

Byzantium fortified urban building structure traditions on the 13th century German administrative centre planning in Livonia has been studied insufficiently.

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NEW FACTS ABOUT PROBABLY THE OLDEST TIMBER BUILDING IN JĒKABPILS

A small dwelling house in Jēkabpils on Brīvības Street 125 is considered to be the oldest wooden building in the city. The oldest plan that contains this building, dates back to 1808. On this basis, it was assumed, that the building was built in 1808, but there is no other justification for this date. In order to prove or clarify this hypothesis, architectural research of a building has been conducted. The development of Jēkabpils was influenced by large fires in 1778 and 1878, that destroyed nearly two thirds of the city. The building is a typical dwelling house of a small town in the 19th century. It is a wooden log building with half hipped roof, thereby preserving the original volume, the architectural composition and the finish of the facade. Historical interior decoration fragments have also been preserved. The architecture of the facade of the building dates back to the 19th century. Facades is formed by the typical elements of the 19th and the first half of the 20th century - windows, doors, eaves, planks and tin roofing. The building is an integral part of the historic center of Jēkabpils and represents an authentic piece of ancient building on Brīvības Street. It is possible that the evolution of the building volume is complicated. This is indicated by differences in the design of the ceiling constructions. Perhaps one part of the building is older. With some changes, the historical layout remains unchanged. The research results allow us to put forward the hypothesis that around 1911, a rebuilding process has taken place when half of the building was renovated, a roof room was built and a new roof structure is at least partially built. Additional information can be obtained during construction work, when the wall structures are more exposed. In general, it can be assumed that the existing building volume was formed in the first quarter of the 19th century, but the exact construction date of the building is still unknown.

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POSSIBILITIES OF PROVIDING SUSTAINABLE DESIGN IN RECREATION ZONES IN FLOODING AREAS OF RIVERS

Key words: sustainable design, recreation zone, flooding areas, triangulation.

In the rapid rhythm of life, more and more people are striving for a good rest, spending time in nature and near water. The ergonomic and attractive recreational areas are a great representation for each community, attracting both locals and guests. The aim of the article is to find out the need for the creation of new recreational green spaces, making the flood areas accessible to people, and to identify the most important problems that may be encountered in providing sustainable design in specific areas. The triangulation of mixed research methods was used as the method of collecting and analyzing data for the article. Research methods: situation analysis, research of analogue situations, questionnaire of potential users and an interview with expert.

The results of the research provide universal and sustainable (both material and economic) solutions that will be used for the planning of recreational green spaces in river flood areas, with the possibility to adapt them to a specific situation. Summarizing the results of the research, information has been obtained that it is significant for people to have qualitative recreational green spaces and how to set up such sites most effectively, increasing the availability of urban green structures in river flood areas.

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TOWER HOUSE – STRATEGICALLY SIGNIFICANT COMPONENT IN LIVONIAN AND PRUSSIAN URBAN FORTIFIED BUILDING COMPLEX DURING 13TH–14TH CENTURIES

Coastal territories of Baltic Sea were subjugated applying military power – monk-knights' orders. In conquered Prussian, Livs and Latgalian lands administrative centres were founded, where due to impact of residential building traditions fortified houses were built and building complex created on places appropriate for economic activity, creating formation of medieval urban structures. A strategic building for land conquest was a tower house which originally had quadrangle planning. Residential tower was included in fortified building complex, and construction volume obtained vertical emphasis for defence function. In Livonia by traffic routes market places and a fortress with a tower house formed settlements creating origins for medieval urban planning. In Prussian administrative centres four-building fortresses with a tower were built, but in architectonically spatial environment of trading cities 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), but since 1999 historical, archaeological, architectonical 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's “German Castle Lexicon of Latvia from late 12th–17th century” (2004). Architect prof. Friedrich Lahrs' (1880–1964) research on Königsberg Fortress with 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 regional and European context and impact of medieval urban planning has not been assessed.

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VISUAL ANALYSIS OF VIĻAKA MUNICIPALITY MUSEUM WITHIN CONTEXT OF DIGITAL CULTURE

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 perform visual analysis for the Viļaka Municipality Museum, which could help to develop museum's graphical 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 – revision and visualization of topic's physical elements. This is a specific type of visual description, explanation of visual structure, in which separate visual elements are ordered and are acting in composition.

Context analysis – visualization of circumstances, forming setting of events, summary of content ideas and answers to the following questions – what, how, why, where? Context analysis is always started with working at communication plan; then it is necessary to define the essence of initiative, main issues of focusing.

Abstract analysis – topic visualization in an abstract way. Abstract analysis and abstract thinking reveals individual's originality to a certain extent. It is based on a particular language of feature symbols. It allows to go further and to cross boundaries of the real world and to predict outcomes. To transfer information about real objects by use of symbols, in order to find solutions to particular practical problems. 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.

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COUNTERCULTURE SIGNS IN URBAN SPACE: GRAFFITI

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