

study is to choose among the brightest and most active representatives of contemporary ceramics in the Baltic States to further describe the whole ceramics industry through their works, highlight the main trends, the concept of work, the idea, what materials are used, innovations and technical solutions.

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## **CONTEMPORARY FASHION DESIGN: CONCEPTS, TECHNOLOGIES, PERSPECTIVES**

Keywords: fashion design, innovation, sustainability, concepts

The fast development of contemporary fashion design not only promotes the use of the modern technologies and innovations, but also encourages consideration of the sustainable design methods and original concepts. Synthesis of 21st century's digital technologies, modern textile materials and fiber, environmentally friendly strategies and techniques, as well as functional, aesthetic and creative fashion designers' solutions create products that are ready for the production (prototypes), or which perform the function of conceptual art objects.

Fashion design theorists (for instance, *Osmud Rahman, Minjie Gong, Sergey Moliavko, Naomi Kaempfer*, etc.) claim that modern consumers often doubt the development of the fashion system, highlighting the problem of the trend of excessive consumption in society and the popularity of disposable clothing production. They believe that innovations, usage of 3D printing technologies and the development of quality clothing production in all aspects can improve sustainability of the fashion design.

Contemporary fashion design perspective can also be seen in so-called *smart, intellectual* or *new generation's* textile applications, which offer the possibility to manipulate digitally with clothes, accessories or design elements, for instance, to communicate with the help of the sound, to determine the wearer's medical condition, to adjust to temperature changes, etc.

Emphasizing the most outstanding concepts, technologies and preferable perspectives, the goal of the research is to analyse the aspects of contemporary fashion design.

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## **HOLOCAUST IN LATVIAN GRAPHICS ART**

Keywords: contemporary art, graphics, Latvia, Holocaust, interpretations.

Perhaps, the 20th century will be recorded in the annals of history, as one of the bloodiest centuries for human kind, in which two world wars took place by the small margin of just twenty years. The Nazi Germany's war crimes and the systematic annihilation of Jewish people during World War II (1939-1945) have become a dividing point for the entire history of the world. The Latvian Jewish Community was virtually destroyed during this period, but the country's territory was converted into a landfill for the dissolution of Western European Jews.

Nuremberg process (November 1945-October 1946), revealed the evidences of the Holocaust to the public, therefore shocking the society of the whole world and echoing in the world of art. Well-known world artists such as (Leo Haas (1901-1983), David Olere (1902-1985), Zoran Muzich (1909-2005), Art Slippelman (1948 -)) have expressed their views and feelings about Holocaust in their artworks, thereby attracting attention to this event of world importance and its consequences. In the Latvian graphics art, the subject of the Holocaust is not alien either. Artists, in the second half of the 20th century and today also, reflected upon this phenomenon (Josefs Kuzkovskis (1902-1970), Josifs Elgurts (1924-2007)). The aim of this study is to identify the coverage of the Holocaust topic in artworks of Latvia's graphics artists' and track these artifacts in modern art.

**Silvija Ozola**

## **IMPACT OF SECONDARY WORSHIP PLACES ARRANGEMENT ON SPATIAL STRUCTURE AND PLANNING OF CITIZENS' CATHOLIC PARISH CHURCHES IN CITIES OF HANSEATIC LEAGUE DURING 13TH – 15TH CENTURY**

The plan of cult building consists of two large zones: the presbyterium where the sacred rituals take place, and the hall for the parish. Initially, cult building had a simple layout: a single apse for the altar was created. In early basilicas of Latin and Greek, or Byzantine cross-design, aisles never lasted and did not create sidewalks around the choir. In the course of development, the layout of the cult building and the presbyterium changed: secondary prayer places, or chapels, began to set up. The cult of relics flourished and chapels arranged around the holy site in the church. In the Catholic temple, the entrance into the apse was made by a wide circular passage around the choir to which polygonal chapels adjoined.

Jerusalem is the cult centre of the World. During the Second Crusade (1147–1149), knights rebuilt the Church of the Resurrection – the most important holy site for Christians. During the course of centuries, the complex around the rotunda has been supplemented with secondary worship places. Chapels influenced the architectonically spatial structure of citizens' Catholic parish churches, which were important for urban planning of Hanseatic League cities. After rebuilding of Riga

St. Peter's Church, secondary worship places were created, and the planning for one of the main citizens' Catholic parish churches in Livonia was made.

Goal of the research: analyse the common and different features of the planning of secondary worship sites at citizens' Catholic parish churches in Hanseatic League cities during the 13th – 15th century. Research novelty: evolution of secondary worship places of citizens' Catholic parish churches at Hanseatic League cities and Riga St. Peter's Church has been studied in the context of Resurrection Church of Jerusalem as the world's sacral centre. The main methods: this study is based on analysis of projects and cartographic materials of urban planning, published literature and inspection of buildings in nature.

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## ***LATVIAN HORSES IN A RURAL LANDSCAPE***

Keywords: graphics, lithography, the Latvian horse breed, the Latvian landscape, horse riding.

The purpose of the scientific research: to explore traditions of the image of the horse and horse riding in the Latvian and historic art;

to find unexplored branches in this topic and fulfill them both theoretically and practically. In this scientific research we will, firstly, overlook the history of birth and development, as well as specific features of Latvian horses breed. Secondly, we will find the most effective way of picturing them in graphics. Despite the fact that horses have followed human being in Latvia since ancient times. They can be seen on the pieces of art of Latvian artists, but particularly in graphics, in our opinion this topic is not sufficiently covered. There are a lot of pieces of art with horses in the history of Latvian art: Kārlis Zāle, Ādam Alksnis, Ivars Heinrihsons etc. Nevertheless, the horse has the unique plastic form and line, is interesting in statics and in motion, impresses at the same time with its power, and its sensitiveness, as well as can be the unlimited source of inspiration for artist, specialized in graphics. Our task is to follow and show the Latvian horse breed in the rural landscape, in their natural habitat, using the methods of lithography and drawing. We have a task to draw attention of the modern human being, which lives in a constant stress and in the world of technology, to the symbol of horse and to recall to the old friendship with the purpose of seeking in this relationship for harmony and natural powers. Not by chance, there are more and more Latvian inhabitants, who are eager to try themselves in horse riding, are curing their soles and body with nature and horses. We assume that this research and the series of lithography works will emphasize the image of horse and will add the new point of view in modern art on, which seemed to be, old and familiar things, which did not lose their relevance, and even gained new power.

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## ***SUSTAINABLE DESIGN IN INTERIORS OF EDUCATIONAL INSTITUTIONS***

Key words: sustainable design, educational institution, interior, interior decoration, survey.

The choice of sustainable design solutions is a topical alternative that is widely used in contemporary design in educational institutions, where environmental quality is particularly important from the point of view of health preservation and consumer education.

Aim of the article: to study the principles of sustainable design in a historical and contemporary context, to justify the need for sustainable design in an educational institution.

Research methods: theoretical - research and analysis of literature, normative documents, Internet resources; empirical - observations, questionnaire, analysis of the students' drawings, interviews. According to the used methods, the study is qualitative and non-experimental, as it is based on an interpretative strategy of the obtained data.

The study was carried out in Cesis Children and Youth Center. The survey was attended by three user groups - students, institution staff and parents - 64 respondents in total. 3 experts participated in the interviews.

As a result of the research, the application of sustainable design principles in interior decoration in the context of history and modernity was compared with the use of materials harmful to health, the issue of sustainable use of resources in the interiors of educational institutions was updated, it was proposed to include it as an essential criterion in the procurement specifications of interior and reconstruction.

The attitude of users towards the use of sustainable design materials in an educational institution and user preferences for interior design in Cesis Children and Youth Center has been clarified.

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## ***THE APPLICATION OF THE GUOHUA PRINCIPLES IN THE LATVIAN LANDSCAPE***

The purpose of the scientific work: to explore the principles of the Chinese art of Guohua with regard to their possible usage in the European art in order to enrich its technical, expressive and conceptual tools. The key point in distinguishing European and Chinese styles of drawing is in the use of various tools. In the first case, these are