

THE TRANSFORMATION OF THE CULTURAL LANDSCAPE OF REMTE MANOR

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The cultural and historical landscape of Latvia, formed by rural manor building ensembles, is increasingly attracting the attention of researchers, as it is an integral part of our cultural environment. The first half of the 21st century is marked by a new trend in the rural historical landscape of Latvia, i.e. the cessation of the exaggerated construction boom, which was associated with the development of collective and state farm centres around the manor building centre. The tendency of the occupying power was fundamentally aimed at concealing the cultural heritage buildings and disrupting the spatial structure that has historically formed the expression of the manor ensemble. This is also applicable to the Remte Manor ensemble, whose historical buildings are masterfully integrated in the picturesque natural setting - lake, terrain, forest, meadows, which are also complemented by the old trade highways located nearby. The last century has brought changes to the historically spatial structure of the manor ensemble. The current direction of the state's economic policy contributes to the emptying of the Latvian countryside, as well as the abandonment of cultural and historical sites, creating a range of problems in their management for rural municipalities. **Keywords:** protection and preservation of architectural and cultural heritage, monument, landscape architecture

Introduction

The history of the protection of cultural heritage has always been closely tied to the domestic policy of the state. With the increasing importance of cultural heritage in the formation of collective historical memory at the beginning of the 21st century in Latvia, the protection and promotion of monuments became an essential part of the state ideology. Architectural monuments are perhaps the most visible part of cultural heritage, requiring public attention, and to some extent, become a benchmark for its attitude towards cultural heritage in general. Under the influence of nationalist ideology, architectural monuments became cultural symbols with political significance in the public consciousness - their preservation was recognized as essential for the entire system of social relations, as a confirmation of past traditions, aesthetics, didactically educational values [14].

The 1990s and the restoration of the free state of Latvia in rural areas brought the cessation of economic activity in the former collective farm centres. New farms were formed, developing further away from the former collective farm and state farm centres. In turn, in the 1950s-1980s, in accordance with the collectivization policy, construction was formed in a ring around the old manor centre - a storage area for agricultural machinery, livestock housing, apartment buildings, grain towers, dryers, etc.; reconstructions, extensions, new buildings began on the basis of cultural and historical construction (the manor house, the carriage house, the manager's house, stables, etc.), which were closely adjacent to the manor parks. Most often, protective zones around historical construction were assessed as a minor factor that hindered the "prosperity" of Soviet power. Such

deliberate harm of this style contributed to the disappearance of historical values.

In the 1980s and 1990s, the concept of cultural heritage began to be understood more broadly - shifting from an exclusively museum-related function to a part of everyday living space more and more. Not only iconic values concern us, but also the heritage of everyday surroundings. In the future, the care and restoration of cultural heritage will likely develop in two dimensions:

- broad public involvement, through self-assessment and participation in the renovation and restoration works;
- the second - a significantly smaller dimension, which will be related to the professional level, based on science and modern technology, specific knowledge and restoration skills.

Cultural heritage has always been and will continue to be threatened by new economic development and construction. It is paradoxical that such a significant part of the heritage is being destroyed not in wars and natural disasters, but in conditions of peace and apparent sanity. What is created in place is incompatible with the concept of balanced development [3;10].

An important contribution to cultural heritage has been made by the Florence International Charter of Monuments (1982), setting out the conditions for the protection and preservation of historic gardens. The Florence Convention (2000) on understanding of landscape and its concept, highlighting not only the perception of "beautiful landscape", but also understanding rural landscapes as natural meadows, suburban meadows, floodplains, pastures, etc. [11].

The duty of man to care for and protect values is described in the earliest sources, the Holy Scriptures, where it is mentioned that *"the Lord God made all kinds of trees grow out of the ground-trees that were pleasing to the eye and good for food"* (Genesis 2:9) [5]. So first aesthetic pleasure, and only then usefulness. Care for nature has already initially included the environment created by man, which currently also corresponds to the concept of cultural heritage [4]. The depiction of cultural and historical landscapes, which can be read in Broce engravings, provides a good understanding of the landscape spaces of historical manors. Using several historical engravings and their sight lines, and evaluating it with the current situation today, both old tree sites and open spaces are recognizable. *There is something to learn in old country parks - the mutual proportions of open spaces and planting groups, the composition of tree and shrub species, the edges of the largest tree arrays and the perspectives of*



Fig.1. Remte Manor with park, lake and old road from Blieden-Schloss/Pilsblidene. Drawing by K.J.R. Minkelde. 1st half of the 19th century. View from the highway to the castle hill [NCHB MDC]

views [8; 9].

The uniqueness of the visual expression of the overall ensemble of the Remte Manor landscape lies in the geographical choice of the location. This is due to the geomorphological character, which is formed by a pronounced relief elevation along the bend of the lakeshore. This place is complemented by the crossroads of ancient highways by the lake - to Jaunpils, Gaiki, Tukums, Saldus. The elevation, as the culmination point of the landscape space, gathers distant view lines. This has determined the overall spatially functional and compositional structure of the manor. Consequently, the subject of the study is related to the study of the manor centre buildings, park and lake shore, where historically important trade crossroads have been located, leading both to the sea and to the duchy cities of Kuldīga and Jelgava.

In turn, the aim of the research reflects the transformation processes of the rural cultural and historical landscape, which have brought both spatially visual and functional changes since the agrarian land reform in the last hundred years.

To achieve the goal, the research task is based on the assessment of four landscape spaces of Remte Manó using archival materials, in order to define in a comparative methodology, the course of transformation processes in the Remte cultural landscape, which has been influenced by both the change in the state economic policy and the volatility of the state cultural policy on crucial issues. This is attributable to the importance of the preservation of cultural heritage for future generations. The cultural and historical landscape under research covers an area of approximately one square kilometre.

Materials and Methods

The Remte Manor Ensemble (Remten) is located in Saldus County. Its centre is adorned with an impressive palace and an expressive landscape park, rich in various park structures. The park is crossed by the Viesata River, which gives the ensemble picturesque sight lines. The manor has changed several owners over the course of four centuries. Each of them has made their own contribution to the change in the cultural landscape. In 1506, the Livonian Order Master Walter von Plettenberg leased it to Ludwig von Buttlar (1480 – 1531, Buttlar). In 1696, Magnus Buttlar sold the manor to Lieutenant Captain Magnus Ernst von der Brincken. In 1723, Remte was bought by Lieutenant Friedrich Casimir von Brucken - Fock, whose daughter Agnese Elizabeth married Johann Friedrich von Medem (1722 - 1785) in 1767. In 1779, he received the title of count and inherited Remte manor after his wife's death. There were no children in their marriage, and therefore the property was inherited by J. F. von Medem's son from his second marriage, Karl Johann Friedrich von Medem (1762 - 1827). It was at his initiative that a new manor house was built in the classicist style in 1800. The facade of the castle has been preserved on the park side, because the courtyard facade was transformed into the eclectic (historicist) style between 1880 and 1900. In 1905, the castle burned down, but was later restored. The manor house (19th century) has also been preserved, which was transformed into a community house in 1922–1927. The last owner of the manor was Karl Friedrich Johann Ernst von Medem (1886–1958) with his wife Helene Mathilde von Medem (1888–1958).

The change of owners over four centuries has developed the process of transformation of the ensemble centre. In turn, the 20th century has brought an even more intense course of changes, with the Latvian cultural environment experiencing four very difficult economic and political stages:

- agrarian land reform and the period of the free state (1920-1940);

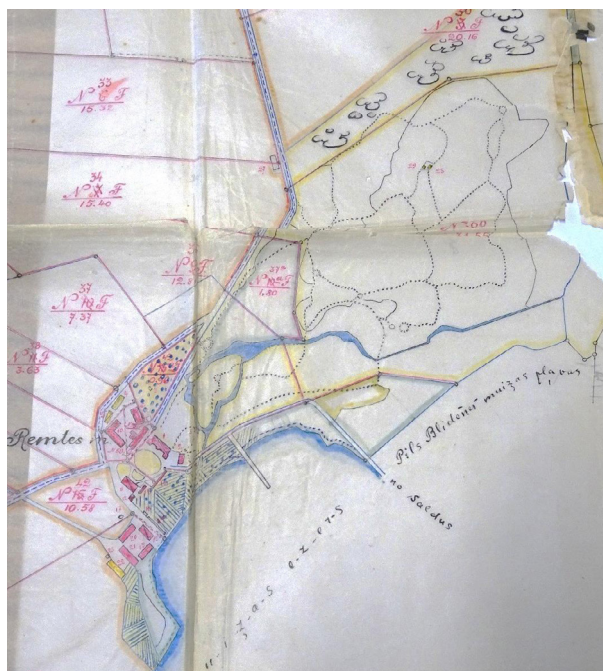


Fig. 2. Remte Manor land distribution plan during the agrarian land reform [LSHA,1925]

- the devastation of the war years (1941-1945);
- the period of collectivization and repression (1945-1990);
- the rebirth of the free state with a new economic policy (from 1990).

Each of the mentioned periods brought adjustments to the spatial and architectural expression of the cultural heritage. The consequences of the mentioned period are still felt today, and they are not easy to correct. Not only in terms of construction volumes, but also in the recovery of spatial structures and sight lines, highlighting the dominance that once existed historically.

In Latvia, as a result of agrarian land reforms, new farms emerged radially around the historical manor centres, leaving the manor with the centre building, parade courtyard and park. Without arable land, pastures and livestock housing, it became impossible to maintain the manor centre building. This also applies to Remte Manor. The result of the reform can be clearly seen on the map [fig.2].

As already mentioned, the research methodology is based on the comparative method, which relies on the compilation of archival materials and their changes compared to the current situation. This creates a convincing understanding of the economic and political processes that have accumulated over decades in a small landscape space.

When reviewing the historical course of the preservation of Latvia's cultural and historical heritage, it is necessary to mention the guidelines of the 1920s-1930s, which were related to Latvian political nationalism. The influence of the ideology of nationalism on the priorities of monument protection work is also reflected in the budget structure of the Monuments Board. The activities of the Monuments Board in the 1920s-1930s were part of the Latvian state cultural policy, therefore it was influenced by the economic situation in the country and also by ideological policies. A characteristic desire to highlight more objects related to Latvian ethnic culture, in contrast to the so-called "style architecture" was characteristic of the architectural and spatial solutions of manor buildings [14].

The agrarian reform of the Republic of Latvia in 1920 radically changed the legal status of manor centres and, consequently,

their protection possibilities. The agrarian reform was based on the so-called principle of restoring historical justice and the goal of creating a layer of young landowners who would guarantee social stability in the country [1].

The inalienable land area of the manor centre (50ha) was equivalent to a medium-sized farm, but it was not enough for the former or new owners of the manor centre to maintain it [14].

Historian Edgars Dunsdorfs points out that this practice saved the manor houses from destruction. However, it is understandable that the establishment of new farms and institutions in the manor centres actually meant their transformation and adaptation to new functions [7].

During the Soviet era, Latvian rural manors were mostly included in the "C" category of architectural monuments, which were allowed to be used for economic purposes [13].

The manor farm buildings were rebuilt and expanded, and the parks were also partially adapted to the needs of agricultural production [14].

However, establishing or maintaining a school in a manor house was the lesser of two evils principle, because heating the school premises kept the building dry. When the school moved out of the historic building, dampness and mould returned to the premises.

More attention was paid to the structural condition of the buildings – roof, floors, waterproofing, prevention of rotting of wooden beams, etc. In turn, the landscape space around the manor centre – alley, visibility of the parade courtyard, sight lines, park forecourt, side wings, depth plan, groups of trees, regular-shaped flower beds, small architectural elements, etc. – was considered a less significant formation. As the building serves school needs, new tree plantings of graduates arise next to the manor house – memorial groves, alleys, groups of trees, etc., without consideration for the obstruction of sight lines, the spatial compositional logic of shading and sun exposure.

During the agrarian reform in Latvia in the 20th century, palaces and manor houses were most often adapted to the needs of rural schools, parish halls and poorhouses. The upsurge of national patriotism seriously affected the shrub plantings and young trees in manor parks, which played an important role in the spatial compositional structure of the park. During school clean-ups, under the banner of promoting "order", hazel bushes, wild rose bushes, currants, spireas, etc. were cut down in the parks, justifying it with the transparency of the park and maintaining student discipline. The historically valued romanticism and the balance of the play of sunlight and shading in landscape parks were not understood. Consequently, as the functional meaning of the building changed, the historically compositional structure of the outdoor space changed as well.

The gently undulating terrain of the Eastern Courland [Kurland], with its hills and valleys, has served well for the placement of the historical Remte Manor centre construction next to the lake, along the shore of which the old country road to Saldus once ran [fig.1]. Its location at the crossroads of trade routes was important for the prosperity of the manor, where a church and a roadside tavern were typically also found. The Remte Manor centre is characterized by long sight lines across fertile clay fields. On the eastern side of the palace, there is a park that turns into a hunting forest. In the foreground of the park, a meadow like a giant parterre, which is connected to the castle by massive granite stairs that lead from the terrace into the meadow. It is associated with a giant stage or depression, in the southern part of which there

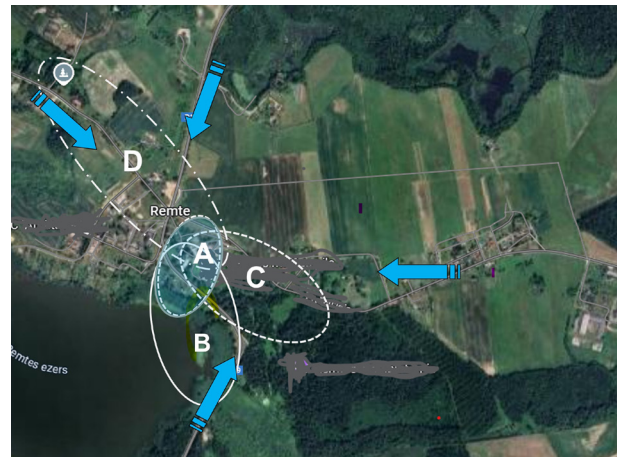


Fig. 3. The four main landscape spaces of the Remte Manor ensemble centre [author's drawing, 2024]

is a lake, and on the northern side – the farm buildings of the manor – stables, barns, barns, fields, pastures, etc.

700m from the castle on the western side, there is the next hill, where a church with a cemetery and a rectory are located.

Discussions and Results

The use of the comparative method vividly demonstrates the changes in the cultural space, both in terms of its functional and compositional structure. As already mentioned, this can be attributed to the 20th/21st century. The landscape park next to the manor house or even the castle begins with a central open space, which further develops into a park. The open space serves as a giant "green room" or foyer, prompting the visitor to choose whether to enter the building or the walking park. Continuing from the above, it is clear that as the meaning of the building changes and it is adapted, for example, to the needs of an educational institution, the open space acquires a function suitable for the educational institution – a playground, a sports area, a storage area for play elements. Flower beds or lines of shrub plantings are successively arranged, which separate children's activities and create an aesthetically educational environment for children. Thus, the cultural and historical is adapted to the needs of society. This is self-evident, as long as the castle does not provide historically informative content for the tourism infrastructure, simpler methods are used to maintain the cultural space. Castle buildings are usually large with spacious interiors, and their management is expensive for rural municipalities. Therefore, a dual approach to cultural and historical things is self-evident – they must be protected, but they must also be able to be managed economically. It is also necessary to evaluate the fact that the population in rural areas is rapidly decreasing today.

A similar situation exists for Remte Manor, whose unique visual expression of the landscape space lies in the geographical choice of the location. This is related both to the geomorphological nature of the site, which is formed by a pronounced relief elevation, and the curve of the lakeshore. This site is complemented by the crossroads of ancient highways by the lake - to Jaunpils - Gaikī, Tukums - Saldus. The relief elevation, as the culmination point of the landscape space, gathers distant sight lines. This has determined the overall spatially functional and compositional structure of the manor.

The manor centre has experienced two construction periods. The so-called old manor house (17th-18th centuries) was located closer to the highway - with a parade courtyard on the eastern side and the end of the building facing the lake to the south. In turn, the longitudinal facade of the building



Fig. 4. Johann Friedrich von Medem



Fig. 5. Karl Friedrich Johann Ernst von Medem



Fig. 6. Helene Mathilde von Medem



Fig. 7. Parade courtyard. View from the alley. 1930 [NCHB MDC]



Fig. 8. Burnt-out castle. Mantelpieces on the roof. 1905 [NCHB MDC]

faces the south and the main sight lines to the forest, later developing the park area. The farm section of the manor - on the northern side, not obstructing the sight lines to the lake in the south.

In the 17th century, the so-called old manor house of Remte Manor was located in the northern part of the parade courtyard, closer to the highway. The so-called new manor house or castle, built at the beginning of the 19th century, is located on the opposite side of the parade courtyard - closer to the eastern edge of the hill, thus obtaining a compositional solution for the park area with an open space and a staircase to overcome the slope. The park stairs lead to the castle's semi-circular staircase, the elegance of which ends at the glazed doors of the castle hall. There is a small terrace with expressive sight lines nearby.

The above is further used for landscape-spatial studies of Remte Manor on a larger scale.

The research evaluates 4 main landscape spaces for the Remte Manor ensemble [Fig. 3]:

- Zone A - parade courtyard with perimeter tree line and chestnut alley connection;
- Zone B - castle and lake shore, slope near the highway;
- Zone C - castle volume with central open space, terraces and tree alley on the western side of the open space;
- Zone D - architectural and spatial context of the church and castle silhouette.

With its layout, rich cultural history, park buildings, which have analogues in many European countries. For a long time, this park was not properly appreciated, but in recent

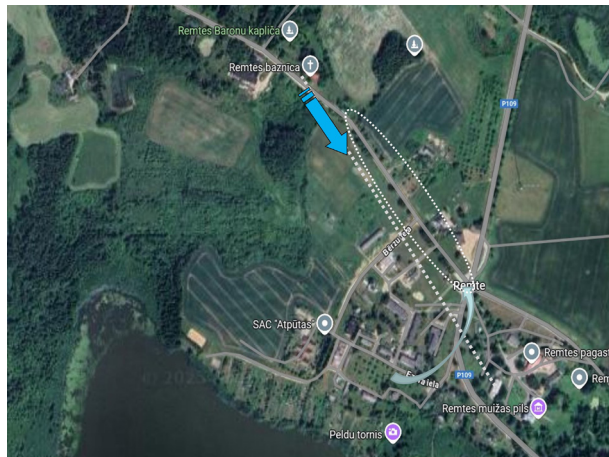


Fig. 9. Sight lines in a large-scale landscape space. Historical axis, which compositionally united the church and the palace [author's drawing, 2024]

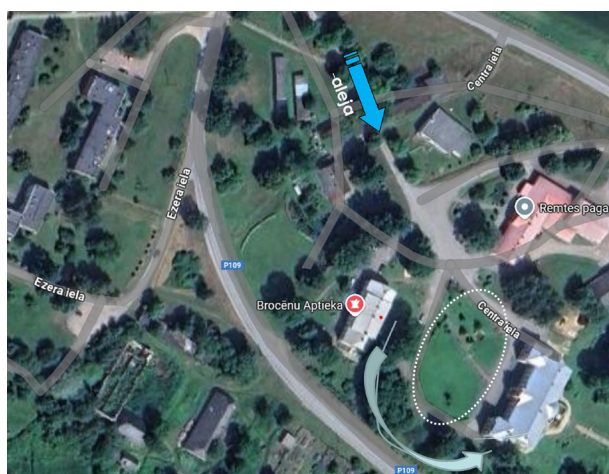


Fig. 10. Historical alley from the highway to the palace parade courtyard. Main sight line to the palace [author's drawing, 2024]

years, when individual park buildings have been restored, it has acquired a new sound and wide public recognition. It is of no less importance to trace the history of the manor owners, which is inextricably linked with the development of the manor ensemble.

The historical facade of Remte Manor has been preserved on the park side, as the courtyard facade was transformed in the eclectic (historicist) style between 1880 and 1900. Side wings were also added and the central risalit was given a neo-Renaissance look. The coat of arms of the Medem family was placed in the gable. In 1905, the manor was burned down, then restored. The burning of manors and castles during the revolution resulted in losses of cultural and historical values - libraries, porcelain, paintings, furniture, silverware, etc. The riding hall (19th century) has been preserved, with representations of horse heads on the pediment. This building was transformed into a community centre in 1922-1927. There was an elementary school in the manor, which has been liquidated for the third year and the castle is empty. Of the rest of the manor's buildings, the manager's house, servants' house, stables and other buildings have survived to this day.

The Remte Manor ensemble has a natural large-scale compositional structure. It is based on a central axis that connects the castle and the church, which is located 700m further north on a hill. The spatial expression of the compositional axis is enhanced by the tree alley of the Gaiku highway [Fig.9]. From the viewpoint of the church, the alley does not obscure the silhouette of the castle.

Zone A - The parade yard with perimeter sight lines creates a strong compositional plot



Fig. 11. Part S of the parade yard ellipse [author's photo, 2024]



Fig. 12. View of the castle from the Wedge of the parade yard [author's photo, 2024]



Fig. 13., 14. Part N and E of the yard with a stable and alley [author's photo, 2024]



Zone B - Castle and lake shore, slope near the highway



Fig. 15. Sight lines from the palace terrace - to the lake, park and alley [author's drawing, 2024]



Fig. 18. The central axis of the park's open space with the castle terrace [author's photo, 2024]



Fig. 19. The axis connecting the park's open space and the castle [author's photo, 2024]



Fig. 16. Lake near the manor's farm zone [author's photo, 2024]



Fig. 17. View from the castle terrace to the lake shore [author's photo, 2024]



Fig. 20. Granite steps from the terrace to the park's open space. 1902 [LSHA]

The historic picket fence around the parade yard [Fig.7] has disappeared, but the newly planted linden trees clearly mark the old driveway. Unfortunately, a group of trees planted incorrectly at the beginning of the 21st century near the parade yard opposite the castle - in a few years will block the sight of the castle from the historic alley and the church. The peculiarities of the geomorphological natural base and the intersection of highways near the lake with a hill make this place visually attractive. The impressive castle building on the hill with distant sight lines of both the park and the lake testifies to the ability to find the compositional location of the ensemble image in the natural base. This is attributable to the spatial understanding of the 18th/19th centuries, creating a common image for the centre of the ensemble, as well as perimeter corridors of sight lines.

The driveway through the alley to the oval-shaped northern part of the palace's parade courtyard is designed compositionally as a diagonal, connecting to the ancient crossroads. The asymmetrical composition of the parade courtyard in the western part of the highway is closed by trees and shrubs, obscuring the sight lines to the lake. In turn, revealing the sight points to the lake, a garden area with greenhouses on the shore opens up, which indicates the



Fig. 21. Pavilion-rotunda in the park. 1930 [NCHB MDC]

lack of visual harmony of the historical outdoor space. This side of the parade courtyard was once fenced by a stone fence. Recently planted small linden trees elegantly mark the historical ellipse of the parade courtyard. On the other hand, a small group of trees on the western edge of the yard obscures the view of the castle.

The southern part of the castle ensemble by the lake, which was the most picturesque part, is the most visually damaged. Historically, in sight lines, the castle on a high hill was visible in a single picturesque expression with the lake. Currently, the

Zone D – Searching for the context of the church landscape and the silhouette of the manor centre



Fig. 22. View from the tree-lined avenue of Gaiķu Highway to the Remte Ev. Luth. Church; in the background – the building ensemble of the Remte Manor; beginning of the 19th century [NCHB MDC]

sight points are hidden behind the foliage and the building is not visible from the Pilsblīdene road. A huge continuous tree cover between the lake and the castle has visually deprived the perception of the landscape space in both close and distant views. This can be seen by comparing the current situation with K.J.R. Minkelde's drawing from the first half of the 19th century.

In turn, the reeds on the lake shore cover the water surface. Nearby – greenhouses of small gardens. Overall, this leads to the absolute disappearance of the historical cultural space, because the palace, the parade courtyard, the park open space and the expression of the relief slope are hidden, and there is no historically unified context with the lake.

Zone C – castle volume with the central open space, terraces and tree alley on the western side of the open space (Fig.3) [11].

Each of the landscape spaces or zones around Remte Castle examined in the research has a visually multifaceted character. Under the influence of the aforementioned transformation process, the expression of the landscape spaces around the castle has been dampened. However, within the research process, landscape architects can very well read the cultural and historical traces that have still been preserved. One of them is the most picturesque sight line from the castle terrace across the central open space to the landscape park. It forms a peculiar axis of symmetry of the park, which is reinforced by heavy granite stairs with flower beds on the sides. The emphasis on the difference in levels between the castle and the open space is achieved with the compositional axis of symmetry or path, dividing the foreground of the landscape space conditionally into 2 parts: the western part, which includes distant views of the lake, and the eastern part, in which the avenue of trees obscures the views of the former farm zone of the manor.

In the background – a landscape park with the meanders of the Viesata River, a small pond, canals, a play of small architectural forms (a rotunda, where on the base there is a marble bust of Count Christoph Friedrich von Medem (1763 – 1838), a round, artificially processed table made of granite and an Empire-style white marble urn). In the 18th century, under the influence of forgotten sentimentalism and romanticism, the Swimming Tower (1820) on the shore of the lake (a red brick building) and the Hunting Tower (1890) in the park returned in the 19th century, both of which are in neo-Gothic forms. The so-called Bear's House (around 1900) also belongs to the Romantic period. The riding horse

cemetery with tombstones is quite unique. The improvement of the park and the addition of plantings continued at the end of the 19th century and the beginning of the 20th century. This is evidenced by the production of the nursery of the horticultural commercial firm C. W. Schoch, which, at that time, was received as a special order by Countess von Medem and gardener J. Šūmanis [15].

In the foreground of the sight point – the terraced palace hall with wrought iron railings, thus giving the sight line a dose of romanticism. On the eastern side wing – an alley of trees, which obscures the former farm area of the manor. On the western side wing – tree growth, which obscures the sight lines to the lake. The exposure of the landscape park's open spaces to sunlight both in the morning and evening sun with the foliage of various trees makes the park visually more expressive and richer. Therefore, the removal of excess trees in the park must be considered very carefully.

It is interesting to look at the memoirs of the painter, art historian and cultural worker Julius Dering (1818 – 1898) from 1851, in which he describes the Remte Manor Park. *The park adjacent to the house is also quite famous, and is indeed very beautiful. Although it cannot be said that it is completely overgrown, it is not well-kept. It has many lovely formations with water, islands, waterfalls, hills, grottoes, temples of various shapes with busts and inscriptions, the brass letters of which have mostly been stolen, as well as a Gothic tower, a hermit's residence and finally the so-called bard's grove, which I took from afar to be a beehive, because the half-lying granite blocks – each of which has the name of a famous poet carved into it – look very similar to the carved wooden blocks that are used as beehives in Courland* [6].

The reason for the lake's overgrowth is simple. Warm winters do not form a layer of ice for the water to cut through the reeds. They are very valuable, because historically they have served as roof coverings for farm buildings, which are located next to the shore, thus conveniently watering livestock.

The location of the castle at the highest point of the relief, the architectural expression of the building and the sight lines to the lake – create a strong landscape expression within a radius of approximately 200m. Especially in autumn and spring, when the landscape is characterized by transparency and the sight lines are longer. The above applies to the western part of the landscape. The picturesqueness of the place is complemented by the sight lines at sunset. The relief difference between the highway and the end facade of the castle is formed by a small boulder retaining wall, the lake shore is gradually overgrown with reeds. Warm winters exist in recent years. In these climatic conditions, the lake does not freeze and the reeds cannot be cut.

Zone D – Searching for the context of the church landscape and the silhouette of the manor centre [9].

The approximately 30ha landscape area with long sight lines from the Gaiķu highway to the hills of the Remte church (1779-1780) and the silhouette of the Remte Manor buildings emotionally moved everyone who came. The expressiveness of the landscape area was complemented by the slightly undulating relief. Comparing and putting together old engravings and photographs, it is clear that the landscape spatial and compositional structure played an important role in the construction of the manor ensemble in the 18th/19th centuries. Today, the historical sight lines are obscured by tree growth, preventing a seamless perception of the foreground and background of the cultural landscape.

In the future, greater attention should be paid not so much to individual objects, but rather the overall landscape. With the special environment constantly changing, the quality of

the development becomes essential, and we should worry less about alterations that are required by the quality of life. Preservation of the culture heritage is a discussion about the quality of human life and it is impossible to develop this discussion without a dialogue professional ethics, as well as extensive consulting with the public.

It is not possible to draft a law every life situation, therefore the heritage protection matters should be handled by professional, active, interested, development- focused and positive-minded professionals and officials who mindfully apply the law understanding its objectives. In any situation it is not the formal approach that is important, but rather a reasonable proportionality and sense. Public administration needs more creativity. Laws will never be ideal and mutually consistent. If everything is predetermined, creativity will suffocate. It is constant development- a well intended idea becomes obsolete sooner than we can imagine. On the other hand, not everything should be subject to standards, sometimes we should leave some space for creativity, goodwill and belief that essentially a person does not want to make mistakes and intentionally act bad. There is no such law that would be better than a clear conscience. Excellence must be honoured more. The soviet regime in Latvia destroyed free and talented personalities just because they were able to mobilise society. Outstanding persons raise the society out of the daily routine. We are in the future, greater attention should be paid not so much to individual objects, but rather the overall landscape. With the special environment constantly changing, the quality of the development becomes essential, and we should worry less about alterations that are required by the quality of life.

Preservation of the culture heritage is a discussion about the quality of human life and it is impossible to develop this discussion without a dialogue, professional ethics, as well as extensive consulting with the public. We are a small country with little human capital; therefore it should be used reasonably. The most talented should be protected and defended and conditions should be created for their talent to be used efficiently. Experience, knowledge and skills are crucially important [4].

Conclusion

The summary of the research material makes it clear that the process of restoring the rural cultural and historical landscape will be complex and long, as it is influenced by financial, internal economic issues and the structure that is currently being formed in rural local government territories. When drawing conclusions from the study, it is necessary to acknowledge both positive and negative aspects:

1. The centre of Remte Manor was not affected by the devastation of World War II, although the front line of the Kurzeme Cauldron was very close by. Remte was on the side of the Russian army in 1944, when there were heavy battles in the Courland Cauldron in the autumn and winter. Only the church bell tower and roof were damaged, which were deliberately burned by the Russian army, in a peculiar salute to victory on May 9, 1945. The buildings from the collectivization period have not encroached on the protection zone of historical buildings. It is located on Tukums Road, and the buildings are obscured by rows of trees. Therefore, the construction of apartment buildings is not noticeable in the main sight lines.
2. The Remte Castle building is in a satisfactory condition, as the rooms are heated in winter, and the building has acquired a new tin roof covering. Unfortunately, the school in the castle has been liquidated and only

a few rooms in the southern part have been adapted for the needs of a kindergarten. With the heating remaining, there is no change in the microclimate, which can contribute to the deterioration of lime plaster and wooden structures.

3. As the building loses its status as an educational institution, the maintenance of the park part is becoming less regular. Therefore, SIA "Latvijas valsts meži" has developed a park development project, which includes the recovery of historical open spaces, assessment of tree and shrub overgrowth, and cleaning up the line of the banks of the Viesata River.
4. Over the decades, the edge of Lake Remte opposite the castle has gradually become overgrown with trees and reeds. The sight lines of the water body is one of the most picturesque landscape elements of the manor ensemble, which was appreciated during the construction of the castle building in the early 19th century. By losing the visual connection with the lake, the visual aesthetic quality of the manor centre will be lost.
5. The rapid growth of trees and shrubs around the castle not only obscures the sight lines, but also leads to an increase in humidity levels, which is caused by the foliage and the deposition of green chlorophyll onto the lime mortar plaster of the exterior walls, as well as an increase in the amount of leaves in autumn. The possibilities of ventilation of the castle walls and maintaining humidity levels are reduced. This is particularly noticeable on the western facade of the castle.
6. The 3 landscape spaces around the castle examined in the research are the most important, as they the most visually significant solutions for the preservation of cultural landscape: the lake shore, the parade courtyard, and the central open space with terraces.

ABBREVIATIONS

NCHB MDC - National Cultural Heritage Board,
 Monument Documentation Centre
 LSHA - Latvian State Historical Archive

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Kopsavilkums

Remtes muiža (Remten) atrodas Saldus novadā. Iespaidīga ir muižas pils, bet it īpaši ainavu parks, kas bagāts ar dažādām parka būvēm. 1506. gadā Livonijas ordeņa mestrs Volters fon Pletenbergs (Plettenberg) to izlēņojis Ludvigam fon Butlaram (1480 – 1531, Buttlar). 1696. gadā Magnuss Butlars muižu pārdeva kapteinleitnantam Magnusam Ernstam fon der Brinkenam (Brincken). 1723. gadā Remti nopirka leitnants Frīdrihs Kazimirs fon Brukens - Foks (Brucken - Fock), kura meita Agnese Elizabete 1767. gadā stājās laulībā ar Johanu Frīdrihu fon Mēdemu (Medem, 1722 – 1785). 1779. gadā viņš ieguva grāfa titulu un pēc sievas nāves mantoja Remtes muižu. Viņu laulībā bērnu nebija un tāpēc īpašumu mantoja J. F. fon Mēdema dēls no otrās laulības – Karls Johans Frīdrihs fon Mēdems (1762 – 1827). Tieši viņa ierosmē 1800. gadā celta jaunā kungu māja klasicisma stilā. Pils fasāde saglabājusies parka pusē, jo pagalma fasāde laikā no 1880. līdz 1900. gadam pārveidota eklektisma (historisma) stilā. 1905. gadā pils nodedzināta, bet pēc tam atjaunota. Saglabājusies arī manēža (19. gs.), kas 1922. – 1927. gadā pārveidota par tautas namu pārējās muižas apbūves līdz mūsu dienām saglabājusies pārvaldnieka māja, kalpu māja, stallis un citas ēkas. Pēdējais muižas īpašnieks bija Karls Frīdrihs Johans Ernsts fon Mēdems (1886 – 1958) ar sievu Helēnu Matildi fon Mēdemu (1888 – 1958). Remtes muižas parks, domājams, veidojies 19. gs. sākumā vienlaicīgi ar jaunās pils celtniecību. Parkam, kura teritorija ir aptuveni 20 ha liela, ir brīvs plānojums, tajā atrodas kanālu sistēma un dīķi, aiz pils izvērsta terasēta nogāze, no kuras paveras jauks un romantisks skats uz tuvējām parka daļām. Par Remtes muižas parka sākotnējām parka būvēm liecina paviljons rotunda kas dēvēts arī par lapeni (19. gs. sākums). Paviljonā uz pamatnes atradies grāfa Kristofa Frīdriha fon Mēdema (1763 – 1838) marmora krūšutēls, kurš gājis bojā 1915. gadā. 2013. gadā izstrādāts paviljona jeb lapenes arhitektoniski mākslinieciskā inventarizācijas, izpētes un konservācijas projekts. No paviljona bija saglabājušās tikai kolonnas un tās jumta konstrukciju metāla enkuri. Paviljons neapšaubāmi bija kultūrvēsturiski vērtīga 19. gadsimta sākuma parka būve. Konservācijas projektā tika ieteikts nosegt kolonnu galus saglabājot enkurus un konservēt kolonnu stāvus, kas arī tika izdarīts. Bez tam parkā atradies apaļš, mākslīgi apstrādāts galds no granīta un ampīra stila balta marmora urna uz postamenta (saglabāties tikai postaments), kas bija kā piemiņa parka veidotājiem no pateicīgajiem pēcnācējiem.