Venta by the road, which took to the Winda Port and marketplace, a residential tower of stone (Figure 39) was built (around 1270) on the hill (Dirveiks 2004: 169), and the construction of the Windau (Latvian: *Ventspils*) Castle (around 1270–1280) begun. Building work sequence was related to the function: after the construction of the free standing, four-storey residential tower (Figure 40), in whose wall on the north side at the height of 2 m the entrance was made (Dirveiks 2004: 144), as well as defensive wall (Figure 41), the formation of the four-unit *castellum* (Figure 42) followed.

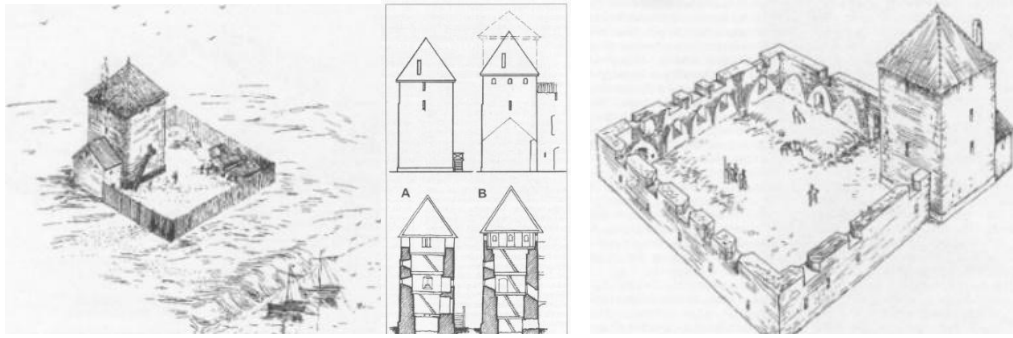


Figure 39. Architect Kristīne Veinberga. The Windau Castle Tower. Around 1300 (Lūsēns 2002: 176)

Figure 40. Ilmārs Dirveiks. Reconstruction drawing by the first two phases of the development of the Windau Castle Tower (Dirveiks 2004)

Figure 41. Architect Dr. arch. Ilmārs Dirveiks. Reconstruction drawing of a four-unit Windau Castle's outer wall with the tower. The first half of the 14th cent. (Dirveiks 2004: 151)

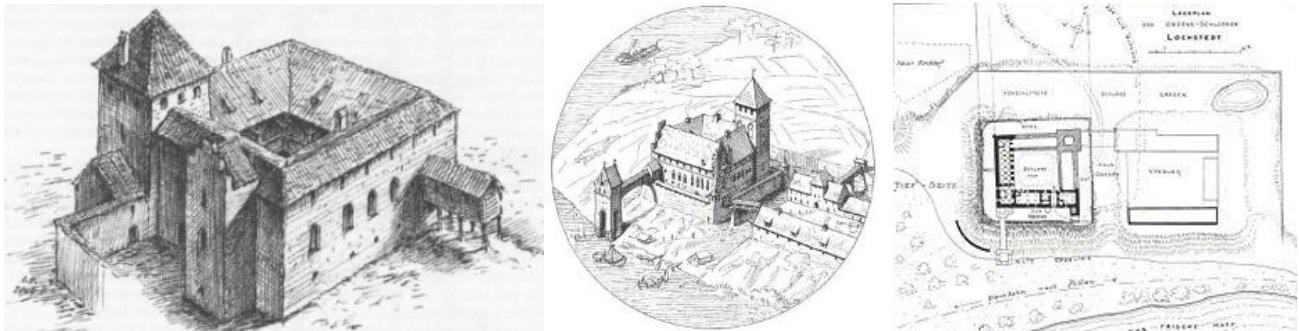


Figure 42. Ilmārs Dirveiks. Reconstruction drawing of a four-unit Windau Castle. The 2nd half of the 14th cent. (Dirveiks 2004: 167)

Figure 43. The reconstruction drawing of the regular planning four-unit Lochstedt Castle (online 19.06.2017, source: https://upload.wikimedia.org/wikipedia/commons/f/f2/Lochstaedt_Rekonstruktion.jpg)

Figure 44. The reconstruction of the Lochstedt Castle and tower location (online 19.06.2017, source: https://upload.wikimedia.org/wikipedia/commons/thumb/a/a2/Lochstaedt_Plan.jpg/240px-Lochstaedt_Plan.jpg)

In the late 13th century, in Sembia the Tapiau (Russian: *Гвардеўск*) Castle (1280) was built on the island by the River Deyma estuary into the River Pregel. On the coast of the bay, on a land strip by the isthmus to the Weichsel Lagoon – an early regular planning four-unit Lochstedt (Russian: *Павлово*) Castle (since about 1290, destroyed during World War II) (Figure 43) was erected (Milicers 2009: 101–103). The residential tower was included in the construction volume (Figure 44).

The tower in the regular planning four-block fortress in the Teutonic Order State and Livonia

In 1271, the Teutonic Order made a decision to build the Marienburg Fortress (1274–1280) on the Nogat's right bank: the defensive wall was built, the ditch was dug (1274–1275) and a square planning monastery from bricks – the Meeting or Upper Castle (*Vorschloss*; 1276) was built. The administrative centre complex of brothers-knights' convent and a square layout building with the central heating in the floor (*Luft- (Fußboden-) heizung*) was made. The yard was surrounded with one or two-storey cloisters. The bergfriede and a chapel with corner towers clung to the square. On April 27, 1276, Grandmaster (1273–1276) *Konrad von Thierberg* (senior, Latin: *Cunradus de Tyrberch*, now *Thierenberg*) named the fortress (*Sencte Marie Burch*) after the Teutonic Order's patroness Virgin Mary as Marienburg and awarded the settlement the Kulm Law. Constructing the administrative centre Middle Castle (German: *Mittel-Schloss*; after 1310) and the Lower Castle (German: *Hochschloss*) on the river bank, or castle-front as the economic base of the three-part fortified building complex (Figure 45) was created in several phases during 180 years.

The Middle Castle planning on the background of the castle-front reminded of a specious Order's castellum, where the trapezoid-yard, surrounded with buildings around the perimeter, was linked with the courtyard of regular planning monastery's building. For the improvement of the Marienburg's defence system the Juranda Canal (also *Młynówka*), joined with the River Nogat, was dug (the turn of the 13th/14th century), which surrounded the fortress building complex. Under Grandmaster Dietrich von Altenburg's guidance construction of the main tower (Figure 46) was started in Marienburg. Grandmaster (1382–1390) Conrad Zöllner von Rothenstein started to build a four-storey castle (1382–1399). Apposite the Upper Castle the Bridge Gate and the bridge (around 1450) were built over the Nogat. In 1480, the town was surrounded by the defensive wall.

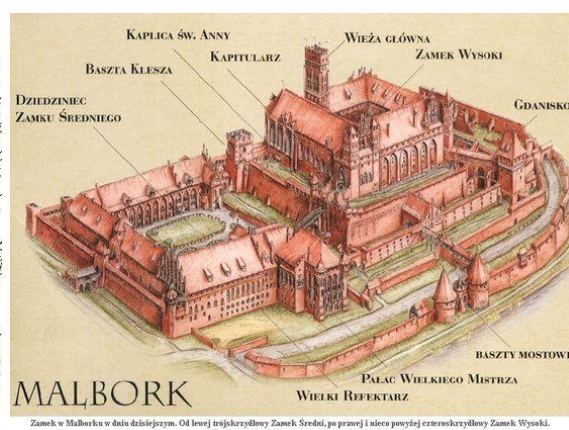
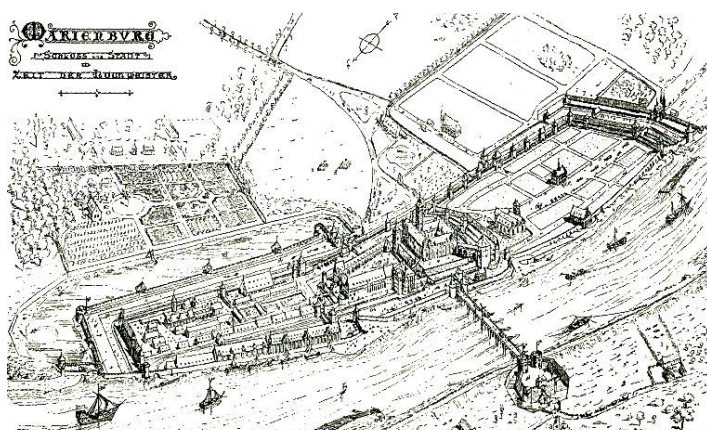


Figure 45. Conrad Emanuel Steinbrecht. The reconstruction drawing of the 15th century Marienburg Castle (Mieczysław Haftka (1937–2014) „*Zamki krzyżackie w Polsce*“. Płock: 1999)

Figure 46. Drawing of the Teutonic Order State capital city Marienburg building complex: the Upper Castle with a tower and the Middle Castle (online 11.02.2018, source: <http://home.chpc.utah.edu/~mcuma/ondrej/balt/images/malbork03kresba.jpg>)

Around 1290, linking mutually four blocks of an even height, a square planning fortress was created (Milicers 2009: 108). On the top floor there was the dormitory (Latin: *dormitorium*) or the monks' common bedroom, the Chapter's Meeting Hall, dining-room, administration rooms, a room for Master, or Vogt. This building was named in the Latin phrase *domus conventuales* by Tuulse, but in his book, published in 1942, it was called as the convent-house (German: *Konventhaus*) which was built in Gollub (Figure 47) and Rehden (Figure 48, 49). During the 13th century, fortresses performed military functions, and the tower was included in volume structure.

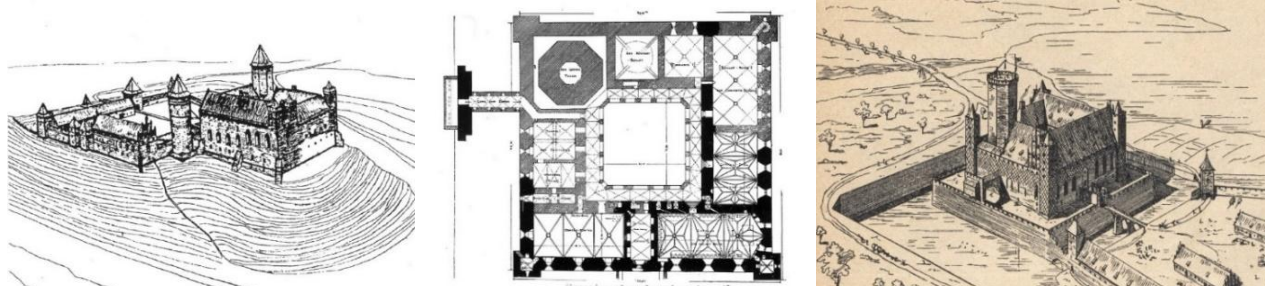


Figure 47. **Ireneusz Sławiński. The four-unit Gollub Castle's reconstruction drawing** (online 19.06.2017, source: http://www.zamki.pl/xz/r_golub2.jpg), using book (Pabian&Rozykowski 1997)

Figure 48. **The plan of the four-unit Rehden Castle** (online 20.05.2018, source: <https://medievalheritage.eu/wp-content/uploads/2017/02/Radzyn-Chelminski-plan-02.jpg>)

Figure 49. **Conrad Emanuel Steinbrecht. View of the Rehden Castle** (Tuulse 1942: 363)

In Polish revision materials the convent house was called the citadel (Polish: *dzieciniec*), the first castle-front – the castle (Polish: *zamek*), the second castle-front – the castle-front (Polish: *przygorodek*). The Convent building was also the production centre, to which in the second half of the 13th century front-castles, one from the other separated by ditches and walls, were made (Dzenis) for horses' stables, buildings for vehicles and besiege machines, cannons, smithies for horseshoes and weapons, breweries, harness makers' and other workshops (Milicers 2009: 158).

Towers in structures of administration centres of the Teutonic Order State and Livonia

Later towers were added to the convent buildings (Milicers 2009: 108), and they were placed in corners of the building. Founder of Kuldīga Regional Museum Walfried Fromhold-Treu (1886–1964) had drawing of the Goldingen (Latvian: *Kuldīga*) Commandry's four-unit fortress (Figure 50), surrounded by the defensive wall, and the external yard have been shown. The defence was increased by a double ditch system. In the northern block, the gate was built. Later the castle-front and the big gate tower on the north-west side were created (Fromholds 2005: 238, 258).

In 1272, the wooden Mitau Fortress (1265–1266) on the Long Island, which is made by the River Lielupe and its by-pass Driksa, became a military base for the Semigallia, Lithuanian and

Courland conquest. Under Livonian Master (1328–1340) Eberhard von Monheim's guidance the Mitau Castle (1328–1340) (Figure 51) from boulders, dolomites and bricks with a tower on each corner was built. About this evidenced the drawing of 1703, edited by Pastor Eduard Philipp Körber (1770–1850) to his friend, pedagogue, ethnographer, artist Johann Christoph Brotze (1742–1823), who at the end of the 18th century began to describe fortresses and urban construction for research purposes. Next to the castle the settlement with dense construction – household buildings, warehouses and craftsmen's homes, was made. In 1345, Lithuanians under Grand Duke (1345–1377) Algirdas's (Latin: *Olgerth*) leadership burnt down the castle-front (Zemītis 2005: 185). On the Driksa's left bank, merchants and craftsmen's big settlement *Jelgab* (Dābols 2003: 8) appeared. The Mitau Castle-region was included in the Mitau Commandry.

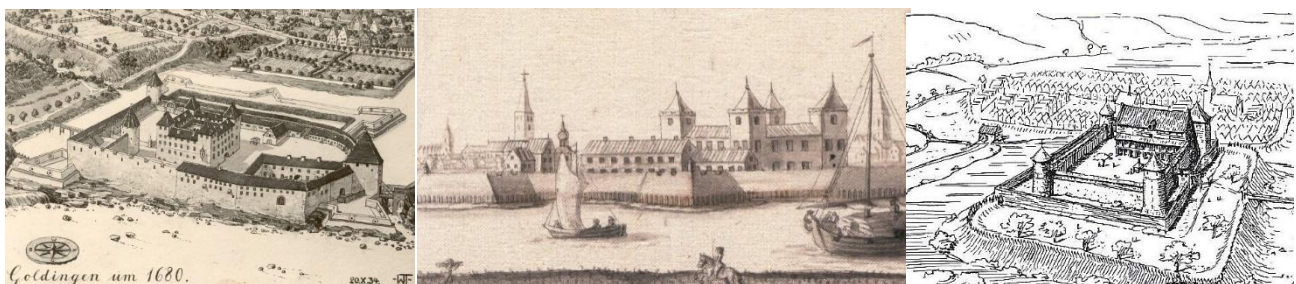


Figure 50. **Walfried Fromhold-Treu. The four-unit Goldingen Castle in 1680. 1934**
 (Volanska 1998)

Figure 51. **Drawing of the four-unit Mitau Castle. 1703** (Broce 2007: 396)

Figure 52. **Conrad Emanuel Steinbrecht. The reconstruction drawing of the Bütow Castle**
 (online 19.06.2017, source: http://www.medieval-crusader.de/Mittelalter/Burgenbilder/B%FCtow/B%FCtow15_a.jpg)

The volume of the Alt-Dünamünde fortification was made by a big square planning tower in the south-west corner, to whose eastern side the monastery's chapel was situated. Later blocks along the western and northern defensive wall and some annexes at the eastern defensive wall were constructed. In castle-front's south-west corner, the entrance gate was made in the tower of square layout. In tower front, a wooden drawbridge was created (Caune&Ose 2004: 136).

Development of artillery promoted construction of round, raised towers in corners of fortresses for defence and cannon placement. A spacious yard, surrounded by the defensive wall, adjoined the Bütow (Polish: *Bytów*) Vogt's one-unit house with a massive, polygonal tower (Figure 52), in whose three corners a cylindrical tower was built (Benninghofens 2011: 20).

An octagonal planning dungeon (Figure 53) adjoined the south-west corner of the Kirchholm (Latvian: *Salaspils*) Castle (Figure 54) with stairs to the basement built in it. A wall, raised parallel to the external wall of the western block, joined the tower. In the western block, which took through the ground-floor room, a new door opening with carefully processed stone ashlar for the main

entrance was created. A spacious castle-front was built for the fortress. A deep moat enclosed the castle from the north and east side (Figure 55).

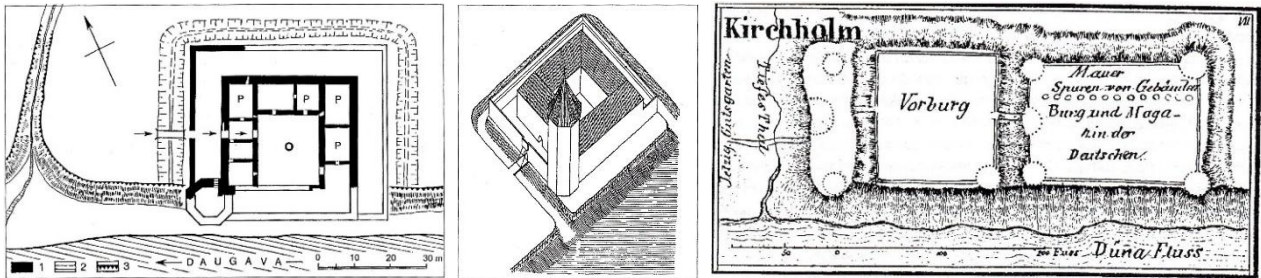


Figure 53. The reconstruction drawing of the Kirchholm Castle plan of the 14th cent. (Caune&Ose 2004: 448)

Figure 54. Architect Gunārs Alfrēds Jansons (1928–2013). The reconstruction drawing of the four-unit Kirchholm Castle in the 14th century (Ose 1998: 400)

Figure 55. Historian, Professor at the University of Dorpat Dr Friedrich Karl Hermann Kruse (1790–1866). The plan of the Kirchholm Castle ruins. 1839 (Ose 1998: 382)

In the Teutonic Order State, during the second construction period (1320–1410) till the Teutonic Order's defeat at the Tannenberg Battle (Lithuanian: *Žalgirio mūšis*, Polish: *Bitwa pod Grunwaldem*, German: *Schlacht bei Tannenberg*), the number of fortresses, built for the military and administrative needs, increased. In 1336, not far from the Lithuanian border on the Unsatrapis Hillfort by the confluence of the River Instruch (*Instrut*) and Angrapa (*Angurys ape*) Granmaster (1335–1341) Dietrich von Altenburg built for the Commandry's centre the Insterburg (Russian: *Черняховск*) Castle (Figure 56) of stone with small corner towers and made a large castle-front. In 1376, the Lithuanian Grand Duke's army destroyed this castle.



Figure 56. The reconstruction drawing of the four-unit Insterburg Castle (online 19.06.2017, source: <http://www.allcastles.ru/assets/imagecache/www/images/387/36892.jpg>)

Figure 57. Revisor Klein. Overview of the Doblen Castle in 1660. 1885 (Klein 1885)

Figure 58. Architect, restorer, art historian Tatjana Vītola (1920–2007). The Doblen Castle around 1359 (Vītola 2005: 217)

The Doblen Castle of stone for Commander's residence (Figure 57) was built instead of Semigallian wooden fortifications, destroyed on the Doblen Hillfort (1335–around 1359). Irregular square planning two-storey block of the church (Figure 58) was built later. The corner towers, covered with a pyramidal roof, had two small downward loopholes. There was a free-standing belfry in the middle of the yard (Vītola 2005: 208, 210). Decreasing the construction volume of the units, they lost their regularity. On the background of the small trapezoidal planning residence, a large castle-front appropriate for household was created. In south-west corner there was the tower with gate and drawbridge (Caune&Ose 2004: 119). In the middle of the defensive wall, there was a square planning tower, and next to it – the entrance gate (Vītola 2005: 217).

During the 14th century, colonization of Prussian lands coming to an end. In the second half of the 14th century Livonian economics stabilized, and twenty two main regions were under Livonian Master's surveillance (Benninghofens 2011: 20). In Europe, military technology developed. During the third construction period of Livonian fortresses (1400–1562) till the Livonian Confederation collapse, mixed-type buildings were created, but in Polish lands, during the third fortresses construction period (1410–1530) bastion fortification erecting was started (Guerquin 1984: 26).

Conclusions

1. The Livonian Brothers of the Sword on the highest places of the relief built fortresses for the Baltic tribes' subjugation, creating a yard, in which there was included a tower. The Teutonic Order built wooden fortifications or residential towers for fortifications in the Teutonic Order State and Livonia. Later stone towers were included in fortresses structures and dominated in power centres. In Silesian trading towns' centres, the Town Hall with a tall tower manifested the power of the town. In Livonia and Prussia, on the highest places of the relief, conquerors built monumental buildings – fortresses, where a high tower was included for the defence and the ruler's power manifestation. The ruler's residence with a tower dominated over the surrounding buildings placed at the foothill of the hillfort.
2. In Livonia, the experience in fortified yard building became useful for erecting of a rectangular layout stone castles, for which location sites were chosen on the highest point of the relief. Later the building type was improved, and stone castles were also built on plains, using the tower for defence. In the Teutonic Order State, the convent building type developed, to which the most characteristic building was included in the Marienburg fortified building complex. During the 14th century, a small tower for protection was built on every corner of the convent building. One or several castle-fronts were developed at the fortress. For their protection towers were erected. In the Teutonic Order State, rectangular planning castle-fronts were built by convent houses. In Livonia, the front-castle layout near the fortress was affected by local relief peculiarity.

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POSSIBILITIES OF PROVIDING SUSTAINABLE DESIGN IN RECREATION ZONES IN FLOODING AREAS OF RIVERS

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Abstract

Possibilities of providing sustainable design in recreation zones in flooding areas of rivers

Key Words: *flooding areas, landscape, recreational zones, sustainable design, sustainable materials*

In the rapid rhythm of life people desire to spend more quality rest in nature in properly arranged places. River flooding areas can be made accessible to people by understanding the specifics of the site and the need for sustainable materials, thus increasing the proportion of urban green structures and creating additional recreational areas. The aim of the article is to investigate the need for new recreational areas to make floodplain areas accessible to the people and to identify the most important problems that may be encountered for the sustainable design of such areas. Using a mixed research approach, the possibilities of universal and sustainable design solutions that can be used for recreation areas in river flood areas are identified, with the possibility of adapting them to a specific situation.

Kopsavilkums

Ilgtspējīga dizaina nodrošināšanas iespējas rekreācijas zonu izveidē upju applūstošajās teritorijās

Atslēgvārdi: *applūstošās teritorijas, ainava, rekreācijas zonas, ilgtspējīgs dizains, ilgtspējīgi materiāli*

Straujā dzīves ritmā cilvēki labi cenšas iztērēt kvalitatīvāku atpūtu dabā. Izprotot vietas īpatnības un vajadzību pēc ilgtspējīgiem materiāliem, upju applūstošās teritorijas var padarīt pieejamus cilvēkiem, tādējādi palielinot pilsētu zaļo struktūru īpatsvaru un radot papildu atpūtas vietas. Raksta mērķis ir noskaidrot nepieciešamību jaunu rekreācijas zonu izveidei, padarot upju applūstošās teritorijas pieejamas cilvēkiem, un noskaidrot būtiskākās problēmas, ar kādām iespējams saskarties, ilgtspējīga dizaina nodrošināšanai konkrētajās teritorijās. Izmantojot jaukto pētniecības metožu pieeju, tiek identificēti universāla un ilgtspējīga dizaina risinājumi, kas būtu izmantojami rekreācijas zonu ierīkošanai upju applūstošajās teritorijās, ar iespēju pielāgot tos konkrētai situācijai.

Introduction

Both near and around their place of residence, people tend to find harmony with themselves and their peers, and appreciate the proper layout of the green area, i.e., environmental design. Its specificity is determined not only by ergonomic aspects and function, but also by the climatic conditions and the sustainability of the materials used.

The world around us is constantly changing and people living in this world are constantly changing as well – rapid technological development is taking place, people's economic opportunities are constantly evolving, and the perceptions and attitudes of the people themselves are changing.

As a result of all these changes, the climate is constantly changing in the world (Zemes klimats n.d.), which, in turn, causes changes in weather conditions with reference to temperature, pressure, humidity, wind and other key parameters, affecting cloudiness and creating even various storms and prolonged rain, as also drought periods (Globālās klimata izmaiņas n.d.). As a result of these changes, the usual environment also changes – the areas are cured or flooded and become unusable.

A large part of cities in Latvia have been formed on the banks of the rivers, many of these cities also have areas that are flooded during springtime floods, but due to climate change, more and more territories are emerging which also flood during prolonged rainstorms. How to effectively use

these natural areas in cities? River floodplains can be made accessible to humans by understanding the specifics of the site and the need for sustainable materials without diminishing their natural potential.

This actuality coincides with the intention to develop an environmental design project for a recreational area, which will be set up in the town of Vilani, on the bank of the Malta river.

The aim of the article is to investigate the need for new recreational areas to make people's floodplain areas accessible to the people and to identify the most essential problems that may be encountered for sustainable design in such areas.

Research methods used – analysis of the situation, questioning of potential users and analysis of analogues.

Sustainable environmental design description

People have two conflicting abilities – the ability to damage the habitat and the ability to improve it using a good design. Sustainable design is a design philosophy aimed at maximizing the quality of artificially created environments while reducing or eliminating negative impacts on the natural environment (McLennan 2004). In a research on the environment that people prefer (Cary, Williams 2002), it is concluded that landscapes of high ecological quality are more engaging and more valued, therefore, qualitative design should be not only sustainable, but also ecological. However, sustainability does not only mean ecology, it also includes naturalness and economy, and, depending on the amount of each element applied in the planning process, it is possible to assess the overall sustainability of the landscape and its elements (Antrop 2005). The best option for environmental design planning would be the preservation of ecological capital, but as the article explores the creation of recreational areas directly in populated areas of flooded rivers, one should not forget about the naturalness and the economic factor that is essential for everyday life in the modern world.

For several decades, research has been done on the availability of the natural environment and its impact on human health, both physical and mental. These studies are about the positive impact of the natural environment on reducing stress, building positive social contacts, developing healthy children, as well as personal growth and improvements in quality of life (Vriess 2006). Thus, it can be concluded that the planning of recreational areas must be natural, accessible, visually and aesthetically attractive.

Economics is an integral part of sustainability. When planning the environment, it is essential to understand how this place will look in the future, how it will develop or, rather, how it will age, so it is necessary to evaluate the longevity of the materials used in the design, as well as the location of the individual components, the possibilities and costs of renewal, and the environmental impact. For example, logging and processing can produce up to 75% less carbon dioxide emissions than, for

example, a concrete or metal production process (Pieci ieteikumin.d.). As the geographical location of Latvia allows for the production of sufficient quantities of good quality wood even for export (Par Latvijas ilgtspējīgas attīstības 2002), it is important to use local resources directly. But can wood be the right solution in all situations? Of course, not always. As the article refers specifically to areas that are flooded, this means that, for example, bench legs that are made of wood will regularly be affected by increased humidity and will require regular financial contributions to the renovation of the same bench, but the most suitable material for a bench surface would be exactly wood. So, in order to create a sustainable and economical element of the environmental design, it is necessary to assess the specific conditions in which this element will be placed, how easy it will be to be exploited and, if necessary, to be renovated.

To ensure sustainable design, it is also necessary to think on a global level and to evaluate not only the longevity and renovation possibilities of each material, but also to understand what will happen to this material after it is no longer used as an integral part of a particular design object. For example, to produce simple and with aesthetically pleasing design details from metal, 30% more metal is consumed than needed. In turn, excessive production of metals and the multiple recycling of surpluses account for 25% of industrial carbon dioxide emissions (Allwood 2011), which further contributes to climatic changes and meteorological processes in nature.

Sustainable Development Strategies

In the issue of the newspaper *Latvijas Vēstnesis* of 20th August 2002 (No. 118), the Cabinet of Ministers Regulation No.436 "On the Basic Principles of Sustainable Development of Latvia" was published, which reads: Sustainable development is oriented towards people and aims to improve people's living conditions, preserving nature and the environment, therefore, it is necessary to respect the nature that supplies people with resources and all that is necessary to sustain life. In this perspective, sustainable development means a qualitative improvement of people's living conditions if the corresponding capacity of the ecosystem is not exceeded (Par Latvijas ilgtspējīgas attīstības 2002). Various development and planning documents are designed to define the vision of long-term development and the goals to be achieved, as well as to act according to development perspectives. Also Vilani district and town, that the study of the project "Sustainable design of the environment in recreational zones of flooded areas of rivers" refers to, has these development materials.

In the document about Vilani district's sustainable development strategy 2014–2030 (Viļānu novada ilgtspējīgas attīstības 2014), information about Vilani district's national recognition and objects related to the image of the town and the region can be found, including the Malta river with Lakstīgalu and Zvirbulu islands, as well as well-maintained urban environment. The document describes the strategic and priority projects related to the development of the region and the city as

well as the recreational areas, for example: "124.2. Improvement of the central streets, greenery, squares and other public areas, and linking the landscaped natural areas outside the center (along the Malta river, Lakstīgalu and Zvirbulu Islands)." As the Malta river belongs to the basic natural structures of the Vilani district, improvements are also planned to increase the quality of public outdoor space, as well as the improvement of the territories and improvement of accessibility on the banks of the river.

Development planning documents are drawn not only for long-term action lines, but also for medium and short-term plans. The document that describes Vilani district's development program from 2015 to 2022 (Viļānu novada attīstības programma 2015) defines visions, strategic goals, long-term priorities and medium-term priorities. The document defines a specific medium term priority *1. Development of the infrastructure of the business and living environment* from which the direction of action will follow *1.4 To create a green and environmentally friendly environment* and task *1.4.1 establishment and improvement of the green and blue areas of the region* that provide information that the local government is aware about the need to perfect recreational areas, to improve and upgrade them.

Analysis of the current situation

Vilani is located in Latgale, approximately 30 kilometers from Rezekne. One of the main natural values in the Vilani district is the river Malta, which runs through the town of Vilani itself, and the hydrographic network of small rivers as well as swamps and part of the territory of the NATURA 2000 nature reserve "Lubana Wetland" (Viļānu novada ilgtspējīgas attīstības 2014). Undeniably, the county and the town, are green and rich in greenery, also the plans for the improvement of territories mentioned in the development documents of the Vilani local government are being implemented in small steps, however, the data obtained about the town at the level of green-blue structures is not very encouraging. Proportionally green-blue structures consisting of various natural and greenery areas and watercourses or water bodies would need to occupy no less than 40% of the total urban area (Osīte 2014), however, analyzing the cartographic material for the planned (authorized) use of the Vilani urban spatial plan (Viļānu pilsētas teritorijas plānotā. 2006), it can be concluded that green-blue structures occupy only about 20% of the total urban area, 0.97 km² of the total 4.9 km².

The planned (authorized) use map of the territory of Vilani city depicts recreational areas, landscaped natural areas and greenery territories, areas for which the auxiliary uses are green areas, as well as urban forest areas. In reality, territories that are considered and used as daily recreational areas occupy only 0.82% (0.04 km²) of the total urban area.

Implementation of the goals set out in the Vilani district's municipal planning documents in relation to increasing the availability of the Malta river and the creation and improvement of

recreational areas, the proportion of green structures actually used may increase to at least 1.22% of the city's territory.



Figure 1. **Green-blue structures in the town of Vilani** (scheme created by L. Strode on the balticmaps.eu map, using The planned (authorized) area use map of the Vilani town)

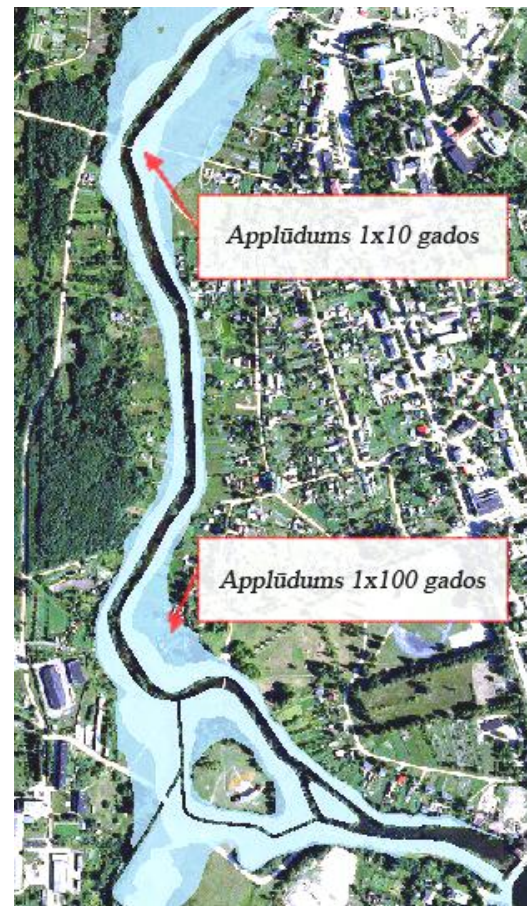


Figure 2. **Flood risk map** (scheme created by L. Strode on the balticmaps.eu map, using information from pludi.meteo.lv)

The available green areas near the river, which could be used to increase the amount of recreational spaces, tend to be flooded by spring floods and the effects of climate change and under the influence of heavy rain. Since flood risk in Latvia is calculated taking into account data from the amount of spring flood water, flood maps show flood risk information only in these cases (Fig. 2) (Plūdu riska kartes n.d.). Analyzing the information on the map, it may appear that the territories on the banks of the Malta river in Vilani can not be regarded as intensely flooded, but the author has several photographic evidence from different periods of time taken during the rainy season of 2017 and early 2018, where it can be seen that part of the area is usually flooded over a period of one year in areas that are comparable to an estimated probability of flooding once every 50 years. Figure 3 illustrates the situation by showing a bridge on who's supports water level fluctuations up to a range of 2 m can be seen, during a period that can not be considered as springtime flood

period. In the photo taken in January 2018 (Fig. 3, to the right) you can see an approximate flood of one expected every 10 years (Fig. 2).



Figure 3. **Comparison of the floodplain** – August and November of 2017 and February of 2018 (combination of L. Strode's photos)

The opinion of residents and visitors of Vilani town about recreation zones and their necessity

During the project development phase, a survey was conducted using a questionnaire to find out the city residents' and visitors' thoughts about the need for recreation areas in Vilani and specifically in the vicinity of the Malta river, as well as what respondents would like to see in these recreational areas. The questionnaire included 11 questions – 10 questions of choice of answers and 1 open question where the respondent could express his or her opinion. The questionnaire was distributed electronically in the *docs.google.com* web-based form. The survey was conducted from March 28 to April 15, 2018. There are 260 valid questionnaires received. Respondents in different age groups – from primary school age to retirement age – were interviewed, and the majority (61.5%) of respondents were in the 18–34 age group. Most of the respondents (82.3%) are women, 17.7% are men. 66,9% of the respondents interviewed live in Vilani town or district, 26,2% – do not live in Vilani, but regularly visit it.

In the survey, respondents were given an opportunity to assess whether Vilani has a sufficient number of recreation zones, to express a view on the most desirable location of recreation zones in the town as well as what each respondent would like to see in recreation zones. Respondents' opinion that the number of recreation zones in Vilani is negligible is almost unanimous: 96.2% respondents have answered that there is a need for more recreation zones, while only 3.8% of respondents are satisfied with the current situation regarding the amount of recreation zones in the city.

To the question of where the preferred location would be for a good recreational area in relation to the town center, 54.2% of respondents say that they would like recreation zones closer to the town center, 35.4% would like to relax in recreation areas beyond the town center, but 10.4% respondents say that the best place for recreation is outside the town. To the question of what type of recreational areas respondents would prefer, 44.2% said that they would be happy to rest in public

places where there is a possibility to gather together more people, 36.2% answered that they would prefer places of rest intended for small number of visitors, while 19.6% of respondents would like to rest alone.

When asked about the need for well-kept recreation zones near the Malta river, most respondents (99.2%) have said that they would like to have well-kept, functional and enjoyable recreation zones near the river, while 0.8% of the respondents say that such recreation zones are not necessary. Respondents were also offered four potential recreational areas of floodplain areas in the Malta river (Figure 4). 33.9% of the respondents would prefer recreation zone near the river Malta, which is closer to the town center (digit 1 on the map), 6.5% would like recreation zone near this place (2nd digit on the map), 50.4% consider that the most suitable place would be on Lakstīgalu island, in a place that has not yet been landscaped (3rd digit on the map) and 9.2% think that the best place for recreation zone near the river is Zvirbuļu Island (4th digit on the map). The survey also revealed what kind of design elements respondents would like to see in the planned recreation zones – classical style, modern and durable materials, unconventional materials and technologies or functionally usable environmental art installations (Fig. 5).



Figure 4. Offered recreational spaces in the flooding areas of the Malta river (scheme created by L. Strode on www.google.lv/maps)

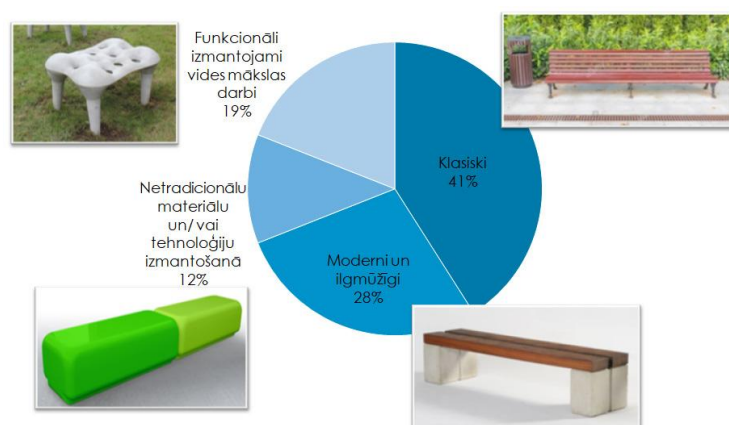


Figure 5. Design element selection diagram (scheme created by L. Strode for polling purposes)

Analogue study

The situation described in this article is relevant not only in Latvia but also in the rest of the world. In many countries, the flood problem is enormous and the specialists have been struggling for years to find a solution. For example, in the Manhattan Island in New York, the United States that is located on the Atlantic coast, the threat of floods and storms is particularly frightening because of huge population. Following the devastation caused by hurricane *Sandy* in 2012 in America, specialist teams began working on Manhattan defenses. One of them is the Bjarke Ingel Group's "Big U to protect Manhattan from storm surges". The project offers a 16-kilometer long band along the coastline of Manhattan, which is designed to strengthen the coastline, the development of a pedestrian pathway that allows flood waters to flow freely from unwanted areas (Fig. 6) and physically autonomous flood protection areas that can be isolated (Stevens 2014).

Similar to the coast of Manhattan, the Jersey coast (Fig. 7) also has the same flood threat. Also there is need to use these areas in everyday life. The Jersey Coast plans include the resilience, delay, storage and release of flood waters. In order to successfully fight the flood waters, there is a need for strengthening the coastline against rinse, but in the specific situation, specialists have also drawn attention to the need for ecological diversity (Stevens 2014).



Figure 6. **Bridge** – Big U to protect Manhattan from storm surges
 (<https://www.designboom.com/architecture/bjarke-ingels-group-big-u-rebuild-by-design-manhattan-04-04-2014/>)



Figure 7. **Defense strategy for Jersey coastline**
 (<https://www.designboom.com/architecture/oma-rebuild-by-design-hurricane-sandy-04-10-2014/>)

As already mentioned in the chapter on sustainable environmental design, it is important to plan and develop areas, especially in the vicinity of the waters, while preserving their natural potential. For example, in the Netherlands, the NEXT Architects group has decided to celebrate the change in water levels in the region, without changing the natural terrain and ecological system. In Nijmegen, the flooded area is made accessible by creating stepping stones that can overcome the flood area to reach the required location (Fig. 8). By creating environmental objects that perform their function, they can be adapted, as has been done in this situation, in order to give more space to

the flood waters, create an accessible environment and a fun attraction for children that develops them (Stevens 2018).



Figure 8. **Stepping stones in Nijmegen, Netherlands**
(<https://www.designboom.com/architecture/next-architects-zalige-bridge-stepping-stones-nijmegen-01-20-2018/>)

Conclusions

1. Sustainable environmental design must take into account a number of key factors – ecology, naturalness and economy that are interconnected, and through its deliberate use it is possible to target sustainability to a specific situation. A truly sustainable design is made of materials that are locally manufactured and not causing severe damage to nature, either directly or indirectly.
2. The theme of the selected article is fully in line with sustainable development guidelines, both locally and globally. The visions of the sustainable development of the Vilani district and the strategy program contain information on the need for the creation of new recreation zones, including near the Maltariver, which provides the basis for further study of the topic and the provision of solutions.
3. The current situation of green-blue structures in the Vilani city context is not in a satisfactory condition. Improvements in the availability of urban recreation zones and investments in new zones need to be made. The resident's survey confirms that it is necessary to improve the green and blue zones, to ensure accessibility and to create new recreation zones, incl. near the Maltariver.
4. In many parts of the world, when planning flood-lands development visions and designing projects, experts focus on issues of ecology, naturalness and economy so that these areas can be easily used and so that the flood waters do not cause great losses to cities and that the used materials are not only functionally and aesthetically attractive, but also environmentally friendly.

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VISUAL ANALYSIS OF VIĻAKA MUNICIPALITY MUSEUM WITHIN CONTEXT OF DIGITAL CULTURE

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Abstract

Visual Analysis of Viļaka Municipality Museum within Context of Digital Culture

Key Words: *Viļaka Municipality Museum, visual analysis, graphic design identity, formal analysis, context analysis, abstract analysis*

The main aim of museums is to create an aesthetic experience, to educate, to stimulate thinking and acting; their language of communication with visitors shall be aesthetic, well-informed, promoting study process. The Viļaka Museum collections contain ethnographic materials characteristic to the particular region. Currently the museum has to think about the way its visitors could more easily orient themselves in museum exhibitions and the way museum exhibitions' design and structure impact the visitors' cognitive process. Technologies are the new social and cultural reality, determining lifestyle, forms of communication, professional activity, ethics, politics, culture and human behavior. It allows researchers to speak about creation of new soci-cultural reality – digital culture. **Objective of the research** – to analyse the role of museums in the context of Latvian identity development, focusing on the use of digital technologies in the work of museums, and to perform a visual analysis of Viļaka Municipality Museum, which could facilitate the development of a modern museum's graphic design identity in future. The authors of the article have performed visual analysis of the Viļaka Municipality Museum by using methods of visual analysis – formal analysis, context analysis and abstract analysis. By use of various visual analysis methods it is possible to develop creative and new ideas and graphical design for any museum, including the mentioned Viļaka Municipality Museum as well.

Kopsavilkums

Viļakas novada muzeja vizuālā analīze digitālās kultūras kontekstā

Atslēgvārdi: *Viļakas novada muzejs, vizuālā analīze, digitālā kultūra, grafiskā dizaina identitāte, formālā analīze, konteksta analīze, abstraktā analīze*

Muzeju uzdevums ir radīt estētisku pārdzīvojumu, izglīt, rosināt domāt un darboties, to saziņas valodai ar apmeklētāju jābūt estētiskai, informatīvi bagātai, mācīšanās procesu rosināšanai. Viļakas muzeja krājumos ir novadam raksturīgie etnogrāfiskie materiāli. Pašlaik muzejam ir jādomā, kā apmeklētāji veiksmīgāk varētu orientēties muzeja ekspozīcijās un kā ekspozīcijas dizains un tās struktūra ietekmē apmeklētāju izziņas procesu. Tehnoloģijas ir jauna sociālā un kultūras realitāte, kas nosaka dzīvesveidu, saziņas formas jeb komunikāciju, profesionālo darbību, ētiku, politiku, kultūru un cilvēku uzvedību. Tas viss ļauj pētniekiem runāt par jaunas sociokulturālās realitātes veidošanu – digitālo kultūru. **Pētījuma mērķis** – analizēt muzeju lomu Latvijas identitātes attīstības kontekstā, liekot uzsvāru uz digitālo tehnoloģiju izmantošanu muzeju darbībā un veikt vizuālo analīzi Viļakas novada muzejam, kas palīdzētu turpmāk izstrādāt mūsdienīgu muzeja grafiskā dizaina identitāti. Raksta autores veica vizuālo analīzi Viļakas novada muzejam, izmantojot trīs vizuālās analīzes metodes – formālo analīzi, konteksta analīzi un abstrakto analīzi. Izmantojot dažādas vizuālās analīzes metodes, ir iespējams izstrādāt radošas, kreatīvas, jaunas idejas un grafisko dizainu jebkuram, arī konkrētajam Viļakas novada muzejam.

Introduction

The objectives pursued by today's museums are surprisingly diverse, for instance, one art museum may aspire to trigger purely aesthetic, neutral reaction in its visitors, the other may serve as an educational institution and measure its success based on how extensive is the knowledge acquired by the visitors from the museum's expositions, while the other one may focus on the use of modern digital technologies.

A study conducted by the Ministry of Culture concluded that nowadays in Latvia targeted inclusion of museums' content into the offer of the education system takes place, the society is more interested in cultural heritage resources held by museums (Muzeja nozares stratēģija 2015).

The interest is definitely promoted by the development of educational museum programmes appropriate for different age groups and interested persons, activities for families with children, as well as the opportunities offered by the Night of Museums. Tourism flows are increasing in Latvia; therefore, museums have a mission to create exciting stories about Latvia for different international audiences.

Communication is the transfer of information. The aim of museums is to create an aesthetic experience, to educate, to stimulate thinking and acting; their language of communication with visitors shall be aesthetic, informatively rich, promoting learning process. The designer developing design solutions that are modern and appropriate for the museum's objectives plays, perhaps, even a decisive role, as the designer, cooperating with the museum's staff, develops materials and programmes for the audience, which are recognized by the society as a value to be studied, learned, memorized and preserved.

The research objective – to analyse the role of museums in the context of Latvian identity development, focusing on the use of digital technologies in the work of museums, and to perform a visual analysis of Viļaka Municipality Museum, which could facilitate the development of a modern museum's graphic design identity in future. The authors of the study have performed a visual analysis of Viļaka Municipality Museum using three visual analysis methods – formal analysis, context analysis and abstract analysis.

The methods used in the research are based on a study of scientific and publicistic literature, which reveals the evidences of relevant periods in the museum's work in the context of Latvian identity development and shows the role of digital technologies in the work of museums in the world nowadays.

Museum – strategically significant organization in Latvian identity development nowadays

Public interest concerning museums' offers and non-formal education in Latvia is growing, activities in museums are associated with spending quality time, different expressions of creativity when studying cultural heritage. Large-scale events with global-level recognition, such as Latvia's Centenary, definitely brings increased local and global attention. Additional resources are required for the museums – providers of cultural services. Latvian museums more and more skilfully take advantage of international funding opportunities for the implementation of projects related to culture, tourism, and development of creative industry or social integration (Kultūrpolitikas pamatnostādnes 2014. – 2020. gadam 2015).

Museums are more than collections of artefacts; they allow to meet neighbours, discuss thoughts and opinions, and become an active part of the community. Art discussions, presentation of published books, professional development trainings and even wine festivals and farmers' markets are organized more and more often in museums. Museums are examples of informal

education environment, which means that they are primarily intended for informal education – lifelong learning process, in which an individual acquires attitudes, values, skills and knowledge from daily experience and educative influences and resources in his environment. Informal education is of crucial importance in an individual's perception of the world around. A single visit to a museum can provide a visitor with in-depth information on a subject and museum's environment is the one where a visitor can spend as much time as he likes, the environment allows forming his own unique experience and obtain information, in which he is interested (Iemesli apmeklēt muzeju 2009).

Visiting a museum can become a significant part of identity and promote successful social relationships. People perceive novelties more easily when they keep up with, evolve with and adapt to the times.

In the context of preservation and development of cultural capital, museum sector is defined as a significant system preserving national values, setting an objective to strengthen the awareness of the role of museums in society, clearly demonstrating and actively positioning museum as a cornerstone of national identity (Kultūrpolitikas pamatnostādnes 2014. – 2020. gadam 2015).

Like schools, museums in Latvian regions are considered the local cultural centres. They preserve not only the evidences of regional history and culture, practical wisdom of the locals, but the centuries-old buildings as well, which otherwise could have been demolished or rebuilt. It should be noted that there are many museums in Latvia, which are established in old buildings. Some buildings have fully preserved their old-time façades, are restored, while some have undergone renovation for the purpose of their conservation. More specifically, there is a need in the development of effective and broadly available museums' communication and modernization of museums' permanent expositions by integrating digital technologies.

The use of digital technologies in museums

The use of modern digital technologies in the activity of museums is an additional possibility made available. Currently technologies are used not only for a more interesting presentation of a museum's collections and stories, but also for encouraging visitors to engage in discovery of new information.

Integration of multimedia and interactive technologies in museums' space becomes an increasingly popular topic. However, such changes are positive only if technologies are perceived as a mean for the achievement of the objectives. Technologies shall perform their functions not only qualitatively; there should be a harmony with an overall artistic concept of an exhibition. When choosing technologies, the age of the main audience, the number of visitors and other aspects should be taken into account (Interaktīvās un multimediju tehnoloģijas muzejā b.g).

Some of museums around the world create a modern communication through all the exposition, when at the entrance the visitor receives a wristband, which is an entry and exit permit for passing through turnstiles, and which contains activated information about different services. In addition, all the activated information is sent to the visitor's email in PDF format. Thereby museums have databases of visitors and further communication can take place (see Fig. 1).



Fig. 1. **Wristbands for museum expositions** (<http://www.ascreen.ru/projects/type/more.php?id=32>)

Digital technologies nowadays are integrated and used in the work of museums not only with an aim to use the Internet, visit museums virtually and become aware of cultural and historical values. Technologies allow museums on-the-spot demonstration of various video, photo and text materials. They are often used to attract the attention of younger generations and encourage the learning process.

Educational materials and information, which is complicated for perception, but is provided in an interactive format, arises the interest of visitors and makes complicated matters understandable for the museum's audience. Museum's equipment and technologies should be regarded as an integral part of the exposition and their functional effectiveness should be considered. Interactive expositions attract more visitors than static and keep visitors' attention for a longer time (Froilanda 2004 – 2008). Multimedia technologies, which constitute the basis of expositions, in combination with interior design, lighting and sound create a different reality for museum visitors.

The Latvian Cultural Policy Guidelines for the following years envisage systematic improvement of the museums' staff knowledge about the possibilities of modern technologies and their practical use in the museums' activity – both for interaction with visitors and for improvement of effectiveness of the museums' internal activity processes (Kultūrpolitikas pamatnostādnes 2014. – 2020. gadam 2015).

The authors of the study, analysing the role of the museums in the development of Latvian identity nowadays, have come to the conclusions that Viļaka Municipality Museum also requires a new visual identity graphic design, integrating digital technologies, which would supplement the

museum's current exposition and stimulate a greater interest in it. In addition, with the use of digital technologies, it will be possible to introduce various educational activities necessary for the museum.

Historical description of Viļaka Municipality Museum

The history of the museum dates back to 1962, when the former Viļaka Secondary School held the first exhibition demonstrating historical photographs, memories, articles collected by the students under the direction of a history teacher Leontīna Maksimova. A club for regional studies was formed, the participants of which actively recorded recollections of seniors of Viļaka and its vicinity, collected old books, household items, photographs and other historical artefacts. The school's management provided a separate spacious room for the future museum in the former school building for 1–4 grade. Years later, when a new school building was constructed (1980), two rooms in the historical building of the school (currently the building of Viļaka State Gymnasium) were provided to the museum. The museum's exposition was renewed for the 50th anniversary of the school (Viļakas novada muzejs b.g.).

When the status of Viļaka State Gymnasium was renewed in 1996, the museum became the Museum of Viļaka State Gymnasium, but the exposition has been already beyond school history, it provided a historical overview of all Viļaka region. When in 2004 Viļaka Town Council has moved to its current building, an opportunity has arisen to locate the museum in the council's former historical building erected in 1913 and referred to as the “Hall of Light” (see Fig. 2). The museum officially became Viļaka Museum, but since 24 May 2012, it has been called Viļaka Municipality Museum.

The museum presents the history of Viļaka town and its vicinity from the 13th century to nowadays – major events, greatest personalities and historical evidences, providing an overview of daily life of Viļaka inhabitants in the past (Latvijas muzeju katalogs b.g.).



Fig. 2. **Viļaka Municipality Museum** (<http://vilaka.lv/index.php?page=muzeji>)

Viļaka Municipality Museum collections contain ethnographic materials characteristic to the region: tools, local pottery wares, hand-woven textiles, etc. Currently Viļaka Municipality Museum has to consider how its visitors could orient themselves in the museum's expositions more easily and how the museum's exposition design and structure affects the visitors' cognitive and learning processes.

Viļaka Municipality Museum has no specific feature that could attract the visitor's attention and raise their interest. It is clear that the graphic design of the museum's visual identity and the arrangement of exhibition hall currently are outdated and modernization is required (Miezīte, Apele 2018).

Methods used in the visual analysis of Viļaka Municipality Museum

Technologies are the new social and cultural reality, determining lifestyle, forms of communication, professional activity, ethics, politics, culture and human behaviour. It allows researchers to speak about the creation of a new socio-cultural reality – digital culture. The new information culture is attractive for a major part of society. Digital culture includes certain characteristic attitudes and behaviour in digital environments (Faranack Nader Benz 2014). People use modern technologies to improve or change the quality of life, to adapt to the changing environment. As life becomes fast paced, an individual adapts to novelties. He wants to submerge into the world of technologies, and it changes the lifestyle (What is Digital Culture? 2015).

The authors of the article have performed the visual analysis of Viļaka Municipality Museum by using three visual analysis methods. The research work sequence – data gathering and collection, data editing for the development of new content and design concept. The authors carried out a review of physical elements and their visualization. After collection of general information, the authors obtained information about Viļaka Municipality Museum's expositions and the most popular objects in the museum and Viļaka town (including: exhibition of 362 various bird eggs, Viļaka Municipality's contours, design exposition with 1500 matchboxes from various countries, textiles, tools and ceramic ware, women's headscarves, a hedgehog as a popular animal in the region, the silhouette of which is stylised and in a hedgehog's needles the rooftops of three Viļaka Municipality Museum's buildings are symbolically illustrated. After the information was collected and artistically stylised, various elements were joined, using three visual analysis methods – formal, context and abstract analysis (see Fig. 3, 4, 5).

Formal analysis – revision and visualization of physical elements of a topic. This is a specific type of visual description not intended for urging the reader to remember the work of art. Instead, it is an explanation of visual structure, ways how separate visual elements are arranged and are acting in composition. The subject matter is not considered and it is neither historical, nor cultural context. A pure formal analysis is limited to what the viewer sees (Writing About Art b.g).

The goal of a formal analysis is to explain how the formal elements of a work of art affect the representation of the subject matter and expressive content. Understanding the meaning of a work of art is the final goal of any formal analysis. The process shall begin with looking at the work of art, identifying the visual elements, arrangement, balance, sense of movement. *A work of art should be analysed in such aspects as colour, form, line, volume and space. A formal analysis goes beyond simple description, as it connects the elements of a work of art with its influence on the viewer (Formālā analīze 2014).*

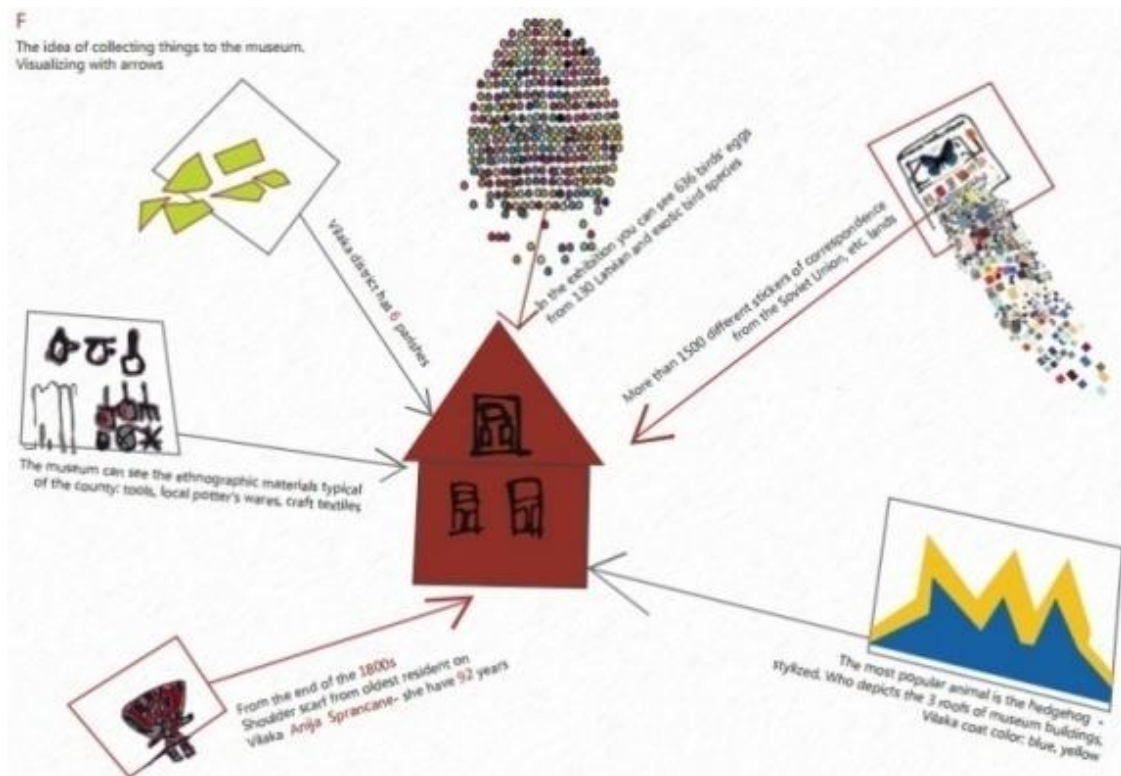


Fig. 3. **Formal analysis of Viļaka Municipality Museum** (The author of the drawing S. Miezīte)

The authors graphically illustrated the formal analysis with arrows pointing to the contour of Viļaka Municipality Museum's building, combining six significant elements (see Fig. 3). The idea of collecting elements of the museum by visualizing with arrows was used.

Context analysis – visualization of circumstances forming a setting of events, summary of content ideas and answers to the following questions – what, how, why, where? Context analysis always begins with working at communication plan; then it is necessary to define the essence of the initiative, main issues of focusing. Context analysis is a method used to analyse an internal system in which an organization carries out its activities. The objective of this analysis is to ensure that all contextual factors that might affect the implementation and sustainability are taken into account during the implementation of the project. Context analysis, in essence, is a short visual description of a project (Context Analysis 2016).

In the context analysis, the authors in a stylised way illustrate eight windows of the museum if viewed from the street. The windows are part of the architecture and symbolise curiosity, as one can look into the museum through the windows. The drawing combines eight significant elements – words, eye shapes of the three directors of the museum, exposition objects, etc. (see Fig 4).

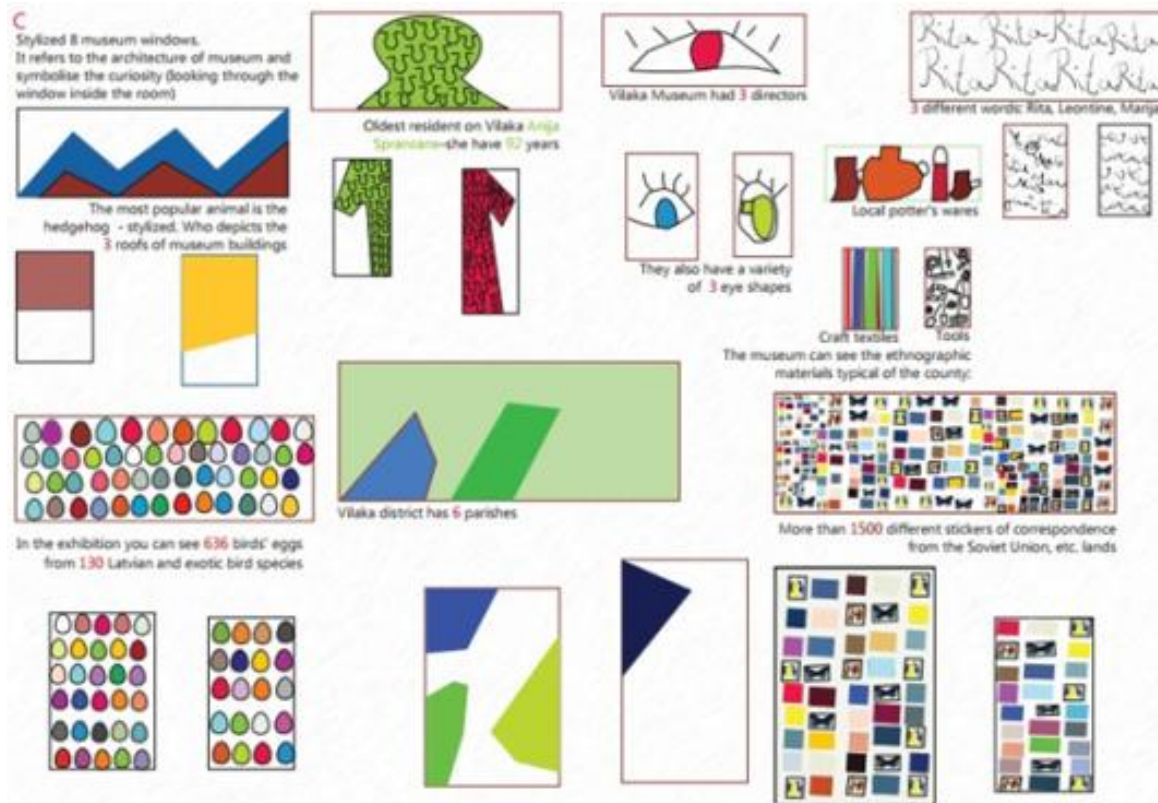


Fig. 4. Context analysis for Viļaka Municipality Museum (The author of the drawing S. Miežīte)

Abstract analysis – visualization of the topic in an abstract way. *Abstract analysis and abstract thinking reveal an individual's originality to a certain extent.* It is based on a particular language of feature symbols. It allows to go further, to cross the boundaries of the real world, and to predict outcomes. Transfer of information about real objects by the use of symbols, in order to find solutions to particular practical problems, is a specific skill, which is not possessed by everyone (Abstraktā domāšana 2017).

In the abstract analysis, the authors illustrate visualization of the topic in an abstract way (see Fig 5). An abstract image of the collections of various elements, consisting of abstract illustrations, might be a good idea for reflecting the essence of the museum – preservation of memories.

A
Abstract analysis. The abstract
image of collection of different
things, to represent the essence
of the museum - storage of memories.



The hedgehog is seen in the coat of arms of Vilaka since 1996, hence it has become the symbol of Vilaka, and the belief that one needle should be worn everywhere in skirts or glove is always good. Reducing the threat to goosefish, luck and prosperity. The most popular animal is the hedgehog - stylized. Who depicts the 3 roofs of museum buildings. Vilaka Museum had 3 directors. They also have a variety of 3 eye shapes. The color of Vilak Museum building

Fig. 5. Abstract analysis for Viļaka Municipality Museum
(The author of the drawing S. Miezīte)

The authors of the study, carrying out the visual analysis of Viļaka Municipality Museum, developed the graphic design objects, which might be used in designing informative materials, flyers, posters, as a graphic elements in information materials, on gifts – folders, T-shirts and other materials. Using various visualization analysis methods, there is an opportunity to create new, original ideas and develop a graphic design. Carrying out the visual analysis for Viļaka Municipality Museum, the graphic design of Viļaka Municipality Museum's visual identity will be developed further within the study.

Conclusions

Today's museums may be regarded as non-formal education institutions, where the created environment encourages a person to spend there a lot of time and form his own unique experience, both studying various materials and being creative. A visitor in a museum is not just a passive observer and perceiver of information. Modern expositions encourage every visitor to engage in an exciting journey through various historical periods, enhancing responsibility for preservation of historical and cultural heritage.

During the course of the research, the authors have drawn the following conclusions:

- the aim of visual communication is to make museums aesthetically attractive for the visitors, in order to provide the necessary information at an intellectual and emotional level;

- the use of technologies in museums and exhibitions, creation of conditions for the different activities for museums' visitors, and even the possibility to become acquainted with art and cultural values of the museums virtually nowadays has become a popular topic.
- Viļaka Municipality Museum reflects the history of the town and its vicinity from the 13th century to nowadays, but the museum has no exhibition hall, where informative materials and objects could be presented, and the museum's graphic design does not comply with the modern requirements;
- by using visual analysis methods, it is possible to develop a new graphic design for the museum's visual identity.

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COUNTERCULTURE SIGNS IN URBAN SPACE: GRAFFITI

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Abstract

Counterculture signs in urban space: graffiti

Key Words: *graffiti, counterculture, semiotics, ideology, subculture*

The thematic diversity of the ideology of counterculture is most clearly evident in the alternative media space. As far as the graffiti is concerned; as a vehicle for a certain critical ideology from the perspective of interdisciplinary research, we arrive at a point where several problems clash, whose three principal themes are subcultural identity, the creative self-expression and the critical discourse, which we may refer to as semiotic rebel.

The discourse of graffiti undoubtedly belongs to subculture, because, even though it is found in the public space – on the façades of surfaces forming urban space, the majority of the public fails to notice it or else interprets it, contrary to culture's ordered world of meanings, as chaotic "dirt" related to nature. The mutual communication discourse of subcultures is aimed at an "uninitiated" viewer who is placed in a position in which he can only become a passive observer and merely sense the existence of such communication, being disqualified from it, because he doesn't know the code. Therefore, we can talk about a triadic communication model within the subculture discourse, which is comprised of three components, of which the third (alongside the sender and recipient) can, in relative terms, be referred to as the "the uninitiated audience". Thus in the discourse of subculture speech is aimed not so much to be understood, but also to remain misunderstood.

Kopsavilkums

Kontrkultūras zīmes urbānā telpā: graffiti

Atslēgvārdi: *graffiti, kontrkultūra, semiotika, ideoloģija, subkultūra*

Kontrkultūras ideoloģijas tematiskā daudzveidība visuzskatāmāk parādās alternatīvo mediju telpā. Piemēram, runājot par graffiti, kā noteiktas kritiskas ideoloģijas nesējiem, – mēs nonākam interdisciplināras izpētes perspektīvē vairāku problemātiku sadures punktā, kuru trīs galvenās tēmas ir subkulturālā identitāte, radošā pašizpaušme un kritiskais diskurss, ko nosacīti varam dēvēt par semiotisko dumpīgumu.

Graffiti vēstījumu diskurss neapšaubāmi pieder subkultūrai, jo, lai gan tas atrodas publiskā telpā – uz urbāno telpu veidojošo virsmu fasādēm, – vairums publikas to neievēro vai arī traktē pretēji kultūras sakārtoto nozīmju pasaulei kā haotisku – dabai, nevis kultūrai piederīgu "netīrību". Zināmā mērā subkultūru savstarpējās komunikācijas diskurss ir orientēts uz kādu "neiesvētīto" skatītāju, kurš tiek nostādīts pozīcijā, kurā tas var kļūt tikai par pasīvu vērotāju, un kurš var tikai nojaust par šādas komunikācijas pastāvēšanu, taču tiek diskvalificēts no iesaistīšanās tajā, jo nezina kodu. Tāpēc varam runāt par triādisku komunikācijas modeli subkultūras diskursā, kurš sastāv no trim locekļiem, no kuriem trešo (līdztekus vēstījuma sūtītājam un saņēmējam) var nosacīti apzīmēt par "neiesvētīto auditoriju". Tādējādi var apgalvot, ka subkultūras diskursā runāts tiek ne tik daudz lai taptu saprasts, bet arī lai paliktu nesaprasts.

Introduction

The thematic diversity of the ideology of counterculture is most clearly evident in the alternative media space. For example, as far as the semiotic partisan activity of graffiti is concerned; as a vehicle for a certain socio-critical ideology in which the main ideological themes of counterculture are manifested in visual and laconic form; from the perspective of interdisciplinary research, we arrive at a point where several academic problems clash, whose three principal thematic blocks are subcultural identity, the creative energy of self-expression and the critical expansion of the vector of street art, which in relative terms, we may refer to as semiotic rebelliousness (i.e. a revolt aided by signs-symbols).

The aim of this research is to describe the counterculture ideology and subcultural communication of graffiti as a medium as it is developed by existing tradition within the framework of cultural studies. The objectives include analysis of graffiti messages of symbolic rebelliousness

and interpretation of those messages in the context of ideological streams of counterculture and contemporary social and communication theory. The problem addressed in this article is the insufficient existing communication theory's triadic model (sender-message-recipient) to describe the subculture communication. There is necessity to expand the theoretical framework of classical communication scheme introducing the third element of the excluded observer for subcultural communication process transmitting the message of symbolic revolt on the public stage – i.e. the uninitiated mainstream audience. The method used to understand meaning of subcultural graffiti messages according their ideological base is communication theory's sub-division of social semiotic analysis.

Results

The discourse of messages created using the medium of graffiti undoubtedly belongs to subculture, because, even though it is found in the public space – on the façades of surfaces forming urban space, the majority of the public fails to notice it or else interprets it, contrary to culture's ordered world of meanings, as chaotic “dirt” more closely related to nature than culture.

If you don't know the code – you're disqualified. This is how kids play games in which they imagine a pass room where the door opens once the password/code word is spoken. All the attributes of subculture are based on the development of coded signs of difference known only to the “select” few. Thus, although in youth subculture, relatively speaking, the “rapper” and “metal head” try to occupy positions that are radically different from one another, to a neutral representative, let's say, of the older generation, they're both practically identical, i.e. without any discernible differences, “Because they both look like freaks and listen to a loud noise instead of music”. To a certain extent, the mutual communication discourse of subcultures is aimed at an “uninitiated” viewer who is placed in a position in which he can only become a passive observer and merely sense the existence of such communication, being disqualified from initiation into it, because he doesn't know the code. In the lyrics of the band “Dzeltenie Pastnieki” (“*The Yellow Postmen*”), Ingus Baušķenieks puts it something like this, “Stepping onto the stage every time to split hairs with the sole purpose of shocking your relatives.” Accordingly, in the subculture communication process, one can divide one's “inner circle” from “outsiders” by demonstratively performing the ritual of an encounter in front of “strangers”. Therefore, we can talk about a triadic communication mode within the subculture discourse, which is comprised of three components, of which the third (alongside the sender and recipient of the message) can, in relative terms, be referred to as the “the uninitiated audience”. In the new Latvian language, there are special designations for those who are not “initiated”, but who clearly demonstrate their active desire to acquire the status of the “initiated”, which is clearly evident in the virtual world of computerized communication, e.g. the *lammer* or *pokemon*. Thus, one can argue that in the discourse of

subculture, visual, musical and other codes are used not in order to be understood, but in actual fact, to remain misunderstood.

Youth subculture itself is closely linked to rock music, which explains why the first examples of graffiti to appear on the streets of Riga were mainly abbreviations of the more extreme icons of Western pop music (even earlier there was the letter Z, a tag inspired by the movie “Zorro”, which the main character used to slash onto surfaces with the help of his rapier), if one discounts the examples of phallic-centrism that have existed since the age of cave drawings and can mainly be found on the walls of public toilets and which have an academic designation: *latrinalia*. In contemporary competitions of visual poetics, which are comparable to singing poetry slam “battles” involving the “Suiti women” or *hip-hoppers*, graffiti warriors point out the lack of artistic quality in each other’s works of art by branding them with the diagonal label “TOY” (taken from the English noun “toy”).

Discussion

The question is: to what extent do graffiti artists reckon with the bemusement of the mainstream public? The gnostic impulse is retained in subculture communication, i.e. knowing the secret code of restricted network communicators, which separates the inner circle from the mainstream mass. How can you remain hidden when you’re on view for all to see? “Hiding in the light” to quote the metaphor that is the title of one of the key works in this field by the notable researcher of youth subculture Dick Hebdige (Hebdige 1988). This communication takes place along vectors in two perpendicular directions: the mutual one and the one facing outwards.

It should be noted that practically all alternatives to values, which are articulated and symbolically played out in the counterculture ideology, which manifests itself in different youth subcultures. All these “alternative” values have conventional and institutionalized substitutes, which are more or less integrated into the capitalist economy. The thing that dissuades young people and puts them off fitting into the functioning of given existing social institutes is the conventional nature of the institutes themselves and their perception of this sort of “fitting in” as a distinctly conformist step. As many researchers have already stressed, counterculture is characterised by infantile rebelliousness, which protests against routine and discipline, which is a trait of the responsible world of grown-ups (Fathers). In place of disciplined crowds, which must lead to mastery, must come a game providing instant gratification and playfulness (see Johan Huizinga’s treatise *Homo Ludens* (Huizinga 1944)).

Richard Sennett describes the transformation of the public space from a philosophical perspective, “With an emphasis on psychological authenticity, people become inartistic in daily life, because they are unable to tap the fundamental creative strength of the actor, the ability to play with and invest feeling in external images of self.” (Sennett 2003: 49) Subcultures and youth subcultures

in particular, are the answer to this challenge of the socio-psychological age described by Sennett, which touches upon the vitally important subject of creative self-expression, or, in other words, the dimension of cultural expressiveness. To a certain extent, this is a perspective geared towards the audience in subculture communication similar to the scenic metaphor, which is developed by Erving Goffman in his fundamental work, “The Presentation of Self in Everyday Life” (Goffman 2001). The ritual function in subculture communication is emphasized by the best-known researcher of youth subcultures Stuart Hall and his colleagues in a joint work whose subtitle is “Resistance Through Rituals”, where communication is considered as a process through which a shared culture is created, modified and changed (Hall 1976).

However, it should be noted that “resistance through rituals” should not be fully interpreted as a blatantly irrational rebellion. Countercultural rebellion against the technocratic order of society as a given totality is directed against the hegemony of one-sided rationality (functioning in the scheme of goal-means and subordinate to the imperatives of efficiency and productivity). This totality has outgrown the initially reasonable institutes of its rationality and now embodies pure irrationality – the shallowness of consumption and the subordination of technological and scientific progress to military and control objectives, etc. Thus, the upper hand is gained by trends that slow down human progress and/or cause it to stagnate, inviting corresponding opposition from worldview systems loaded with countercultural values.

In the case of the subculture of graffiti, a battle is taking place for the aestheticization of the public space. This is the answer provided by the rebellious sons to the “fathers of the city”, who possess money and power with which to design urban public space using architectural means. The generation of sons, who are excluded from this real estate discourse due to a lack of means, put into play the only thing they own, i.e. their body, which they subject to the danger of imprisonment, because graffiti is an illegal activity, which in legal terms is interpreted as vandalism, a view that also prevails within the mass media.

This utilisation of the street as an alternative and independent medium in the form of civil disobedience manifested through the translation of radical political ideas, thus to a certain extent performing the work of propaganda, is an example of creative idealism. It is important to remember that graffiti is a non-violent protest, whose theoretical basis is Henry David Thoreau’s treatise on “Civil disobedience”, which has become an essential part of anthologies of political and social philosophy (Somerville 1963). To a certain degree, in its visual format, graffiti is a continuation of the “samizdat” tradition dating back to the Soviet era, both in the sense of a socially critical message and in the use of an alternative medium. Parallels of historical development exist and, accordingly, the hope that this idealism could lead to the radical democratization of the society in one generation after the fall of a totalitarian regime – similar to the way this occurred in Western

Europe or as a result of the idealistic youth social movement in the United States in 1968.

If we look at the carnivalesque activities of the anti-globalism movement, it would appear that the contemporary tradition of the protest or “postmodern politics” is striving for the “aestheticization” of politics. Indeed, advertising and other commercial institutions are also keeping track of the zeitgeist, and especially those marketing strategies that target the youth audience. Commercial organisations are gradually trying to master the graffiti – stencil medium in order to advertise corporate products. Thus, a process in which counterculture is co-opted and commercialized is already under way.

According to Roszak’s classic definition, youth counterculture is “opposition to a technocratic society” (Roszak 1969). Another important theoretician of counterculture, Timothy Leary points to the “symbol of the electric guitar” belonging to the youthful opposition, which contains – what is now – an ambivalent attitude towards technological innovation. This equivocal link to the world of technology fostered the development of genres such as cyberpunk literature and aesthetics, as well as the ethics of hacktivism that belongs to new media as a form of counterculture in the era of the information society. Here, one should note the link between the founders of the “Apple” company and Macintosh computer with counterculture (see the movie “Pirates of Silicon Valley”). Generally, the dream of the oldest left-field idea regarding the confluence of work and entertainment is played out on your personal computer.

Talking about the naïve ghetto wall frescoes of dark-skinned races, Jean Baudrillard argues, “This counterculture certainly does not belong to the underground.” In describing how graffiti broke out from the ghettos into the heart of New York of 1972, to a certain degree Baudrillard comes across as being a prophet of the future, “It is nevertheless astonishing to see this unfold in a Quaternary cybernetic city dominated by the two glass and aluminium towers of *World Trade Centre*, ***invulnerable meta-signs of the system’s omnipotence***” (the emphasis is ours – N.K., I.S.). Thus, the event that triggered the start of the “war against terror”, i.e. the blowing up of the twin towers precisely fits into Baudrillard’s theoretical model of *the political economy of the sign* manifested through symbolic exchange and “revolt by means of signs”. Here, the most important factor is tribalism, “Graffiti turns the city’s walls and the urban city space into a body, similar to the way that in primitive societies tattooing along with other ritual signs “makes the body what it is – material for symbolic exchange.”” (Baudrillard 2003: 163)

Parallel to this, Baudrillard emphasizes the eroticism of graffiti, “Its graphics resemble the child’s polymorphous perversity, ignoring the boundaries between the sexes and the delimitation of erogenous zones.” (Baudrillard 2003: 163) Delimitation of erogenous zones is usually labelled with clothing: burqas in Islam and bikini swimming costumes in the West, etc.

Conclusions

The various ideologies of counterculture not only offer an alternative communicative rationality, but also an irrational and essentially Dionysian “cult of spontaneity” in contrast to rational “calculation”. Thus, after the suppression of the urban riots that took place in the United States during the 1960s and 1970s, which were comparable to the race riots that occurred in the ghettos of Paris and other European cities in 2005, New York subway maps were covered with graffiti, which is a tactic of partisan combat equivalent to that of the Czechs during the “Prague Spring” when they mixed up street name plaques so that Soviet tanks would get lost.

In the era of social networks, the younger generation is creating a “creative class” in the form of a creative category of info-capitalism and, in so doing, turning the ideology of counterculture into the mainstream. The world of the playful generation with the *flower power* amenities enjoyed by spoiled hippies everywhere with their glossy screen and magazine surfaces generate passionate resistance from the likes of alternative right (alt-right) movements.

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