

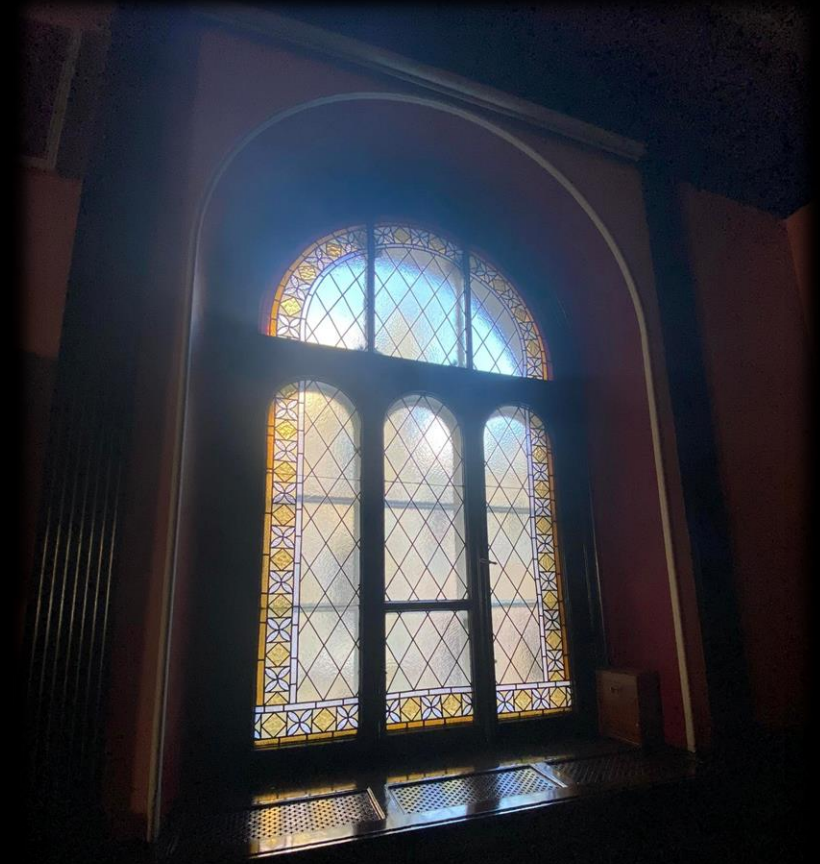


**STAINED GLASS WINDOWS WORKS IN INTERIORS OF LATVIAN
UNIVERSITY
AND ITS PURPOSE IN FORMATION OF ARCHITECTURAL
ENVIRONMENT**

Mariia Zenkova

Stained glass can be studied both as a monumental art and as a decorative-applied art form

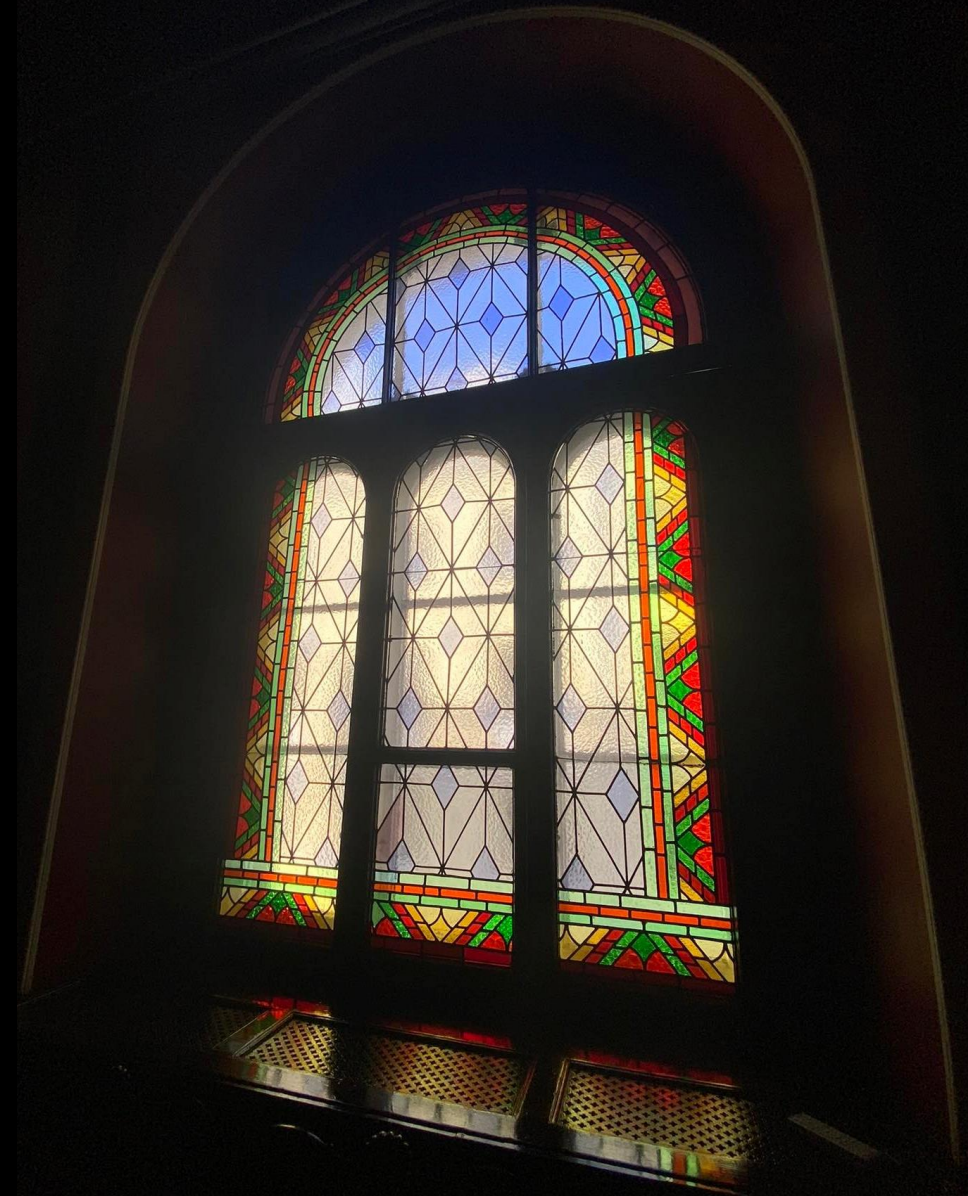
- As a monumental art, it must be considered in conjunction with the architectural environment in which it is located and to which it obeys
- As a decorative-applied art form, stained glass can and should be enriched, complement and fill the interior with its color and light accents.
- The most important property of a stained-glass window is its harmonious combination with architecture and interior. The stained-glass window should be an organic continuation of the composition of the building, responding to the plastic characteristics of the ensemble and creating an appropriate atmosphere for the interior (in accordance with the function of the room).





Stained-glass windows are an integral composition, which consists of many pieces of multi-colored glass, fastened and soldered together with a lead profile.

These stained-glass windows are in tune with the ideas of one of the leading theorists of architecture, the American architect Frank Lloyd Wright (1867-1959). He emphasized that any desire for realism in the forms of window glass leads to a mixture of images and views from the window. Therefore, the most harmonious is the window pattern, strictly neutral, decorative and ornamental.

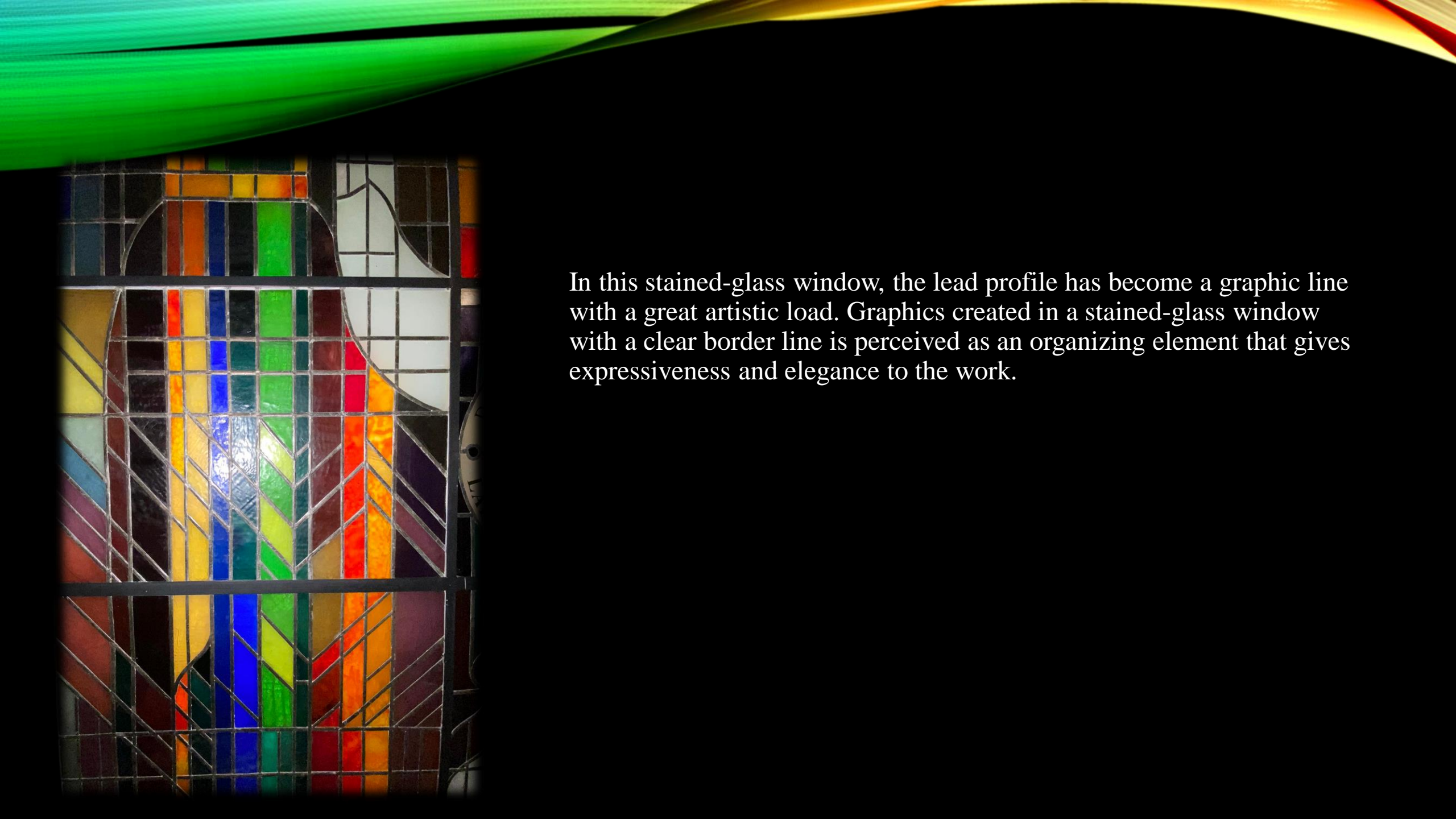


When developing the stained-glass window design, the amount of light passing through these windows was taken into account - color accents act as an ornamental frame for the light parts of the stained-glass window. Thus, the stained-glass window plays a very important role in the interior, filling the space with colored flickering light, creating a certain emotional mood and introducing a moment of solemnity to the perceived environment.



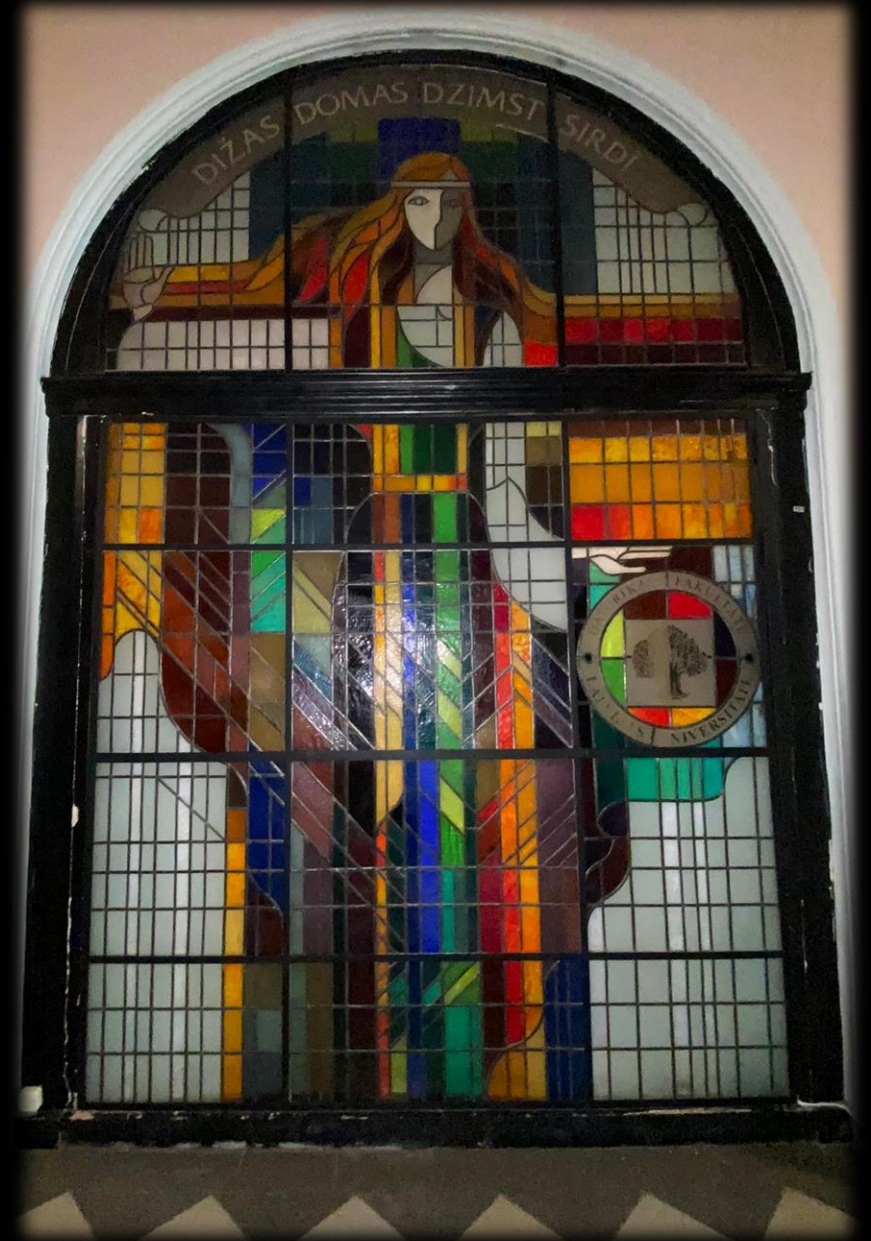
One such example is the work of Laima Bichevskaya and Maya Apine “Great thoughts are born in the heart” (2003, Faculty of Computing). This work is an example of a self-sufficient decorative stained-glass window. The development of this type of stained glass fell on the 20th century.




A stained-glass window with a colorful geometric pattern. The window is composed of various colored glass panes (yellow, blue, green, red, orange, purple) separated by a dark lead profile. The pattern is abstract and geometric, with some panes featuring diagonal lines. The window is set against a dark background, and a bright green light source is visible at the top left, casting a glow over the scene.

In this stained-glass window, the lead profile has become a graphic line with a great artistic load. Graphics created in a stained-glass window with a clear border line is perceived as an organizing element that gives expressiveness and elegance to the work.

The rhythm of glass pieces and a lead profile created a decorative composition that harmoniously combined the decorative techniques of monumental figurative art and formal art.





Stained glass helps to create a unique aura in the interior, create an illusion and a special mood. And what is important, glass is organic with almost any material in the architectural space. To create the perfect synthesis of architecture-stained glass-interior, ideally, the architect, builder and artist should work together. But since this happens very rarely, the artist, when developing a stained-glass window, must take into account: the features of the space (lighting, the scale of architecture), the functional feature of the room (since the stained-glass window creates a certain atmosphere and mood), the rhythm in the composition of the lead profile (as a graphic drawing).