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INTRODUCTION

The scientific journal *Landscape Architecture and Art* of the Latvia University of Agriculture comes up in the sign of several important anniversaries.

As one of the most important events of our university can be noted the renovated Valdeka Palace (*das Schloss Waldecke*), which until the Latvian agrarian land reform in 1922 belonged to the family of Baron von der Recke. In the post-war years, the building was used as a dwelling house, a kindergarten and a student training base. The management body of the old palace was lax and carefree. The ovens, their decors, wall and ceiling paintings were destructed, the floor tiles and the wall panel cladding - broken. Due to the load of the chaotically built-in masonry partition walls, the cover of the wooden intermediate floors faced up an emergency situation. Over the past 15 years, the building was not inhabited. Due to the high groundwater levels and lack of waterproofing, humidity and frost had damaged clay bricks, lime plaster and wooden structures. Thanks to the management body and staff of the university, as well as the attraction of the international funding, the palace was restored, thus shaking it up. Today, the restored building is already inhabited by the students of the study program of landscape architecture. As a cultural and historical heritage, the palace is not only set to benefit from the new lecture rooms at the university, but it is also a beautiful gift for the 750 year anniversary of the city. The location of Valdeka Palace at Riga Street forms a symbolic gate of the eastern part of the city.

The second major event is the 20th anniversary of the study program of landscape architecture since the training of the new specialists has begun. The construction and the operational use of the buildings are impossible without implementation of the projects designed by landscape architects - street plantings, outdoor space solutions for buildings of a public nature, road coverings, evaluation of underground communications, surface water collection, form creation and design. These are just some of the characteristics of the urban constructional space. The rural landscape space and the cultural and historical environment have also been particularly dealt with in the 20 years of the study process. 7 doctoral graduates in architectural science brightly describe it, which is a solid foundation for development of the study program of landscape architecture and scientific work in the future.

The research and compilation of the cultural heritage in this edition of the journal constitute parallelism to the above overlaying of the historical events - the anniversary of the city of Jelgava, the revival of Valdeka Palace and the round anniversary of the study program of landscape architecture.

PRIEKŠVĀRDS

Latvijas Lauksaimniecības universitātes zinātnisko rakstu krājums *Landscape Architecture and Art* nāk klajā vairāku svarīgu jubileju zīmē. Kā vienu no svarīgākajiem mūsu universitātes notikumiem var minēt restaurēto Valdekas pili (*das Schloss Waldecke*), kas līdz 1922. gada Latvijas valsts agrārās zemes reformai piederēja baronu fon Reckes dzimtai. Pēckara gados ēka tika izmantota gan kā daudzdzīvokļu nams, gan kā bērnudārzs un studentu mācību bāze. Vecās pils apsaimniekošana bija pavirša un bezrūpīga, nopostot krāsni, to dekorus, sienu un griestu gleznojumus, izlaužot grīdas flīzes un pildīņu apšuvumus sienām. Haotiski iebūvēto mūra starpsienas slodzes rezultātā avārijas situācijā nonāca koka starpstāvu pārsegums. Pēdējos 15 gados ēka netika apdzīvota. Augstā gruntsūdens līmeņa un neizbūvētās hidroizolācijas dēļ, mitrums un sals bija bojājis māla ķieģeļus, kaļķu apmetumu un koka konstrukcijas. Pateicoties universitātes vadības un mācībspēku uzņēmībai un starptautiskā finansējuma piesaistei, pils tika restaurēta, tā atgūstot „otro elpu”. Restaurēto ēku šodien jau apdzīvo ainavu arhitektūras studiju programmas studenti.

Pils kā kultūrvēsturiskais mantojums ir ne tikai LLU jaunu mācību telpu ieguvums, bet arī skaista dāvana pilsētai 750 gadu jubilejā. Valdekas pils novietojums pie Rīgas ielas veido simboliskus pilsētas austrumu daļas vārtus.

Otrs nozīmīgs notikums ir ainavu arhitektūras studiju programmas 20. gadu jubileja, kopš ir aizsākusies jauno speciālistu sagatavošana. Būvniecība un ēku nodošana ekspluatācijā nav iespējama bez ainavu arhitektu izstrādāto projektu realizācijas - ielu stādījumi, publiska rakstura ēku ārtelpas risinājumi, ceļu segumi, apakšzemes komunikāciju ievērtēšana, virszemes ūdeņu savākšana, formveide un dizains. Tie ir tikai daži pilsēt būvnieciskās telpas raksturlielumi. 20 gadu laikā studiju procesā ir padziļināti aplūkoti arī lauku ainavtelpa un kultūrvēsturiskā vide. Spilgti to raksturo 7 doktora grāda ieguvēji arhitektūras zinātnē, kas ir stabils pamats ainavu arhitektūras studiju programmas un zinātniskā darba attīstībai turpmāk.

Kultūrvēsturiskās vides transformācijas procesi atspoguļojas arī žurnāla 6. izdevuma autoru apkopotajos pētījumos, minot gan lauku ainavu un muižu apbūves raksturu, gan pilsēt būvniecisko vidi. Kultūras mantojuma pētījumi un to apkopojums žurnāla izdevumā veido paralelitāti iepriekš minētajam vēsturisko notikumu uzslāņojumam – Jelgavas pilsētas dibināšanas jubileja, Valdekas pils atdzimšana un ainavu arhitektūras studiju programmas apaļā gadskārta.

Aija Ziemeļniece

Editor in Chief

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Historic ruins – an important landscape element

Lauma Muceniece, *Latvia University of Agriculture*

Abstract. This article presents results of a research project whose goal was to find out Latvian attitude towards historic ruins – their preservation, upkeep, inclusion in a landscape of a place, and use in creating public open recreation areas, as well as to decide which visual features of ruins and surrounding elements of landscape make ruins attractive to visitors. Ruins are irreplaceable material for cultural and historical investigations. Besides heritage value, ruins may often have aesthetical value, too. Heritage constructions together with surrounding natural elements create an important recreational place. Ruins of cultural heritage buildings must be evaluated together with their landscape and people's subjective attitude. The research project consists of two parts: a population survey and a student survey with image evaluations. 110 respondents took part in the population survey by answering questions about relationship between historic sites, especially those within historic ruins, and recreational possibilities, and a creation of place identity. Results of the population survey show that people have an interest in history and historic ruins seem interesting places to visit. A reconstruction of cultural heritage buildings or even only maintenance and improvement of ruins, according to respondents, would be valuable gain for their place of residence. 45 post-second year students of Landscape Architecture and Planning program took part in the student survey by answering questions about historic ruins and evaluated images, determining landscape value of depicted ruins. Surveyed youth in most cases valued historic ruins as important element in landscape. Greater scenic value, according to student's opinion, has ruins with distinctive silhouette, high walls and easily guessable previous building's shape. Lesser scenic value was given to ruins whose initial shape was harder to guess from current wall fragments, as well as to remains of buildings with simpler forms and smaller dimensions.

Keywords: ruins, ruins of cultural heritage buildings, historic landscapes, place identity.

Introduction

Historic objects have always attracted people's attention. Arriving in yet unexplored town travelers are welcomed to walk around old town or pay a visit to some historic buildings. Unfortunately, for various reasons, buildings of cultural heritage value may perish. It can happen in an instant or sometimes it takes centuries until a building is gone for good.

Ruins of cultural heritage buildings are much more important than any other partially survived historic artifacts or artworks. Ruins are places where many dimensions overlap – inside and outside, material and abstract worlds, a nature and the Creator of man, a present, a past and what we only imagine [2]. Ruins cannot be fully used as a building but regardless of loss of this practical utility, historic ruins have another kind of value. Ruins are irreplaceable material of cultural and historic knowledge [1, 8, 11]. Ruins' historic, scientific, artistic, architectural, archeological, and ethnographical values can be decided. If a ruin fits given criteria, State Inspection for Heritage Protection includes them in the list of state protected cultural heritage monuments [5].

Heritage ruins besides their cultural heritage value have value coming from their old age. Objects that are old, appear old, and are liked by people because they are old have age value. Fundamentally age is what makes place or thing authentic. Unlike historic value that can be

determined by scientific means, age value can be felt mostly emotionally and intuitively. Every person feels it differently. Physical age of a building is reflected in natural change of state of building materials. There are materials that improve looks with age, for example, stone, brick, and bronze and there are materials that lose appeal, for example, reinforced concrete, aluminum, steel [9].

People gladly visit historic sites and highly appreciate landscapes with elements of cultural heritage. Such places tend to be a source of spiritual renewal, a place to learn, to gain understanding and to draw inspiration. Ruins of cultural heritage buildings are often located in scenically attractive areas and are irreplaceable as environmental elements. Visual aesthetic value of the ruins is in their imperfection and interplay with the surrounding landscape. Nature and time makes them change constantly. They can not be unambiguously regarded as an architectural object or natural element only. A presence of nature is an important factor that helps to create a distance between a visitor and ruins, which to some extent presents decay of all things. However, it should not be allowed for vegetation to completely overtake masonries. A balance must be found between architecture and natural landscape [3, 7, 8, 11].

By looking at ruins one can judge building's former greatness, significance or beauty. They simultaneously attract by their mystique as

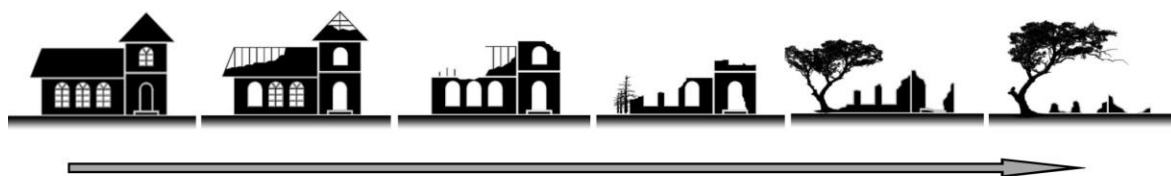


Fig. 1. A collapse of building [Source: created by the author, 2014]

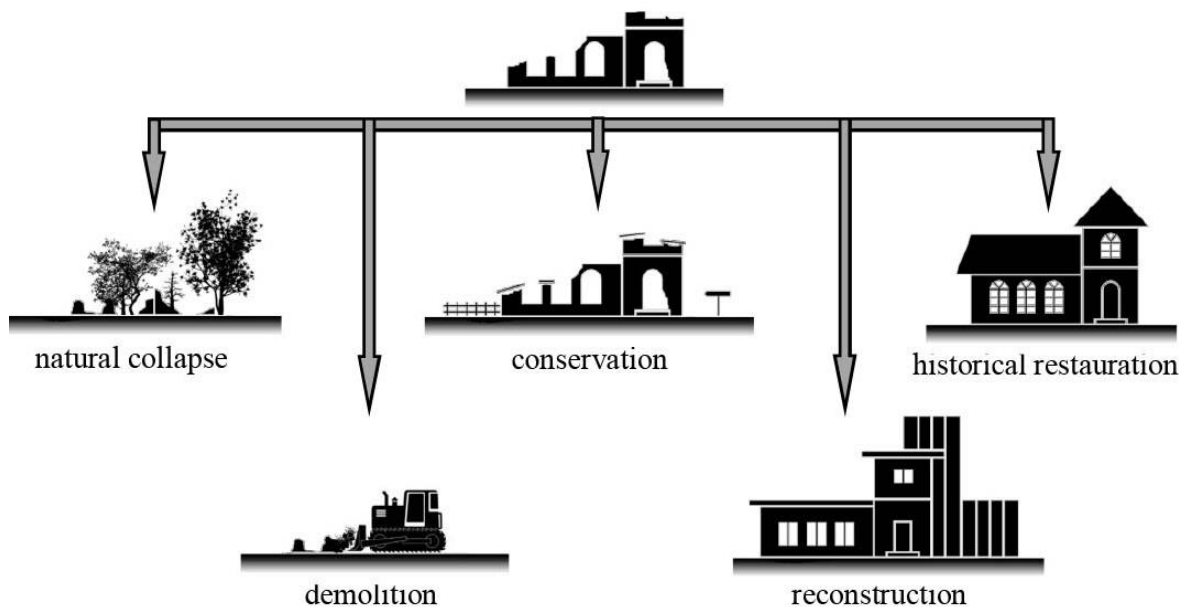


Fig. 2. Scenarios of development of ruins [Source: created by the author, 2014]

well frighten, because they bear testimony to man's inability to protect his own creation. Such sites are often wrapped with legends and tales. In contemporary collective consciousness a specific image of ruins is formed relating wide spectrum of feelings - nostalgia, melancholia, romance, mystery, spooky and scary feelings, and reflections on humanity's past tragedies and acts of heroism. Ruins are rarely seen simply as a heap of stones, mere masonry remnants - it seems important not only what is left at the moment, but actual process of decay. The unsteadiness of the walls and at the same time the endurance, resistance to time, and adverse influence of nature and people themselves attracts. A setting where one meets a past and a present, a living and a lifeless, an exterior and an interior is very suitable for getting creative inspiration and expression. It helps to step over boundaries of everyday life that is necessary to create something entirely new. Ruins have always been a source of inspiration for members of various movements of art. In 18th and 19th century ruins are very popular and often used theme in landscape painting. During this period, the ruins are built up artificially only to enrich the landscape with high value visual objects. Nowadays, not only historic ruins, but also ruins of newer buildings such as abandoned industrial or residential complexes are object

of great interest for creative people - photographers, graffiti artists, writers and others. For such places emotional background plays important role [2, 6, 7, 11].

Taking into account all of the above, even cultural heritage ruins which are not included in the national register of protected cultural monuments and acquired protection status, can be significant and worthy of conservation. Ruins of old buildings is important element of a landscape, which together with adjacent blue-green areas have a potential to develop into socially and culturally significant places of recreation both of local and regional level. Such recreational areas, equipped with facilities, easy accessible, and with interesting sights can attract tourists, promote place's recognizability and strengthen the local people's sense of belonging to their place of residence.

There are different scenarios of development of ruins - the ruins can be preserved by stopping further erosion, restored or reconstructed in their original form, or altered by adding new edifices, etc. If a decision is made to preserve and develop ruins of cultural heritage buildings, it is important to find out the attitude of local people towards the object and its surroundings, because it still remains a part of their living space that could be converted.

Development and execution of the population survey

The questionnaire consists of 17 questions – 4 of which give information about respondent but the remaining 12 questions help to clarify respondents opinions about historical ruins, historical sites in general, and their use in recreation and creation of place identity. A survey was spread in internet, using website visidati.lv. Duration was almost 3 months, from December 15, 2014 to March 12 this year. The questionnaire was filled by 110 respondents. To get a sample most representing opinions of whole society, people from all regions of Latvia, various educational levels, and occupations were asked to participate. All responses were anonymous.

Results and conclusions of the population survey

The questionnaire was filled in by 60 females and 50 males. Most of respondents are adults from age 18 to age of retirement. Almost half of respondents have higher education. Most respondents have marked a city as their place of residence; about 30 % live in smaller towns or villages, and only little more than 10% dwell in rural areas.

As shown by the results of the survey, it is important for people to know a history of their surrounding area – a municipality, city, village or other area where their daily life happens. For 40 % of respondents, their area's history seems very important. For 50 % of people have moderate interest about such facts. Less than 5 % think it is of little importance. More than 30 % of the population estimates their knowledge about area's history as "quite good".

85 % of the population admits that proximity of objects of cultural heritage value makes places of recreation more attractive and interesting. Only 2 out of 110 responded that proximity of such objects don't seem important for them. Almost all respondents would gladly visit well-maintained but not well known historic sites. According to respondents, two main benefits from development of such areas are an advance of place identity of surrounding city, village or other populated area, as well as increasing pride and sense of belonging to their place of residence (Table 1).

40 % of the respondents think that historic ruins are interesting sights, especially if they are well-maintained and with developed infrastructure (Table 1). It is more important to females than males that remains of cultural heritage buildings and its surroundings would be well-maintained. Only 5 respondents admitted that such object would have no interest for them. Responses of the survey show that ruins seem more attractive to visitors if they are surrounded by green areas of recreation – a park, a garden, water elements, orchards etc.

Additional interest is created if there is some tale, legend, story related with visited site.

Most participants of the population survey think that ruins of cultural heritage buildings are valuable elements of landscape because they supplement and make more interesting landscape space, as well as can become good recognizable symbol, a recognizable sign, of a city, village, or other residential area. More than 80 % of the respondents are for popularizing ruins of cultural heritage buildings and their inclusion in tourist routes. 14 % of the respondents hold a view that a large influx of visitors will break a spell and mystery of ruins. Questioned about scenarios of future development of ruins more than 60 % participants of survey are for restoration, reconstructing building in the original form (Table 1). 30 % of respondents think that remains or cultural heritage buildings could be conserved and preserved as ruins.

In the closing question of the survey respondents were asked do they know any ruins that are worth of notice and interesting but are forsaken currently. More than half could name such objects and also gave information about their location. Most commonly people mentioned ruins of castles and manors but several mills, churches, joinery shops, a shop, a library, a stable, and other buildings that have had transformed into ruins but still are interesting enough and attract attention were named.

From results of the survey it could not be resolved if opinions of people living in cities, towns, villages, and rural areas differ about ruins of cultural heritage buildings, possibilities to use them and their importance. Larger number of the respondents living in rural areas would be needed in order to mutually compare given answers by type of area of residence. Also, it cannot be decided how age and level of education influences answers because of insufficient number of the respondents in some groups. Comparison based on data from this survey would have low level of statistical significance. To find out if and how social factors influence answers about given topic, larger number of the respondents in each group would be needed.

The results of the population survey show that people have an interest about history that appears as a desire both to find out history of neighborhood and travel and get to know various heritage sites. Ruins seem interesting sights, especially, if they are supplemented with good-looking surroundings, well-maintained infrastructure, and possibility to gain new knowledge in an attractive way. Even though ruins attract attention, most of surveyed would like to see remains of cultural heritage buildings in restored way. That may have several reasons, for example, an opinion that a building is usable in more ways, or that an edifice reborn from ruins will testify to general growth and progress of the area.

TABLE 1

Opinions of respondents [Source: created by the author, 2015]

1.	What in your opinion will be the most important gain from maintenance of little know historic sites?		
	Versions of answers		The number of answers from 110 respondents
	Increase in number of visitors		15 respondents
	New recreational possibilities for locals		10 respondents
	Stimulation of place's identification		41 respondents
	Pride and sense of belonging to their residence for local people		41 respondents
2.	Do ruins from cultural heritage buildings seem interesting place to see for you?		
	Versions of answers		The number of answers from 110 respondents
	Yes, they really would get my attention		47 respondents
	Partially, only if they are well-maintained and with developed infrastructure		46 respondents
	I am interested several ruins that I had an interest in earlier for some other reason		12 respondents
	No, it does not interest me		5 respondents
3.	What in your opinion must be done with ruins of cultural heritage buildings?		
	Versions of answers		Students, % Population, %
	To conserve, keeping as ruins		64.4 28.8
	To restore / reconstruct building, renew in the original shape		44.4 62.7
	To rebuild, add new premises to the building		24.4 7.3
	To dissmantle and build a new building		4.4 0.0
To dissmantle, clearing a place for green areas		2.2 1.8	

As well as well known, popular tourism sights, a large part of surveyed were able to name ruins of cultural heritage buildings that are worthy of attention and interesting but currently neglected. These answers testify that there is no shortage of ruins of cultural heritage buildings in Latvia. Many of objects mentioned by the respondents are located in territories of cities or villages, included in "what to see" lists, and are visited quite often, but, however, respondents regard them as insufficiently well-kept. Answers to the last question contain valuable information about little-know, interesting objects and their location. Often only locals know about those ruins, because there is no information in the list of protected monuments or in tourist guides.

The development and execution of the students survey with image evaluation

The questionnaire consists of 6 questions – 2 out of which give information about respondents, 1 question includes visual evaluation of various ruins and their surroundings, but last 3 questions help to find out respondents opinions about significance of ruins of cultural heritage buildings. Post second-year students of Landscape Architecture and Planning program in Department of Rural Engineers in Latvia University of Agriculture took part in the survey, because those prospective specialists have faced evaluation of various landscapes from images and are prepared for doing this specific assignment in the process of

studies. The results of survey were obtained in 3 meetings with students, in which respondents answered the few questions and from demonstrated photo materials evaluated landscapes with ruins. Respondents in 5 grade system where 1 is the worst evaluation but 5 – the best, evaluated 18 images. Every image consists of a collage of 3 photos that in the most all-around way depicts ruins of cultural heritage building and its surrounding area. It was not indicated what object is or where it is located. Photos were taken in autumn and winter of year 2014, carrying out auditing of ruins of cultural heritage buildings in regions of Riga and Vidzeme. It is best to evaluate ruins in the rest period of vegetation – walls are not covered up by crowns of trees, terrain becomes distinctive, lines of view open up that are otherwise overgrown. There were 10 seconds given to evaluate each image.

The results and conclusions of the student survey with images

In the survey participated 10 third-year students, 17 fourth-year students and 18 fifth-year students. 50 % of participants live in cities, 40 % in town or villages but residence of 10 % students are in rural areas.

According to results of image evaluation by respondents, an average scenic value of every ruin visible in images was calculated in 5 grades (Table 2). The best calculated valuation was grade

TABLE 2

The results of image evaluation [Source: created by the author, 2015]

No	Object	Average grade			
		3. year	4. year	5. year	Total
1.	Ķekava Watermill	2.7	2.7	3.1	2.8
2. *	Lāde Manor	2.9	1.6	1.9	2
3.	Limbaži Bishop Palace	3.3	4	3.6	3.6
4.	Lauvas Watermill	3.6	3.1	3.5	3.4
5.	Svētciems Watermill	2.2	2.4	2.7	2.4
6.	Rozbeķi Bishop's Vassal Palace	2.4	2.7	3.1	2.7
7.	Augstroze Bishop's Vassal Palace	3.5	2.8	3.8	3.4
8.	Mujāni Archbishop's Vassal Palace	3.8	3.5	3.9	3.7
9.	Valmiera Order Castle	3.8	3.8	4.2	3.9
10.	Valmiermuiža Manor	4.5	4.1	4	4.2
11.	Little Jumpravmuiža	3.3	3.1	3.2	3.2
12. *	Vecdole Bishop's Vassal Palace	1.2	1.8	1.7	1.6
13.	Āraiši Order Castle	2.7	2.7	3.1	2.8
14.	Rauna Bishop Palace	4	3.7	4.1	3.9
15.	Smiltene Bishop Palace	2.4	2.4	2.3	2.4
16.	Trikāta Order Castle	3.5	2.4	3.4	3.1
17. *	Zaube Order Castle	1.5	1.7	2	1.7
18.	Ropaži Order Castle	3.7	3.5	3.5	3.6
Total:		55.2	51.9	56.2	

■ Top graded objects * Bottom graded objects

4.2, but the worst – grade 1.6. To find out what kind of ruins respondents find more aesthetically attractive all images were decreasingly ordered according to evaluations and features of given ruins were described and elements of surrounding landscape enumerated (Fig. 3). Bearing in mind the short time interval for image demonstration – 10 seconds, that is enough to notice essential but not enough to dwell into details, only most significant elements were listed. Images, where shown ruins had more expressive silhouette, easily noticeable contours of decayed building, and preserved high walls in many places were graded better. Ruins that have preserved various architectural elements – roofs, towers, frames of doors and windows, received more positive evaluations. Images where visible walls of ruins are hugely deteriorated and original shape of building is badly understandable were graded worse. Ruins with very simple contours get worse evaluations also. Most but not all better graded ruins are located in impressive terrain – at noticeable hill or on a side of a steep slope. It seems that otherwise surroundings of ruins have not substantially influenced grades because similar landscape elements recur in images of both top and bottom grades. Therefore, mainly, evaluation of images depends on domineering element of landscape – ruins, but surrounding have secondary role.

Students gave best grades to a landscape with Valmiermuiža Manor (grade 4.2), a landscape with Valmiera Order Castle, a landscape with Rauna Bishop Palace (both got grade 3.9), and a landscape with Murjāni Archbishop's Vassal

Palace (grade 3.7). Worst grades were given to a landscape with Vecdole Bishop's Vassal Palace (grade 1.6), a landscape with Zaube Order Castle (grade 1.7), and a landscape with Lāde Manor (grade 2.1). A tower of Valmiermuiža Manor has been preserved in quite well condition but from the rest of building only low wall fragment and heap of stones in a park has stayed. It is possible that good grades of this image were given because of many details of the tower – interesting roof and ornamentation of façade that for most other ruins have not remained or were not there originally. However, Lāde Manor that receives one of the worse grades has preserved several fragments of ornaments of façade and other specific details. This object generally does not belong in bottom graded group according to several features.

30 out of 45 respondents believe that ruins of cultural heritage buildings increase a value of a landscape. One respondent answers negatively, but the rest of students have noted that scenic value increases only in several cases. In a question about possibilities for future use of ruins respondents chose best, in their opinion, one or few ways to use ruins of cultural heritage buildings. As for the best case development of ruins of cultural heritage buildings questioned students mention conservation of ruins. This is marked by more than 60 % respondents. But more than 40 % of the respondents think that ruins are better renewed by restoring building or reconstructing.

Almost 70 % of respondents could name ruins that are worth attention and interesting but currently neglected. One has to say that, just like in population

← **Top graded objects**



Valmiermuiža Manor
grade 4.2



Valmiera Order Castle
grade 3.9



Rauna Bishop Palace
grade 3.7

Bottom grade objects →



Lāde Manor
grade 2.0



Zaube Order Castle
grade 1.7



Vecdole Bishop's Vassal Palace
grade 1.6

Fig. 3. Top and bottom graded objects [Source: created by the author, 2015]

survey, there appeared several names of ruins that are currently supposedly maintained and freely accessible to visitors. That makes one to think that maintenance of those objects is imperfect and development of area must be continued.

Surveyed young people in most cases evaluate ruins as important element for creating landscape. Greater scenic value, according to student opinions, is inherent in ruins with high walls, impressive silhouette, and various renewed or preserved parts of buildings, for example, roofs and towers. Respondents believe that lower scenic value has ruins whose original shape is harder to visualize from fragments of masonry, as well as ruins with simpler forms and smaller dimensions.

One needs to take into account that it might be very different thing to grade ruins while visiting them personally and from seeing images. While being present in the object, a landscape is sensed not only visually but also by other senses. Evaluation is influenced by 3D feel, special spirit of ruins, emotional background, previous knowledge about ruins, even road to the object and many other aspects. While evaluating scenic value of ruins from image the most important is a visual shape of the object. Therefore, it is crucial that all graded objects are recorded in as similar conditions as possible – same season, same perspective, similar time and light environment. A grade of image can be influenced by a mood of grader as well. It would be easier, and perhaps, more efficient, to evaluate ruins

in photos if all pictures would be seen simultaneously. Then one could compare them handily and, perhaps, a grade would change. Several students recognized some ruins in images and then, in addition of pure visual evaluation, there were young people's associations and memories about visiting the object. It would be interesting to find out if grades differ depending on whether student has seen ruins in the image for the first time or knows the object. When making similar survey, one should include a question if a respondent knows particular ruins and if has visited them [3, 4, 10].

Students prefer keeping decayed cultural heritage buildings as ruins (Table 2). by conserving them, but participants in the population survey think that it is better to renew ruins to a building or reconstructing. (Table 1). Perhaps, this difference in opinion can be explained by the fact that knowledge gained by students of landscape architecture and their interest in specialty let them better value scenic value of ruins and see its high potential for creating interesting public open space. However, results of image evaluation testify that students still see higher scenic value in ruins that have preserved better or their specific details are renovated. From that one can conclude that while keeping remains of a building as ruins it is important to conserve masonry to avert further degradation. Then renewal of ruins or their parts is preferable and a level of renewal must be evaluated individually for each object.

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Kopsavilkums. Šis raksts iepazīstina ar pētījumu, kura mērķis ir noskaidrot Latvijas iedzīvotāju attieksmi pret kultūrvēsturisko ēku drupām – to saglabāšanu, uzturēšanu, iekļaušanu apdzīvotu vietu ainavā un izmantošanu publisko brīvdabas atpūtas teritoriju izveidē, kā arī noteikt kādas drupu vizuālās īpatnības un apkārtējās ainavas elementi padara kultūrvēsturisko ēku drupas pievilcīgas apmeklētājiem. Drupas ir neaizstājams kultūras un vēstures izziņas materiāls. Bez kultūrvēsturiskās vērtības tām bieži vien piemīt arī ainaviski estētiska vērtība. Kultūrvēsturiskā apbūve vai tās fragmenti kopā ar tai pieguļošajām dabas vērtībām veido svarīgu rekreatīvo telpu. Drupas ir jāvērtē kontekstā ar ainavu un iedzīvotāji subjektīvo attieksmi. Pētījums sastāv no divām daļām: iedzīvotāju aptaujas un studentu aptaujas ar attēlu vērtēšanu.

Iedzīvotāju aptaujā piedalījās 110 respondenti un atbildēja uz jautājumiem, kas atspoguļo vēsturisku vietu, sevišķi to, kur atrodas kultūrvēsturisko ēku drupas, saistību ar rekreācijas iespējām un vietas identitātes veidošanu. Iedzīvotāju aptaujas rezultāti parāda, ka cilvēkiem ir interese par vēsturi, kas izpaužas gan vēlmē uzzināt savas tuvākās apkārtnes pagātni, gan apceļot un iepazīt dažādas kultūrvēsturiskas vietas. Kultūrvēsturisko ēku drupas šķiet interesants apskates objekts, it sevišķi, ja tās papildina skaista apkārtni, sakārtota infrastruktūra un iespēja atraktīvā veidā iegūt jaunas zināšanas. Lai arī drupas ir uzmanību piesaistošas, tomēr vairums aptaujāto nopostītās kultūrvēsturisko ēku paliekas vēlētos redzēt par ēku atjaunotā veidolā. Pēc respondentu domām, kultūrvēsturisko ēku atjaunošana vai pat tikai to drupu uzturēšana un labiekārtošana būtu apdzīvotai vietai liels ieguvums. Attīstot šādas teritorijas tiktu veicināta apdzīvotās vietas atpazīstamības, kā arī vairotos vietējo iedzīvotāju lepnums un piederības sajūta savai dzīves vietai.

Studentu aptaujā piedalījās 45 ainavu arhitektūras un plānošanas specialitātes vecāko kursu studenti, kas atbildēja uz jautājumiem par kultūrvēsturisko ēku drupām un veica attēlu vērtēšanu, nosakot tajos attēloto drupu ainavisko vērtību. Respondenti 5 baļļu sistēmā, kur 1 ir vissliktākais vērtējums, bet 5 - vislabākais, novērtēja 18 attēlus. Katrs attēls sastāv no trīs fotogrāfiju kolāžas, kas pēc iespējas vispusīgāk ataino kādas neidentificētas kultūrvēsturiskas ēkas drupas un to apkārtējo ainavu. Pēc respondentu attēlu novērtējuma rezultātiem, tika aprēķināta katru attēlos redzamo drupu vidējā ainaviskā vērtība. Attēli pēc to vērtējuma tika sarindoti dilstošā secībā un pēc tam aprakstītas katru attēloto drupu īpatnības un uzskaitīti to apkārtējās ainavas elementi. Pēc pazīmēm, kas biežāk atkārtojās labāk un sliktāk vērtētajiem attēliem, var noteikt kāda veida drupas respondentiem šķiet estētiski pievilcīgākas. Aptaujātie jaunieši vairākumā gadījumu uzskata kultūrvēsturisko ēku drupas par nozīmīgu ainavas elementu. Lielāka ainaviskā vērtība, pēc studentu domām, piemīt drupām ar izteiksmīgu siluetu, augstiem mūriem un viegli apjaušamu ēkas kādreizējo veidolu, kā arī drupas, kurām saglabājušies dažādi arhitektoniskie elementi – jumti, torņi, fasādes rotājumi, durvju un logu ailas. Zemāka ainaviskā vērtība tika atzīta drupām, kuru sākotnējo apveidu no mūrējumu fragmentiem ir grūti iztēloties, kā arī vienkāršas formas un mazu dimensiju ēku paliekām.

The cultural and historical heritage in the industrial areas of Pārlielupe

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Abstract. The character of the building of the modern industrial areas drastically varies from the development opportunities of the postwar 50-80s of the 20th century - not only in terms of the technological revolution, but also in the expression of the construction and design of the outdoor space. Today the production areas do not hide behind high concrete fences, yards are not crossed by concrete crane girders or load-bearing columns with heating mains, which in transit over many kilometers are transported to consumers. Through modernization of industrial production technologies, their areas visually are brought closer to the office and business zones where the forms of objects of the industrial environmental design come in with small pools, with an avant-garde of concrete-glass-metal forms, tree plantations with compositional subordination to the architecture of buildings. The expression of the form creation of the industrial outdoor space is affected by the driveway and the coverage areas of squares, the diversity of color and structure, the nature of recreational zones and fountains, simulating production processes which through form and material have been transferred to the outdoor space design, so creating a completely opposite understanding of the face of industrial areas, as it has been in the second half of the 20th century. Looking back on the building of the postwar production areas and their modernization, it is not necessary to have a dividing line between the historical and the contemporary avant-garde *high tech* of form creation. On the contrary, in searching the synthesis of forms and materials it is essential to get a continuation of the reconstructed industrial area through modern stylistic trends in architecture and industrial design of the outdoor space.

Keywords: history of architecture, cultural heritage, townscape, visual space.

Introduction

In industry, modern information technology enters with rapid strides, so raising the need to intensively raise the modernization of production. In free market conditions, it is difficult for Latvia's entrepreneurs to keep up such a pace, so many of the production sites that have still been strong 10-20 years ago, are now in bankruptcy. This brings along degradation of the visual quality of industrial areas, because by leaving the production housings due to climate and unfinished dismantling works, they quickly turn into slums, but preservation of the building volume, rebuilding or change of the functional meaning of the ownership require large investments. In turn, re-planning of the areas and the appearance of a new function mean to ascertain the cultural and historical values of the site and search for a synthesis of new forms, scale and the financially positive development of business. It is a complex task for the solution of which entrepreneurs, economists, lawyers and architects should work together. This is the most seriously attributable to the cultural and historic building areas where the architectural quality of the existing buildings, conservation opportunities of the old park trees, view lines or silhouette assessment, etc., should be taken into account.

The foregoing moves forward the aim of the research, which is associated with the assessment of interrelationship between the industrial areas and alongside existing cultural and historical heritage. The research is based on several assignments, based on several research directions:

- The 20th century; the industrial load of the 50s-90s and the effect of its servicing transport on the natural area;
- The assessment of the opportunities for conservation of the landscape space or re-cultivation;
- By taking into account the specific local economic development rates to forecast transformation the processes in the zones of the production sites and the progress of their building scale.
- Study the context of industrial areas and alongside cultural and historical heritage, upgrading or reconstructing production technologies (Fig. 1, 2).

Materials and Methods

With the changes in the political and economic situation of the country, the appearance of the urban constructed space is changing together with it, which is specifically attributable to the production zones, as the scales of their areas are impressive and the building height is visible on the city's skyline. The production provides financial contribution to the municipalities, and resolves the issues of network utilities, transportation and other matters of the infrastructure. The processes of building transformation of the city landscape space bring in adjustments, and it's a tough task to integrate the values of the cultural and historical heritage. This is true for the criteria of the buildings' architecturally functional and artistic, environmental protection and



Fig. 1. The old alley of the sugar factory that leads to the new coach factory

[Source: photo by A. Ziemeļniece, 2015]

the living space quality, etc. Through the ages, each of them changes the site's perception scale, proportion, silhouette and functional significance, thus creating a mosaic-type multi-angularity of the landscape space, harmony, or on the contrary – chaos [5].

For the research, the area of Pārlielupe, along the right bank of the river Lielupe in a 500 m wide belt and 5 km up the river Lielupe from the railway bridge, is used across the administrative area of two local governments - Jelgava city and Ozolnieki municipality. Several production zones are located there, which still continue their operation and areas that are neglected or dismantling of equipment and building volumes has begun. For the research results, peculiarities of the natural area, ground elevation marks, forest plots, clay quarries, the servicing transport load, the existing utilities are taken into account. Using historical archival materials, the descriptive method and photo fixations, an opportunity is obtained for a detailed study of areas of the industrial heritage. Through gathering information and basing on the literature review, the genesis processes are described in the landscape space around the production sites. Those that are built in the middle of the 20th century, today are increasingly approaching the threshold of historical value. In Pārlielupe, this is attributable to the sugar factory, the construction materials and the minivan production sites (RAF bus construction museum, technologies of the wood panel plant, sugar factory museum). Even at the beginning of the 21st century the backyard areas of the factories were "adorned" by metal stacks, concrete crane girders, telfers and separate sheds for stacks of raw materials. The surface heating mains, especially brightly recorded it in the landscape, placed in housing shells and based on concrete columns they were installed from the sugar factory to the high-rise residential neighborhoods of Pārlielupe [4].

The city's population was amazingly surprised by the decision of the factory shareholders to dismantle the sugar factory, and instead to initiate the assembly of a new modern factory [6]. Of course, it is possible to discuss here about the scale of the new construction



Fig. 2. The old tree plantation opposite the former office building of the factory

[Source: photo by A. Ziemeļniece, 2015]

volume, but its correct position in parallel with the existing rail track does not hide the valuable view lines of the urban landscape. The place name "Cukurfabrika" of the dismantled plant brings up memories of the boom of the first free country, for the second time regained Latvia and the opportunities of the free market development. In assessing the global experience, in the dismantling of the old sugar factory, several errors were made. In the discussions, the architects' offer to keep individual parts of the factory - the chimney (reducing the height to the historic one), the brick architecture of separate exterior walls of the factory, and synthesizing them in the new buildings of the coach factory as elements of the interior or outdoor space design were not heard. There was a lack of carefully considering as an opportunity to exhibit some old technological flow lines, which had the value of a museum, etc. [7]. A dialogue between professionals, financial management, and real property managers plays a crucial role in the viability of the historical memory of the urban space. The new trends of architecture and synthesis of modern technologies in the cultural environment promote the public awareness and tolerance to historical values. The reconstruction project of the gypsum factory in Ķīpsala should be mentioned as a positive example.

The transformation processes of industrial areas fall into several categories in the landscape space of the urban construction:

- the cultural and historical building and its function (the development of the production beginnings in Pārlielupe around the rail switching junction) is maintained;
- the historic building and its functional significance (the former sugar factory) have gone, with the appearance of a new one instead of it;
- transformation of the green areas into the industrial zone (production space of building materials in Pārlielupe);
- changes in the natural area and re-planning of the cultural and historical space (Āne Manor);
- the opportunities for expansion of the green recreational areas.

Results and discussion

After the agrarian land reform in 1922 the land of Straumes Manor in Pārlielupe 200 m away from the railway bridge was set aside for the construction of a sugar factory (1925). Its successful development was based on the best location of the transport hub point, which was formed by a rail actuator, beetroot delivery with barges and a road for horse sleds along the bank of the river Lielupe. Opposite the sugar factory, steam locomotive repair workshops were built, where planning of the building consisted of a construction volume semicircular in its form (Fig. 3) that compositionally well harmonized with the wooden residential buildings line located away for the railway employees (Fig. 4, 5, 6, 7). Next to them, the water tower that provided centralized water supply.

Both the sugar factory and the locomotive depot for the area of the prewar Pārlielupe were a strong industrial growth point, which was accompanied by a dense rail network with switching. In turn, the area with the depot and wooden dwellings and outbuildings (90s of the 19th century), the linden alley, the old street and the impressive water tower create a bright landscape space of the industrial heritage of Pārlielupe. The consequent protective zone around the above mentioned building along Prohorova street allows to easily perceive the scale of the old production zone and the silhouette in long view lines.

In the 50s of the 20th century, space was given for the construction of the building materials factory in the historic Langervalde pleasure garden zone (Fig. 9). In terms of the building scale, the huge plant area, surrounded by reinforced concrete fence panels, brought heaviness next to the dense mansion building with gardens near the river Lielupe [8]. The mansion blocks were fenced between the new production, rail tracks and the river Lielupe (Fig. 10). Assessing interruption of operation of the production site of building materials, a research has been carried out on the expansion of the historical area of the park of Langervalde, partly locating it in the area of the former factory, thus obtaining a wedged green plantation up to the river Lielupe [9].

Along with stopping the operation of the sugar factory and the building materials factory, quantity of waste water in Pārlielupe has been reduced, which for years was one of the issues of a conflict. The former production sites of building materials, stacks, warehouses, concrete beams and columns are still readable in the silhouette of Pārlielupe and waiting for the dismantling or reconstruction.

Already in the second half of the 19th century, the area of Langervalde Mežaparks next to the former production site of building materials (Fig. 9) Pārlielupe is listed as a favorite walking or recreational place for the inhabitants of Jelgava.



Fig. 3. The steam locomotive depot and residential buildings
[Source: construction by author's, 2015]



Fig. 4. Residential buildings for railwaymen
with a linden alley [Source: photo by A. Ziemeļniece, 2015]



Fig 5. A steam locomotive repair workshop
[Source: photo by A. Ziemeļniece, 2015]



Fig. 6. The wooden heritage - a residential building for
railwaymen (90s of the 19th century)
[Source: photo by A. Ziemeļniece, 2015]



Fig. 7. An outhouse, closing the residential yard (90s of the 19th century) [Source: photo by A. Ziemeļniece, 2015]



Fig. 8. A water tower beside the wooden building (20s of the 20th century) [Source: photo by A. Ziemeļniece, 2015]

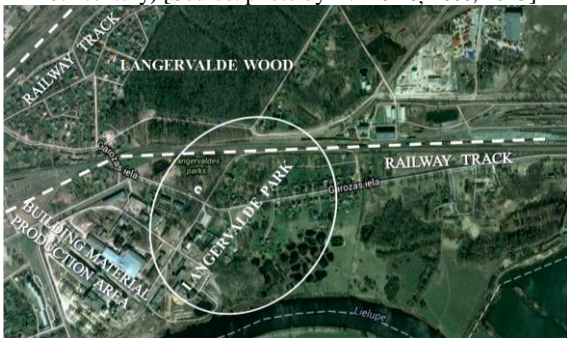


Fig. 9. Location of the production site of building materials between the river and the park of Langervalde [Source: construction by author's, 2015]



Fig. 10. Mansion blocks between the rail tracks and the factory area [Source: construction by author's, 2015]



Fig. 11. A fragment of Langervalde Park opposite the former production site of building materials [Source: photo by A. Ziemeļniece, 2015]



Fig. 12. Regular tree plantations in the southwestern part of the park [Source: photo by A. Ziemeļniece, 2015]



Fig. 13. A road bed splits the scenic area of Mežaparks [Source: photo by A. Ziemeļniece, 2015]



Fig. 14. The road network of Āne Manor and the clay mines [Source: construction by author's, 2015]



Fig. 15. The area of the brick production site at the end of the historical alley [Source: photo by A. Ziemeļniece, 2015]



Fig. 16. The old earth road between Āne Manor and Tetele Manor [Source: construction by author's, 2015]



Fig. 17. A view line from the production site to the manor alley [Source: photo by A. Ziemeļniece, 2015]



Fig. 18. The crossroads of the manor alleys [Source: photo by A. Ziemeļniece, 2015]



Fig. 19. The manor alley in the direction of Riga [Source: photo by A. Ziemeļniece, 2015]



Fig. 20. Clay quarries. The trees of the old park of the manor in the background [Source: photo by A. Ziemeļniece, 2015]

With the development of industry, the southwestern part of the park has been cut out, only individual groups and lines of trees have survived along Garozas street and Krustpils railway, which mark directions of the walking tracks towards the river Lielupe (Fig. 11, 12). The middle of the park consists of a picturesque pine forest, which has been gradually taken over by stands of deciduous trees and bushes. A wide paved road is built between Garozas street and the rails for the production needs, which in addition has broken down the landscape space of Mežaparks (Fig. 13). If the former production site of building materials obtains the nature of an industrial park, then it is possible to extend the green areas up to the river Lielupe.

Upstream the river Lielupe (area of Ozolnieki municipality) behind the recreation park of Langervalde (3 km), Āne Manor is located, which once belonged to the duchy and later to the governate that was burned down 100 years ago during World War I, when the Bergmont's army moved along the river Lielupe down to Jelgava. In turn, in the 60s-70s of the 20th century the brick plant rapidly developed in Pārlielupe, which was based on the use of natural resources. The huge clay mines were later re-cultivated as water bodies - in a ring-shaped arc surrounded the old park of Āne Manor, but in its eastern part an impressive brick factory was built (Fig. 14). When laborers from Russia were invited, a new village was built with barrack-type buildings, but in the 80s of the 20th century the village area was extended by 5- and 7- story panel residential buildings, thus bringing a strange scale and aesthetically poor architectural quality of the building in the landscape of the plain near the river Lielupe. The ambitious industrial scale, high-rise residential building and the emptied clay mines reduced the quality of the cultural landscape. For a random rider, without knowledge of the historical natural area of Pārlielupe and the exaggerated industrial load of the postwar years, it appears as a picturesque lake land of Zemgale (Fig. 20, 21).

In Āne Manor, the historical road has been preserved, with tree plantings in the direction of Riga (Fig. 19), forming a compositional axis of the manor up to the river Lielupe, which is similarly dealt with for the nearby located (2.5 km) Teteleminde Manor. A small fragment of the other linden alley has been preserved for the road direction from Iecava, creating a slanted connection to the main alley from the side of Riga (Fig. 15, 17, 18). It is likely that the same slanted road connection with a tree alley has been in the northwestern side, leading in the direction of Jelgava. The assumption on the location of the old road to the manor from the side of Iecava is confirmed by the study of the existing situation,



Fig. 22. The road from Tetelminde Manor to Āne Manor along the production site of building materials [Source: photo by A. Ziemeļniece, 2015]



Fig. 23. The view line to the former production site of building materials from Āne Manor [Source: photo by A. Ziemeļniece, 2015]

where the axis of Celtnieku street is sharply broken in the production building. In turn, the road continuation with the above mentioned linden alley is readable behind the production area. It is possible that at the crossroads of the manor road with the highway to Iecava, a roadside pub was located. The above mentioned brick plant is built transversely on the axis of the manor road, so interrupting the integrity and the compositional structure of the cultural and historical landscape. The historic road down along the river Lielupe in the direction of Jelgava led to Straumes Manor, where a ferry was located at the Sņķere pub with windmills.

The study of the maps of Dunsdorf shows that the old land roads went close to rivers so that travelers could not get lost. It also applies to the road bed right along the right bank of the river Lielupe between Tetelminde Manor and Āne Manor 2.5 km

in length (Fig. 16). In comparison with Āne Manor, Tetelminde Manor is located on a high sandy dune in the wrap of the river Lielupe with distant view lines, and it is not affected by exaggerated production areas of the postwar years scale. In turn, Āne Manor is located next to the floodplain meadows of the river Lielupe and it is threatened by bigger spring floods.

Comparing the former production site of building materials near Langervalde Park and the brick production site near Āne Manor, in terms of the compositional location their areas are very similar. The difference is only that the brick plant at Āne is built in the prevailing wind side, so carrying dust and noise to the adjacent workers' village.

Conclusions

In recent years, with the rapidly changing conditions of the free market in Latvia, the scope of transformation processes in production areas is increasing. When one production goes bankrupt, in its place comes a new one with its own technological scope, scale and intensity, bringing along another infrastructure, dismantling - assembly processes, area re-cultivation, etc. The municipalities, which have preemption property rights, have the opportunity to adjust the development concept and the detailed plan for specific areas. This is an important prerequisite, which plays an important role in the future improvement of the urban landscape space and the visual quality of the landscape space. This also applies to the young entrepreneurs and investors, contributing to the understanding of the context of the cultural landscape in the progress of the upcoming transformation processes, without losing or regaining back the historical heritage. One of the most important cornerstones of the preservation of the cultural landscape is a cross-border cooperation between local authorities, as their administrative boundaries do not need to be read in the landscape space.

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Kopsavilkums. Mainoties politiski ekonomiskai situācijai valstī, tai līdzīgi mainās pilsētībūvnieciskās telpas veidols, kas īpaši ir attiecināms uz ražošanas zonām, jo to teritoriju mērogi ir iespējami un pilsētas siluetā ir pamanāms to apbūves augstums un apbūves telpas struktūra. Ražošana dod finansiālu pienesumu pašvaldībai, un atrisina inženierkomunikāciju tīklu, transporta un citus infrastruktūras jautājumus. Apbūves transformācijas procesi pilsētas ainavtelpā ienes korekcijas, tā rodot pilsētplānošanā vairākus sarežģītus uzdevumus, kur galvenais no tiem - nepieļauj kultūrvēsturiskās apbūves vērtību izzušanu. Pētījuma rezultāti ir attiecināmi uz ēku arhitektoniski funkcionālajām un mākslinieciskajām, dabas aizsardzības un dzīves telpas kvalitātes kritērijiem utt. Laika ritumā katrā no tām maina vietas uztveres mērogu, proporciju, siluetu un funkcionālo nozīmi, tā veidojot ainavtelpas mozaīkveida daudzšķautnainību, harmoniju vai gluži pretēji - haosu.

Pētījumam izmantota Pārlielupes teritorija gar Lielupes labo krasto 500 m platā joslā un 5 km augšup pa Lielupi no dzelzeļa tilta, skarot divu pašvaldību - Jelgavas pilsētas un Ozolnieku novada administratīvo teritoriju. Te izvietojas vairākas ražošanas zonas, kuras joprojām turpina savu darbību, un teritorijas, kuras ir pamestas novārtā, vai ir aizsākusies iekārtu un būvapjomu demontāža. Pētījuma rezultātu iegūšanai ir ievērtētas esošās situācijas dabas pamatnes īpatnības, zemes augstuma atzīmes, meža nogabali, mālu karjeri, apkalpes transporta slodze un esošās inženierkomunikācijas. Izmantojot vēsturisko arhīvu materiālus, aprakstošo metodi un fotofiksācijas ir iegūta iespēja detalizētai izpētei industriālā mantojuma teritorijām. Apkopojot informāciju un pamatojoties uz literatūras apskatu, tiek raksturoti ainavtelpu transformācijas procesi ap ražotnēm. Tās, kuras būvētas 20. gs. vidū, šodien aizvien vairāk tuvojas vēsturiskās vērtības sliekšnim. Pārlielupē tas ir attiecināms uz cukurfabriku, būvmateriālu, mikroautobusu un ķieģeļu ražotnēm.

Pēdējos gados strauji mainoties brīvā tirgus apstākļiem Latvijā, pieaug ražošanas teritoriju transformācijas procesu apjoms. Bankrotējot vienai ražošanai, tās vietā ienāk jauna ar savu tehnoloģisko apjomu, mērogu un intensitāti, nesot līdzīgi citu infrastruktūru, demontāžas - montāžas procesus, teritoriju rekultivāciju utt. Tā kā pašvaldībām pieder īpašumu pirmpirkuma tiesības, tām ir dota iespēja koriģēt konkrēto teritoriju attīstības koncepciju un detālplānojumu. Tas ir svarīgs priekšnosacījums, kas ieņem nozīmīgu lomu tālākā pilsētības vai lauku ainavtelpas vizuālās kvalitātes paaugstināšanā. Minētā pētījuma rezultāti ir svarīgi jaunajiem uzņēmējiem un investoriem, veicinot izpratni par kultūrainavas vērtībām, tās saglabājot vai atgūstot atpakaļ. Viens no svarīgākajiem stūrakmeņiem kultūrainavas jēdziena apzināšanā ir pārrobežu sadarbība starp pašvaldībām. Pētījuma piemēri atspoguļo Lielupes labā krasta ainavtelpu, kurā ir nolasāms Jelgavas pilsētas un Ozolnieku novada vēsturiskais mantojums.

Sepulkralkultur der Familie von Behr in Kurland

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Abstract: During the 16th and the 17th centuries family von Behr - one of the wealthiest noble families in the former Duchy of Courland, purchased their estates in the western part of Latvia and established ensembles of economy buildings, representative living houses and sacral buildings. Due to their special function - to be places of worship and services - churches as the most artificial buildings of estates were turned into family mausoleums and adapted for burials. Traditionally, a crypt was built under the altar for richly decorated sarcophagi and coffins. On the other hand, sculpted tomb stones, painted and carved epitaphs hanging in the most visible places enriched church interiors with memorial inscriptions, biblical pictures, portraits and allegories. The most exclusive sacral interiors like church of Edwahlen had been decorated with memorial banners, personal armor of Hermann Friedrich I von Behr and an epitaph of Juliane Elisabeth von Behr. A wooden epitaph with baroque style carvings devoted to the early passed son of priest Johannes Simonis on the north wall of the church of Ugahlen insists on memorial devotion in Latin. Following patterns of landscape gardening, during the end of the 18th and all the 19th century cultural landscape of Latvia has been enriched with intimate parks and alleys, mausoleums and burial chapels in various architectural forms.

Key words: Memoria, von Behr, tomb stone, epitaph, mausoleum, Edwahlen (Ēdole) Ugahlen (Ugāle), Lesten (Lestene).

Mit dem Namen von Behr ist ein sehr wichtiger und großer Teil der Gütertopographie, Geschichte und Kultur Kurlands verbunden. Am Beispiel dieser Familie lassen sich die höchsten politischen und kulturellen Ansprüche dieses Landes widerspiegeln, und von derselben herausragenden Bedeutung ist auch ihr Beitrag auf dem Gebiet der Sepulkralkultur Lettlands.

Woher stammt dieses Geschlecht, das mit Wappen und Herkunft im Buche von Klingspor mit einem einzigen Wort bezeichnet ist: „Uradel“? Verfolgt man die Familie von Behr und ihre Vorfahren bis zum 12. Jahrhundert, so findet man in ihrem eigenen Archiv Hinweise auf die Gebrüder Hugold und Hermann, die das Geschlecht Behr erstmals in der Geschichte erwähnen lassen. Neben den Brüdern Behr erscheint noch ein drittes, namentlich nicht genanntes Mitglied dieses Geschlechts. Eine Chronik des Oldenburger Klosters Rastede erzählt, daß Heinrich der Löwe im Herbst des Jahres 1189 aus seiner zweiten Verbannung nach England in Begleitung von vier Hofleuten, eines Diepholz, eines Hünfeld, eines Behr und eines Hodenberg, in sein Vaterland zurückgekehrt sei. Ein anderer Chronist sagt, daß dieser Behr schon ab 1180 bei Heinrich dem Löwen im Dienst gewesen sei. Diese beiden Chroniken dienen jedoch nur zur Kenntnisnahme ohne nähere Angaben. Seit 1226 waren die mecklenburgischen Fürsten jedenfalls ernsthaft bemüht, ihr Land zu germanisieren. Der Graf Heinrich von Schwerin gewann durch den Sturz der dänischen Vorherrschaft hohes Ansehen in den Ländern rechts der Elbe. Allmählich zeichnete sich die Bildung eines eigenen Adels ab. Schon früh traten die Behr mit einem großen Güterbesitz

zwischen den Städten Gützkow und Greifswald auf und behielten diesen Besitz bis in die neueste Zeit. Zeitweilig waren es 108 Güter. Eine zweite Linie des Geschlechtes ging etwas später, wohl auch im 13. Jahrhundert ebenfalls ins ost-elbische Gebiet, in das Land Rügen. Für diese Linie des Geschlechtes, die in den Gebieten des Bistums Verden und der Grafschaft Hoya ansässig war und dort 1330 Klein-Häuslingen erworben hatte, beginnt die Stammfolge gegen Ende des 14. Jahrhunderts. In den oben erwähnten Gegenden haben die Gebeine der Vertreter dieses Geschlechtes in den Landeskirchen ihre letzte Ruhestätte gefunden. Die Grabsteine sind Zeugnisse der ältesten Familienwappen, wie das Grabmal des Ortghies Behr († 1424) in der Kirche zu Kirchwahlingen bei Rethem an der Aller. Ein Grabstein im Stil der Renaissance, mit einem vor dem Kruzifix knieenden Ritter ist nach dem Tode Heinrich von Behr 1561 aus Sandstein gefertigt worden. Dieser Grabstein in der Stiftskirche zu Bücken bei Hoya an der Weser zeigt uns einen bärtigen Mann in voller Rüstung mit einem Helm zu seinen Füßen, andächtig knieend. In den Ecken befinden sich 4 Wappen: oben die Wappen der Eltern Behr-Ahlden, unten die Wappen Zerssen und Frese.

In der Geschichte der Familie von Behr spielt das Schloss Stellechte eine wichtige Rolle. Das Schloss Stellechte war 1427 dem Bischof von Verden für 800 rheinische Goldgulden von den Herzögen versetzt worden. Mindestens dieselbe Summe wird wohl auch Heinrich Behr dem Bischof gegeben haben. Auch sonst erweiterte er seinen Besitz durch Ankauf von Land. 1475 ließ er sich vom Bischof von Minden, in dessen Bistumsgrenzen Stellechte lag,



Fig. 1. Church of Stellichte - tombstone of Ulrich Behr, 1585
[Source: photo by author private archive]



Fig. 2. Funerals of the Duce Friedrich in Mitau,
February 22, 1643

[Source: photo by author private archive]

die Erlaubnis geben, einen tragbaren Altar zu Stellichte zu haben. Als er dann beschloss, auf seinem Gut eine Kapelle zu bauen, ergab sich dabei ein eigenartiger Umstand. Später wurde an Stelle der Kapelle eine Kirche erbaut, die noch bis 1875 Eigentum der Familie war.

Während der Livländischen Kriege und in enger Beziehung zu den Bischöfen von Ösel, wurde der 1532 geborene Ulrich Behr, der geistlichen Standes war, im Jahre 1556 zum Koadjutor des Bischofs Johann im Bistum Kurland ernannt. Er kam im November 1556 nach Kurland und mußte kurz vor dem Kurischen Strand noch einen Schiffsbruch erleben, entging zusammen mit einem weiteren Mann nur knapp dem Tod. Der junge Koadjutor wurde Domprobst von Hasenpoth (Aizpute) und erhielt im Jahre 1557 von Bischof Johann ein Kanonikat der Kirche zu Ösel, Wenküll genannt, 30 Haken groß. Hier widerspiegelt sich die Weitsichtigkeit des Vaters von Ulrich, Dietrich

Behr, der bereits in den Jahren vor dem Zusammenbruch Livlands 1558 versuchte, seine Familie im Lande sesshaft zu machen. Als der Onkel von Ulrich Behr, der Bischof Johann, 1559 sein Bistum Ösel-Wiek und im Frühjahr 1560 das Bistum Kurland an Dänemark verkaufte, worauf der Käufer König Friedrich II von Dänemark seinen Bruder Herzog Magnus als Nachfolger in der Bischofswürde einsetzte, protestierte Ulrich als Koadjutor und der rechtmäßiger Anwärter dagegen. Herzog Magnus einigte sich daraufhin mit ihm so, daß Ulrich auf sein Amt verzichtete und dafür am 16.01.1561 das Haus Edwahlen (Ēdole) und den Hof Schleck (Zlēkas), sowie den Hof Zirau (Cīrava) erb- und eigentümlich erhielt. Anschließend erhielt er noch das Hofmarschallamt bei Herzog Magnus. Somit war Ulrich Behr der erste in der Familie, der in Kurland wirklich Ländereien besaß und dort ansässig war. Es handelte sich dabei um einen insgesamt 56 Quadratkilometer großen Besitz. Mit der Zeit hatte die Familie von Behr dazu noch die Güter von Wirginahlen (Vērgale), Popen (Pope), Groß-Iwanden (Liel-Īvande), Ugahlen (Ugāle) und mehrere andere gekauft und besaß zum Zeitpunkt der lettischen Agrarreform von 1920 gesamt 1137,5 Quadratkilometer, fast 2% der Landesfläche des heutigen Lettlands (64.589 km²) [1]. Die von Ulrich Behr in Kurland erworbenen Ländereien trat er an seinem jüngeren Bruder Johann ab. Er starb 1585 und ist im Gewölbe der Kirche zu Stellichte beerdigt. Auf der Grabplatte ist er in ritterlicher Rüstung dargestellt und stellt in dieser ikonologischen Gestalt die Bereitschaft zur Auferstehung, die latente Lebendigkeit dar (Fig. 1) [2].

Wie hat sich die Sepulkalkultur im Herzogtum Kurland, in dem sich auch die Güter der Familie von Behr befanden, weiter entwickelt, welche Formen hat sie angenommen? Beim Anschauen der Zeichnungen von Beerdigung und Trauerzug des 1643 gestorbenen kurländischen Herzogs Friedrich wird der ganze Ausmaß und der repräsentative Ausdruck der teilnehmenden Geistlichen, Adligen, Hofbediensteten sowie der Vertreter der Ehrenleute sichtbar. Hunderte von Teilnehmern an dem Trauerzug, festlich in Trauer gekleidet, trugen Wappen, Fahnen mit Familienwappen sowie auch Elemente kurländischer Wappen. Der Kataphalk mit dem Sarg des verstorbenen Herzogs, von sechs mit schwarzem Tuch bedeckten Pferden gezogen, wurde von 20 adligen Sargträgern, 16 Gardeoffizieren und 20 Emblem- und Fackelträgern begleitet (Fig. 2) [3]. Ein Teil dieser Dekorationen wurden nach der Beerdigung in der Gruft auf und neben dem Sarg gelegt, der Großteil jedoch wurde in der Schlosskirche zu Mitau ausgestellt. Der lettische Historiker Jānis Juškevičs schrieb, dass bei Beerdigungen von Adligen Wappenfahnen und



Fig. 3. Memorial banner and arms in the Hall of Edwahlen Castle [Source: photo by author private archive]



Fig. 4. Interior of Edwahlen Church [Source: photo by author]

Familienfahnen mit Widmungen, Inschriften und Emblemen von anderen adligen Trauergästen vor dem Sarg getragen wurden. Das ist nur ein Beispiel dessen, dass solche Trauer- und Beerdigungsfeier auch bei anderen adligen Landesherren in Kurland und Livland durchaus üblich waren.

In diesem Zusammenhang soll ein weiterer Besitzer von Schloss Edwahlen, der Erbmarschall des Stifts Verden und königlich polnischer Rittmeister Hermann Friedrich I erwähnt werden. Als Erbherr von Edwahlen setzte der den 1645 begonnenen Bau einer steinernen Kirche fort. Die neue Kirche hatte eine Familiengruft, wo er

nach seinem Tode im Jahre 1683 auch beigesetzt wurde. Bis 1911 hingen zwei Gedächtnisfahnen für Johann Dietrich und Hermann Friedrich I sowie die Rüstung des letzteren in der Kirche. Diese Gegenstände wurden nach der Renovierung des im Jahre 1905 niedergebrannten Schlosses Edwahlen fortgebracht und in der Halle aufbewahrt (Fig. 3) [4]. Heute sieht man an der rechten oberen Ecke der Kirchenwand nur bloße Haken, an denen einst die im Trauerfest getragenen Gedächtnisfahnen hingen (Fig. 4). Die eine enthält nachstehende Beschriftung:

Der Weil: Wollgebohrene herr Herr Hermann
Fri-drich Behr, Ihr Kön. M: in Pohlen Landrath des
Pilt. Kreyses fürstl. Erbmarschall des Ferdischen
Bischoffthumbs wie auch Königl.
Rittmeister, Erbherr
der Güter Edwahlen, Wangen, Sarnathen v.
Tervenden, ist geb:
Ao 1635 d. 25 Martij, und den
24. Jan. 1683sten Jahres, seelig in Gott
entschlaffen, seines
Alters 47 Jahr 10 Monat 1 tag.

Die beiden Spitzen enthalten folgende Verse:

Des Vaterlandes Rath	Des Thewren Behres Bild
allhier wird vorgestellt	Wer aber nach der länge
will sehn des Trewen Behrs	erworbnos Tugend
darzu ist dieser Raum	Schild
	und Curland selbst Zu enge.

Auf der Rückseite der Fahne ist oben in der Mitte ein Leuchter mit einem brennenden Wachslicht gemalt, um den Leuchter ist ein Band mit der Aufschrift ALIIS gewunden. Darunter steht:

O Trawer Fall! wenn so ein mann wird hingerücket,
So kracht das gantze Landt und schütteret
seinen Grundt,
Beklage den verlust o Pilten der dich drücket.
Weil so ein Tapffrer Behr vor seine Freyheit stundt,
Ein Licht ist dir verlöscht gleich welchem Er gelebet
Da Er mehr Anderen alß sich gedienet hatt.
Diß macht daß sich sein Ruhm biß an die Stern erhebet,
Woselbst sein kluger Geist besitzt der Freüden-Statt.

Behrivs heu! moritur	Patriae, firmissimus Atlas
Ah! quantis fuerat	Fle! quia tantus erat.

Die Kirche zu Edwahlen besaß bis 1932 mehrere Artefakten der Sepulkalkultur. An der Nordwand stand zwischen Kanzel und Altar ein aus schwarzem Marmor gefertigtes Epitaph an Frau Juliane Elisabeth, die Gemahlin von Friedrich Hermann II., die in Zirau unter einem ähnlichen Grabdenkmal beigesetzt ist (Fig. 5) [5]. Das Epitaph in Edwahlen



Fig. 5. Epitaph of Juliane Elisabeth von Behr in Edwahlen Church. Destroyed 1932
[Source: photo by author private archive]



Fig. 6. Epitaph Epitaph of Juliane Elisabeth von Behr in Zirau Church [Source: photo by author]

wiederholt die Gesamtformen des Grabdenkmals in der Kirche zu Zirau mit kleinen Änderungen im Text und in der Umrahmung des ganzen Wandepitaphs mit Lorbeermedaillon und Gurt (Fig. 6). Juliane Elisabeth von Behr wurde im Jahre 1782 in der Gruft der Kirche von Zirau beigesetzt, wo bald nach ihrem Tod ein Grabdenkmal aus schwarzem Marmor mit einem ein Portraitmedaillon aus weißem Marmor aufgestellt wurde. Das Epitaph in Edwahlen meldet, daß Juliane Elisabeth Tochter von Ewald von Behr aus dem Hause Zirau war und nach einer Krankheit sanft entschlafen ist und einen trauernden Ehegatten Hermann Friedrich von Behr hinterließ. Nach der Verschärfung der nationalen Spannungen zwischen den Letten und den Deutschbalten bat die ev.-luth. Gemeinde zu Edwahlen das Amt zum Denkmalschutz um Erlaubnis, die deutschen Symbole aus der Kirche entfernen zu dürfen. Die Erlaubnis wurde erteilt und das Epitaph im Jahre 1935 aus der Kirche geräumt und in die leere Krypta verlegt, wo bis heute aber nur das Portraitmedaillon erhalten geblieben ist.

Unter der Kirche befanden sich sieben Grabgewölbe, sechs davon der Familie vorbehalten, das siebte war Grabstätte aller Pastoren, die in Edwahlen gestorben waren. Aber die Kirche erhielt noch eine interessante Grabstätte. Der Erbauer der jetzigen Kirche Ulrich von Behr ließ die Sarkophage aller verstorbenen Ahnen aus der ehemaligen Gruft unter der Holzkirche in die neue umbestatten. In seinem Testament verfügte er ferner, daß er selbst nicht in der Familingruft, sondern unter einer anonymen Steinplatte an der Türschwelle der neuen Kirche zu Edwahlen beigesetzt werden sollte. Als Ausdruck von besonderer Demut wünschte er, dass die Kirchgänger, auch einfache Bauern auf dem Weg in die Kirche sein Grab betreten sollten. Im Jahre 1910 wurde sein Grab bei den Renovierungsarbeiten entdeckt. Beim Öffnen des Grabes fand man Ulrich von Behr einbalsamiert und wohl erhalten, in eine braune Mönchskutte gekleidet und mit einem Strick umgürtet. Er ruhte auf einer massiven Eichenbohle. Und trug als einziges weltliches Zierstück ein Jabot aus Brüsseler Spitze. So wurde er dann erneut in einem schlichten Eichensarg in der gewählten Grabkammer endgültig beigesetzt. Da alle anderen in Edwahlen gestorbenen Familienmitglieder in dem neu errichteten Erbbegräbnis bestattet sind, ist Ulrich von Behr nun der einzige aus der ganzen Familie, der in dieser Kirche ruht. Die Gruft unter der Kirche war nicht ausreichend groß, deshalb ließ der Erbherr Hermann Friedrich III, der sich viel mit dem Umbau und der Modernisierung des Gutes und dessen Wirtschaftsstruktur befasste, im Jahre 1817 eine Kapelle auf dem malerischen Stumbrakalns erbauen. Diese tempelartige achteckige Kapelle war wie eine Rotunde von dorischen Säulen umgeben und mit



Fig. 7. Rotunda shaped mausoleum of Family von Behr in Edwahlen. Destroyed 1981
[Source: photo by author private archive]



Fig. 8. Epitaph of priest Franz Joachim Simonis and his son Johannes Simonis in Ugahlen Church
[Source: photo by author]

flachem Helmdach überdeckt (Fig. 7). Unter der Kapelle wurde eine große Gruft erbaut, wohin 1818 alle Särge und Sarkophage übertragen wurden. Die Jahre des sowjetischen wirtschaftlichen und ideologischen Systems waren ausgesprochen feindlich gegenüber dem deutschbaltischen Kulturgut. So kann man heute lediglich feststellen, daß die Kapelle im Jahre 1981 als ein baufälliges und sanierungsbedürftiges, „zu wirtschaftlichen Zwecken nicht verwendbares“ Gebäude von einem Kolchostraktoristen abgerissen wurde, der alle Mauerreste in die Gruft schob und die Stelle dem Erdboden gleich ebnete.

Da die Pastoren für die Gemeinden der Fronbauern von den Fronherren selbst eingesetzt wurden, pflegte man die zum Stande der Gelehrten gehörenden Pastoren, die in der Regel deutscher Nationalität waren, unter dem Gewölbe oder im Garten der Kirche zu bestatten. In der einzigartigen sozialen Lage Baltikums wurde die Plätze des Gutsbesizers und des Pastors in der Kirche durch eine feste Rangordnung bestimmt, und so stand die Loge oder der Sitz des Landesherrn des öfteren höher als die Kanzel des von ihm eingesetzten Pastors. Eine gewisse soziale Ausglei chung war nur nach dem Tode möglich, indem ein von der Familie des Gutsherrn anerkannter und hochgeschätzter Pastor unter dem Gewölbe der Kirche bestattet werden durfte, wie es in der Kirche zu Edwahlen der Fall war, oder zumindest getrennt von den Gräbern der einfachen Bauern. Für die von der Gemeinde hoch geehrten Pastoren wurden in der Sakristei oder im Gemeinderaum Bildnisse oder Epitaphe als Widmung aufgestellt. Als besonders wertvoll ist in diesem Zusammenhang das in Holz geschnittene barocke Epitaph für den Pastor von Ugahlen Franz Joachim Simonis zu nennen, der sein Amt von 1699 bis 1711 ausübte, und für seinen im Jahre 1710 während der Großen Pest gestorbenen Sohn Johannes Simonis (Fig. 8). Das Epitaph befindet sich an der Nordwand der Kirche, direkt über der Kanzel. Es ist ein dreiteiliger Holzschnitt, mit einem Bildnis des Pastors im Lorbeerkranz oben, einem von Akanthusblättern gefassten lateinischen Gedenktext in der Mitte, und einem von geschnittenen grün gestrichenen Palmzweigen eingefassten Medaillon als Nekrolog mit den Lebensdaten beider Verstorbenen im unteren Teil. Der poetische Inhalt und die der Rhetorik der Barockzeit entsprechende, in Latein geäußerte Expression machen die Besonderheit des Epitaphs aus. Der in Gedichtform verfasste Text ist mit den für die Schreibweise des Barocks typischen Schnörkeln geschrieben, ein intellektuell anspruchsvoller Leser, an den sich die beiden Hingeschiedenen wenden, sollte eben durch den Dialog zwischen den Lebendigen und den Toten bewegt werden. Das Epitaph

weist die Tradition der Barockkultur auf, den Text mit üppigen Vergleichen und Metaphern, mit mythologischen Assoziationen zu füllen:

Johannes Simonis
Mystae Filius
Mysterys ac Symmystis Dicatus
Maximae Spei indolis Optimae
Bellus Hercle Puer
O Mea Bellis
Generosissimis qui Erat Amabilis
Unicuique Affabilis
Ac Ad Studia Habilis
Morti Ast in Exorabilis
Cupidus Aptus Bibendis Fontibus Aonidum
Comis Semper
Serijs Saepius
Austerus Nunquam
Natus Aera Christi MDCCI Mense Maio
Renatus Mense Eodem Die Mercur Ante Fest Pentec
Denatus proh Dolor Anno Saluatoris MDCCX
Mense Octobr Die Solis
Sileamne Jam An Eloquar
Heu Me Miserum
Lues Eheu Pestifera Absorbuit Ipsum
Anthrax Ohe Malignum
Submersit Filiolum
In Ipso Flore Amolitur Florem Bellissimum
Atra Sane Parenti Dies
Ast Clarior Gnato
Dominus in Excelsis Ad Excelsa Vocat
Johannem
Ipsa Die Dominica
Aurora Vix Illuxit
Dum per Viam Leti
Tenerrimi Simonis Animam
Ad *Autohtones* Colicos Duxit Fatale Lethum
O Nuntium Nunquam Loetum
Abi Mi Fili
A Patre ad Patrem
Te tenet Aula Nitens Nos Lacrymosa Dies
Mortalis Ecce Johannes
Immortalitas Tibi Parta
Nec Ulla Gaudiis Tuis Intercessura Aegritudo
Vade Juvenis Optime Vade
In Loca Ubi Nec in Aeternum Senescas
Colonaria Commutasti Cum Coelicolis
Gratulor Tibi in Dolore
Doleo ex Amore
Sileo Prae Angore
Tu vero Exoptatisime Vale Vale
Dominare Astris
Cohortem Sanctorum Saluta
Meque Breviter Expecta
* * *
Mnemonicum Haec Moestissima
Moestissimus Posuit...
Weiter bricht der Text ab, da das Epitaph stark
beschädigt ist.

Dasselbe in deutscher Übersetzung:
Johannes Simonis
des Mysta (= Priesters) Sohn,
der wunderschönste und edelste, geehrte,
die größte Hoffnung, der bestens begabte,
fürwahr ein schöner Knabe.
O mein Schöner,
Edelster, der liebenswürdig war,
Einzig Freundlicher
und im Studium Beflüssener,
doch dem Tode Erbittlicher,
gern aus den Quellen der Aoniden Trinkender,
immer Froher,
häufig Ernster,
niemals Rauer.
Geboren in der Ära Christi MDCCI im Monat Mai,
wiedergeboren in demselben Monat am Tage
Merkurs vor Pflingsten
verschieden, o weh, im Jahre des Heilands MDCCX
im Monat Oktober am Sonntag.
Soll ich nun schweigen, soll ich reden?
O ich Unglücklicher!
Die Pest, o weh, die verheerende, verschlang ihn.
Die Glut, o Verderbnis,
richtete mein Söhnchen zugrunde,
vernichtete in voller Blüte die schönste Blume.
Düster fürwahr ist des Vaters Tag,
doch desto heller der des Sohnes.
Der Herr im Himmel ruft in den Himmel
Johannem
an demselben Tage des Herrn.
Das Morgenrot leuchtete eben,
als den Weg der Lethe
des lieblichsten Simons Seele
ins heimatliche himmlische Haus führte der fatale
Lether.
O Bote, komm nie wieder!
Geh hin, mein Sohn,
vom Vater zum Vater!
Dich hält die glänzende Unterwelt, uns der Tag
voller Tränen.
Siehe, sterblicher Johannes,
Unsterblichkeit ist dein Teil.
Deine Freuden wird kein Leiden mehr unterbrechen.
Geh, bester Jüngling, geh
dahin, wo nimmer du alt werden sollst,
unter die Bauern und die Himmlischen dich
mischend.
Ich grüße dich im Schmerz,
traure aus Liebe,
schweige vor Beklemmung.
Du einzig Erwünschter, begrüßt sei, begrüßt,
herrsche über die Sterne,
grüße der Heiligen Schar
und erwarte mich bald!
* * *
Dieses traurigste Gedenkzeichen
setzte der traurigste... [6]



Fig. 9. So called "President crypt" in the Church of Schleck
[Source: photo from the Archive of Rundale Castle Museum, No. 30122:2.]



Fig. 10. Sarkophagos from the "President crypt" in the Church of Schleck [Source: photo by author private archive]



Fig. 11. Cemetery entrance gate near the Church of Popen
[Source: photo by author private archive]

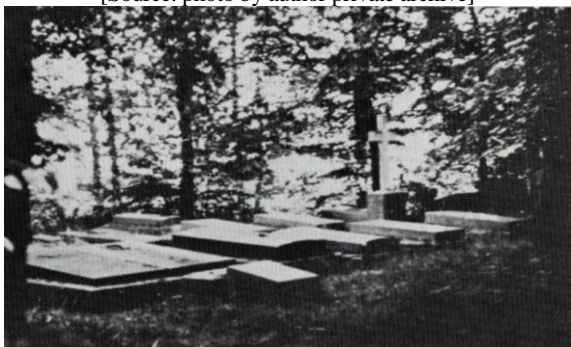


Fig. 12. View on the tomb monuments in the Cemetery of Popen [Source: photo by author private archive]

Leider ist im Laufe der Zeit das Bildnis des Pastors vom Epitaph verschwunden, sowie ein Teil der Akanthusgewinde an den Seiten und unten die Hälfte von dem Text im Medaillon auch. Darum muß man sich ausschließlich auf die Interpretierung des lateinischen Textes begrenzen und die verlorenen Fragmente nur theoretisch rekonstruieren.

Eine genauere Vorstellung von der Bestattungskultur verleiht die Familiengruft unter der Kirche zu Schleck. Diese Kirche wurde in den Jahren 1646 – 1652 vom jüngsten Sohn des Statthalters Johann von Behr, Friedrich, erbaut. Die Krypta unter dem Altar ist eine vierjochige mit einem Mittelpfeiler gestützte gewölbte Gruft. Der Eingang in die Gruft befindet sich vor dem Altar auf dem Mittelgang der Kirche, jedoch nicht leicht zugänglich. Nach dem zweiten Weltkrieg wurde die Gruft zwar aufgebrochen und verwüstet, aber die Särge und die Gebeine der verstorbenen Familienangehörigen von Behr waren 1979, als die Gruft von einem Mitarbeiter des Schlossmuseums Ruhenthal fotografiert wurde, unberührt geblieben und sind seitdem für keinen zugänglich. In der Tradition der Familie von Behr hatte die Gruft unter der Kirche zu Schleck einen besonderen Status (Fig. 9). Sie wurde immer „Präsidentengruft“ genannt, weil hier alle Präsidenten und Landräte der Familie in einem separaten Grabgewölbe in Zinnsarkophagen ruhen (Fig. 10). Da Lettland im zweiten Weltkrieg in deutschen Besatzung war und die Kämpfe um den sogenannten Kurlandkessel bis zum letzte Kriegstag dauerten, wurde die Kirche in Schleck kaum geplündert und verwüstet, so daß die dort vorhandenen Artefakte für weitere Forschungen der Sepulkalkultur von großem Wert sind. Die Bestattungen in der Kirche wurden nach der Verordnung der Kaiserin Katharina II im Jahre 1772 unterbrochen, gemäß den neuzeitlichen Forderungen zur Hygiene und Ordnung in den Kirchen. Diese Verordnung, neue Friedhöfe außerhalb der Kirchengärten anzulegen, wurde u.a. mit der allgemeinen Aufklärung motiviert, und bald darauf wurden in Stadt und Land viele neue Friedhöfe eingeweiht. Nur einige Adelsfamilien oder Kirchenpatrone, die Familiengrüfte in ihren eigenen Kirchen oder eigens dafür ausgebaute Kapellen auf dem Gutshof hatten, bestatteten ihre Familienmitglieder auch weiterhin dort. Die 1817 – 1818 entstandene neue Erbbegräbniskapelle in Edwahlen war somit wohl nur ein Zeitzeuge der neuen Bestattungskultur. In vielen Ortschaften Lettlands und Estlands wurden von Ende des 18. bis Ende des 19. Jahrhunderts eine Reihe von Mausoleen, Kapellen und Erbbegräbnisse errichtet, sowie Einweihung neue Adelsfriedhöfe eingeweiht.

Dazu gehört auch der Friedhof der Familie von Behr auf dem Gut Popen. Das Gut Popen ging

ursprünglich aus dem Amt Angermünde hervor. Ab 18. Jahrhundert, als Popen zum Hauptsitz eines Familienzweigs von Behr wird, lässt Charlotte Luise von Behr, geborene von Medem, in den Jahren 1782-1786 eine neue Kirche erbauen. Die Kirche in Popen lag landschaftlich besonders reizvoll auf dem höchsten Hügel. Eine Lindenallee führte von der Kirche bis zur Hofeinfahrt zum Schloss. Eine zweite Lindenallee führte von der Kirche zu dem etwa 900 Meter entfernt liegenden Erbbegräbnis. 1879 wurde die Kirche innen vollkommen neu ausgestattet, und gleichzeitig mit dieser Renovation wurde auch der neue Familienfriedhof eingeweiht. Der Friedhof lag auf einem parkähnlichen Grabhügel von großen Linden umgeben, und hinter der neoklassizistischen Pforte eröffnete sich das Gräberfeld (Fig. 11) [7]. Nach 1960, als die meisten Kirchen enteignet und geschlossen, die Mausoleen abgetragen und alte Friedhöfe verwüstet wurden, erlitt auch der Familienfriedhof zu Popen dasselbe Schicksal – er wurde völlig zerstört und geebnet. Nur dank einigen erhaltenen Fotodokumenten gewinnt man den Eindruck über den Friedhof mit vielen mit

steinernen Platten bedeckten und massiven steinernen Kreuzen versehenen Gräbern mit eingravierten Inschrifttafeln (Fig. 12) [7]. Nach dem Abbruch der eisernen Umzäunung, die das Friedhofsgelände umgaben, wurden einige der Grabplatten im Kirchengarten an der Mauer verlegt. Allein das verputzte Einfahrtstor steht heute an der alten Stelle vor einem leeren Gräberfeld. Weitere sachkundige Forschungen wären zwar möglich, eine angemessene Untersuchung oder Wiederherstellung des Gesamtbildes stellt sich jedoch wegen des sehr stark beschädigten Zustandes sämtlicher Arten der Sepulkralkultur als äußerst schwierig vor. Dennoch bietet die an Artefakten der Memorialkultur so reiche Geschichte der Familie von Behr in Kurland vielseitige Chancen für kulturhistorische Forschungen auf den Gebieten der Architektur-geschichte, Heraldik und Genealogie, Epigraphik und Linguistik sowie Sozial- und Kulturgeschichte. Somit kann man behaupten, daß die Sepulkralkultur nahezu alle Dimensionen des menschlichen Lebens enthält, die sich postmortuum erforschen lassen.

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Kopsavilkums. Rakstā aplūkotas Baltijas aristokrātijai raksturīgās memoriālās kultūras formas un tradīcijas. Piemēri no fon Bēru dzimtas īpašumos izveidotajām piemiņas vietām un memoriālajai kultūrai raksturīgajiem atribūtiem ļauj izprast apbedījumu izveidi baznīcās un atsevišķās kapličās, kā arī ar piemiņas saglabāšanu saistīto artefaktu novietni mājokļos un dievnamos.

Beziehungen zwischen der Familie von Behr und dem Hof von Rudolf II und deren Auswirkungen auf die Kultur Kurlands

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Abstract. The Latvian cultural heritage consists of many monuments of architecture and art. Among them, the residential castle of Ēdole (Edwahlen) and the manor house of Zlēkas (Schleck) represent the political and economical power of the Baltic German noble family von Behr and their historic connections to the court of king Rudolph II in Prague. Due to marriage of Werner von Behr with Sibylla von Schleinitz in 1596, the cultural contacts between Prague and Duchy of Courland deepened and led to the introduction of highly professional artifacts in the sacral culture of the contemporary Latvia. Lutheran churches in the former estates of Edwahlen and Schleck are witnesses of the highest achievements in their field where the art items are inspired by late Renaissance and early Baroque culture of Europe.

Key words: Rudolf II, von Behr, Duchy of Courland, Castle Edwahlen, Church Schleck, architecture, art, renaissance, humanism, mannerism.

Die Fragen über die kulturellen Kontakte und den Austausch von geistigen sowie materiellen Artefakten gewinnen in der lettischen Kunstgeschichte der Gegenwart seit der intensiven Tätigkeit des deutschen Kunsthistorikers Niels von Holst und dessen Vorgänger im Baltikum, Philipp Schweinfurth und Boris Wipper, immer mehr Bedeutung.

1. Familiengeschichte – Geschlechtergeschichte

Bürger, die sich für den Ruhm, die kulturelle und wirtschaftliche Entwicklung ihres Landes einsetzen und dadurch die gesellschaftlichen und politischen Vorgänge beeinflussen und zum Fortschritt bewegen, bilden die Stärke und den Stolz eines jeden Staats. Das angesprochene Thema fordert nähere Untersuchungen und stellt die Frage – auf welche Weise können einzelne historische Persönlichkeiten oder ganze Familien die Entwicklung ihres Landes so stark beeinträchtigen, daß ihnen ein herausragender Platz in der gesamten europäischen Geschichte über Jahrhunderte gesichert bleibt? Dies soll mit dem Beispiel aus der Geschichte der Familie von Behr verdeutlicht werden.

Das Geschlecht von Behr gehört zum deutschen Uradel. Die heutigen Nachkommen der Familie berufen sich auf überlieferte Lebensschilderungen einiger Vorfahren, die auf das 12. Jahrhundert zurückgehen [1]. Man kann dem Geschlecht unter dem Namen „Bero“ aus den Lehnsbesitzern von Salzhäusern in Lüneburg um 956 eine niedersächsische Abstammung nachweisen. Überliefert ist auch, dass die weiteren Nachkommen im 12. Jahrhundert zuerst nach Pommern gegangen

sind und dort an der Ausbreitung des Christentums mitgewirkt haben. Um 1473 besaß die Familie bereits Anteile an den Kolbergischen (Kolobrzeg in Poland) Salzwerken [2].

Vom besonderen Interesse für die lettischen Kulturhistoriker sind die Mitglieder der Familie von Behr, die sich im Baltikum niedergelassen haben und durch ihre Tätigkeit das Kunstmilieu im heutigen Estland und Lettland deutlich bereichert haben. Unter den im Dienst von Bischof 1449 in Ösel ansässigen Rittern wird Heinrich Beer genannt; Friedrich Beer wird 1557 zum Stiftsvoigt von Ahrensburg [3]. Eine derartige Konstellation von Beamten, Besitzern und Geschlechtern entstand in Livland in der Mitte des 16. Jahrhunderts als Folge der Reformation und Abschaffung von katholischen Bistümern in Livland, Kurland und Estland, sowie durch den Zerfall und die Säkularisierung des deutschen Ordens, dessen Schwäche bei der Verteidigung des Landes sofort von den Nachbarländern Rußland, Schweden und Polen ausgenutzt wurde. Es ist überliefert worden, daß im ehemaligen Bistum von Kurland (Pilten) und Ösel-Wieck, in den livländischen Gebieten Kurland und Estland, in der Mitte des 16. Jahrhunderts vom Bischof Johannes von Münchhausen ein umfangreicher Handel mit Getreide getrieben wurde, das vor allem nach Lübeck gegen Salz und Stoff „zum hofcledung“ eingetauscht oder nach Danzig, Riga, Reval (Tallinn) und anderen Märkten mit eigenen oder gecharterten Schiffen versendet wurde [4].

Der Zerfall des Bundes von Feudalstaaten Alt-Livlands beginnt mit dem Beschluß von Iwangorod, der Stadt und Ordensburg Narwa, im April 1558.



Fig. 1. Castle Edwahlen - main residence of family von Behr [Source: photo by author]

Die diplomatischen Gespräche mit Iwan IV (dem Schrecklichen) scheiterten, denn der russische Zar verfolgte nur ein Ziel - Narwa sollte von Livland getrennt werden. Neben den russischen Angriffen mußte man mit den expansionistischen Plänen von Polen und Schweden rechnen. In dieser außenpolitischen Situation mußte Alt-Livland aufgelöst werden. Ein kleiner Teil an der Westküste, Grobin (Grobiņa), fiel im April 1560 für weitere 15 Jahre an das Herzogtum Preußen. Somit waren sämtliche Territorien von Alt-Livland in den 60-er Jahren des 16. Jahrhunderts unter den Nachbarländern aufgeteilt worden. Estland kam unter die schwedische Herrschaft. Oberland, Semgallen, Kurland und der östliche Teil Livlands gingen an Polen direkt oder in dessen Lehnsabhängigkeit über. Das ehemalige Bistum Pilten sowie ein Teil des Bistums im Stift Ösel-Wieck wurde im Herbst 1559 vom letzten Bischof Johann von Münchhausen für einen Betrag von 30 000 Talern an den König von Dänemark, Friedrich II, verkauft. Damit konnte König Friedrich die Erbansprüche seines jüngeren Bruders Magnus befriedigen. Im April 1560 traf Herzog Magnus auf Ösel ein, ließ sich zum Bischof wählen und bestätigte die Privilegien der Ritterschaft. Ulrich von Behr, der Neffe des ehemaligen Bischofs Johann von Münchhausen, der 1555 vom König von Dänemark Friedrich II zum Stiftsvogt und zum Statthalter in Kurland ernannt worden war, wurde ebenfalls im Amt in Ahrensburg auf Ösel und 1561 zum Statthalter in Ösel und Pilten gewählt.

Ulrich von Behr, gebürtig aus Stellichte, dem Stammsitz der Familie von Behr in Hannover, wurde erst zum Domprobst, später 1556 auch zum Koadjutor des Bischofs ernannt. Nachdem Dänemark dem Prinzen Magnus von Holstein das Stift Pilten als dessen Residenz übertragen hatte, wurde 1561 zwischen dem Domprobst Ulrich von Behr und dem Herzog Magnus ein Vertrag geschlossen, in dem der dänische Prinz als Bischof anerkannt wurde und den Domprobst für dessen Entgegenkommen „mit den Riesengütern Edwahlen (Ēdole), Schleck (Zlēkas), Popen (Pope), Ugahlen (Ugāle) u.s.w. erblich belehnte und außerdem mit Ämtern in Hasenpoth (Aizpute) und Zierau (Cīrava) nach dem Auszug des Klosters Hasenpotscher Minoriten aufs Lebstatsrecht bedachte [5]. Ein Jahr später, 1562, überließ Ulrich von Behr das Gut Edwahlen seinem Bruder Johann, ging nach Deutschland und starb 1585 in Stellichte, wo er auch beerdigt wurde.

2. Besitz und Baugeschichte

Als Erbauer des Schlosses Edwahlen wird Bischof Heinrich vermutet, der laut einer Urkunde Edwahlen 1253 dem Bischof von Kurland zugeteilt hat. In Wirklichkeit jedoch konnte die mit einer viereckigen Mauer umgebene und mit einem Torturm befestigte Burg erst nach der Unterwerfung der kurischen Stämme erbaut werden – etwa zu Beginn des 14. Jahrhunderts. Um 1562, also zur Zeit der ersten Privatbesitzer – der Brüder Ulrich und Dietrich von Behr, war das Schloss eine auf dem

Hügel stehende, mit Wassergraben umgebene Burg mit zwei Seitenflügeln und Tortürmen, sowie mit einem Rundturm in der südwestlichen Ecke der Mauer. Die Familie von Behr wählte das Schloss Edwahlen zu ihrem Hauptsitz für die kommenden vier Jahrhunderte, und somit wurde dieser Ort zum Mittelpunkt ihrer ökonomischen, kulturellen und intellektuellen Interessen (Fig. 1).

Der Ausmaß der diplomatischen und politischen Wirkungskraft der Familie von Behr wird an dem Lebenslauf von Johann von Behr besonders deutlich. Im Jahr 1564 bestätigte König Friedrich II die erbliche Verleihung von Edwahlen, Schleck und anderen Gütern an Johann von Behr [6]. 1578 erschien er als Rat des Herzogs Magnus von Holstein, Herr des stiftischen Kurlands und wie vormals Bischof von Bistümern Kurland (Pilten), Ösel und Wieck. Im gleichen Jahr erfolgte seine Belehnung mit dem Amt in Schleck, er erhielt vom Herzog Magnus 2000 Reichstaler für das Inventarium zu Hasenpoth und Zierau. 1580 war Johann von Behr ebenfalls der Gesandte von Herzog Magnus bei den Bündnisverhandlungen zwischen Rußland, Schweden und Polen. Er unternahm im Sommer 1580 eine diplomatische Reise nach Moskau zum Zaren Iwan IV. Den Machtansprüchen des polnischen Königs auf Kurland widersetzte sich Johann von Behr sogar auf dem Schlachtfeld mit Hilfe von Armee und Geschützen, so daß er nach dem Gefecht gegen das von Oberst Oborsky angeführte polnische Heer am 24. Mai 1583 für das Stift Pilten, sowie für den König von Dänemark 1585 einen dauerhaften Friedensvertrag schloß und mit dem erlangten Frieden Kurland vor weiteren polnischen Überfällen schützen konnte.

Am 25. November 1606 verfaßte Johann von Behr in Edwahlen den Familienvertrag – den so genannten „Behren-Pakt“, der bis zum 19. Jahrhundert bestand. Mit diesem Dokument hat Johann von Behr nicht nur den Familienbund befestigt, sondern einen wirtschaftlich-politischen und kulturhistorischen Präzedenzfall geschaffen. In dem Vertrag sind die Grundsätze eines einheitlichen, untrennbaren Familieneigentums festgesetzt, sowie die Verantwortung jedes einzelnen Familienangehörigen, der den Namen „von Behr“ trägt, definiert. Dies sollen Menschen sein, die ihre Familie, ihr Land und ihren sozialen Stand hoch schätzen und bewahren.

Johann von Behr starb 1613. Er hinterließ seinen Söhnen Dietrich und Johann die Landgüter in Deutschland, Werner und Friedrich – die Landgüter in Kurland [7]. Da Friedrich 1648 starb, ohne männliche Erben zu hinterlassen, wurde sein ältester Bruder Werner von Behr (1565-1612) Erbherr auf Edwahlen, Ugahlen, Popen, Angermünde. Verdenscher Erbmarschall, Brandenburgischer Rat,

und der Stammvater sämtlicher Nachkommen der kurländischen Familienabzweigung von Behr. Der materielle Wohlstand der Familie läßt sich nach dem heutigen Masstab schwer einschätzen. 1920 versuchte Baron Alexander von Behr aus Edwahlen, diese Frage zu beantworten. Nach seinen Berechnungen sollte das Geschlecht von Behr mit seinen sechs Hauptgütern und mehreren Beigütern oder Wirtschaftshöfen insgesamt 125 179 Hektar Land besessen haben und mit diesem Eigentum der größte Privateigentümer in der damals neugegründeten Republik Lettland gewesen sein [8].

3. Bezug zur Stadt Prag und dem Hof des Kaisers Rudolf II

Durch Werner von Behr kamen erstmals Kontakte zu Ost- und Mitteleuropa imstande, die die Familie von Behr eng mit der gesamteuropäischen Kultur, Ideologie und Geschichte verbanden. Er studierte Rechtswissenschaften in Rostock und Königsberg. Nach dem Abschluß des Studiums und vor der Rückkehr in die Heimat begab er sich auf eine große Europareise. Nach dem Tode seines Vaters übernahm Werner von Behr die Verwaltung der Güter Edwahlen und Schleck [9]. Im Auftrag des Herzogs von Kurland, Wilhelm von Kettler, hielt er sich 1596 am Hofe von Kaiser Rudolf II in Prag auf, um wirtschaftliche Verbindungen sowie politische Allianzen in den Ländern Mitteleuropas zu gründen, denn das junge Herzogtum Kurland brauchte starke politische Partner. In Prag hat er sowohl Sibylla von Schleinitz, die Tochter des böhmischen Großgrundbesitzers, Freiherrn Johann von Schleinitz auf Schlucken (Šluknow) in der Oberlausitz, als auch Anna von Biberstein, kennengelernt. Als kurländischer Gesandter am Hof des Kaisers Rudolf II nutzte Werner von Behr die Gelegenheit, die böhmischen Magnate kennenzulernen. Die Geschlechter von Schleinitz und von Biberstein gehörten zum sächsischen und böhmischen Hochadel, und hatten den obersten Rang im kirchlichen sowie im politischen Leben Sachsens, Böhmens und Schlesiens inne, bekleideten die Ämter von Obermünzmeister (Karl von Biberstein, 1528-1593) [10] oder von Domherren und Bischöfen in Meißen, Naumburg, Prag, Leitmeritz u. a. [11].

In seiner diplomatischen Mission hat Werner von Behr als studierter Rechtswissenschaftler mehrmals lange Reisen von Edwahlen nach Prag unternommen. Dabei kam es zur näheren Bekanntschaft mit Johanna von Schleinitz und ihrer Familie. Bei ihnen hielt sich Werner von Behr auf, wenn er zwischen den Staatsgeschäften in Prag war. Während seines letzten Aufenthalts verlobte er sich mit Sibylla von Schleinitz, kehrte kurz nach Kurland zurück, um alle Vorbereitungen für die Hochzeit zu treffen und reiste abschließend noch einmal als Privatmann nach Böhmen, wo am 1. Juli 1596 die

Hochzeit stattfand. Das junge Paar begab sich bald darauf nach Kurland und wählte Edwahlen zu ihrem Wohnsitz. Aus den Beschreibungen des Inventariums in Edwahlen geht hervor, daß die Inneneinrichtung des Schlosses mit wertvollem und altem Mobiliar, mit Gobbelins, Tafelsilber, Porzellan, zahlreichen Gemälden, einer Kupferstichsammlung und einer Münzsammlung, sowie mit Waffen und verschiedenen exotischen Trophäen geschmückt war. Besonders wertvoll war die Silbersammlung der Familie – Humpen, Pokale, Schüssel, Tafelaufsatz und Besteck aus dem 16. bis 18. Jahrhundert [12]. Durch Brand und Verwüstungen während der bürgerlichen Revolution im Jahre 1905 wurde der Großteil der wertvollen Einrichtung in Edwahlen, bis auf einige Fotos und kleine Erinnerungsgegenstände, vernichtet.

Nach diesem kurzen Exkurs in die Familiengeschichte von Behr bis nach Prag, stellt sich die Frage: Wo liegt hier der Reiz eines Kunsthistorikers? Die Antwort lautet: In den geistigen und kulturellen Kontakten mit einem hochentwickelten Land, mit dem Hof von Kaiser Rudolf II, der von 1576 bis 1612 regierte und als großer Mäzen von Kunst galt. Ähnlich wie Papst Julius II Raphael und Michelangelo unterstützte, so hatte Rudolf II eine Gruppe von Künstlern aus verschiedenen Ländern um sich gesammelt und ihre künstlerischen Leistungen durch staatliche Aufträge gefördert. Solche bekannten Künstlernamen wie Giuseppe Arcimboldo, Karel van Mander, Joachim Sandrart, Adrian de Vries, Bartholomäus Spranger, Christoph Jamnitzer und viele andere lebten und wirkten am kaiserlichen Hofe.

Die Familie von Behr stellte immer die Rittergüter in Verden– Aller, in Stellichte als Beispiel für die auch, in Kurland zu erstrebende Lebensqualität hervorgehoben. Alle Generationen waren in ihren Bestrebung stets einig gewesen, auf ihren kurländischen Gütern das gleiche architektonische und künstlerische Niveau wie in Deutschland zu erreichen. Charakteristisch dafür ist die Kirche zu Edwahlen, die 1644-1648, ähnlich wie die Kirche zu Stellichte, aus rotem Backstein als Anlehnung an die Formen der Gotik gebaut wurde (Fig. 2). Im Gut zu Schleck, einem Nebengut von Edwahlen, weisen die Kirche und das Herrenhaus ein noch höheres Niveau der Baukultur auf. Die Frage nach dem kulturellen Einfluss tritt hier ganz besonders in den Vordergrund

Verfolgt man die weibliche Linie des Geschlechts bis nach Prag zurück auf deren Spuren in Böhmen, Sachsen, Schlesien und im Kaiserhof Rudolfs II, eröffnet sich hier ein weiter Spielraum für theoretische Annahmen, denn es fehlt an urkundlichen Beweisen. Die Lebensweise im 16. und 17. Jahrhundert kann nur mit einer hypothetischen Glaubwürdigkeit hergestellt werden.

Zur Biographie von Sibylla von Schleinitz sind einige Anhaltspunkte zu nennen: Nach der Hochzeit in 1596 kam Sibylla von Schleinitz nach Edwahlen und verlebte dort 33 Jahre bis zu ihrem Tod in 1629. In der Ehe mit Werner von Behr brachte sie vier Söhne und eine Tochter zur Welt. Die Geburtsdaten ihrer Kinder und ihr Todestag am 10. Mai 1629 sind die einzigen Eintragungen in der Stammtafel des Geschlechtes von Behr, wo diese Frau eine derart bedeutende Rolle gespielt hatte [13]. Diese Angaben sind das Einzige, was vom Leben einer hochadeligen Frau mit Verwandtschaft im Böhmischem Kaiserhof nach ihrem Umzug ins Herzogtum Kurland im 17. Jahrhundert überliefert worden ist, und das ist in der Tat nicht viel. Als Tochter adliger und wohlhabender Eltern kam Sibylla mit einer reichen Aussteuer nach Edwahlen. Doch unbeachtet dessen, wieviele böhmische Spiegel, Tafelaufsätze, Prunkmöbel und Gobbelins nach Edwahlen gebracht wurden, war die wertvollste Mitgift der Lebensgefährtin von Werner von Behr ihre Erziehung, ihr Geschmack und ihre Ansprüche nach einem sinn- und glanzvollen erfüllten Leben in Kurland. Sie war entsprechend dem für den Böhmischem Hochadel üblichen geistigen und kulturellen Milieu erzogen worden, in direkter Nähe zum kaiserlichen Hof aufgewachsen und somit an die Extravaganz der Hofkunst durchaus gewohnt. Dieselben Ansprüche stellte sie an ihr weiteres Leben.

In Edwahlen und in dem nur 12 Kilometer östlich gelegenen Schleck, findet man Kunst und Architektur in derart herausragender Qualität, die sich mit den restlichen Kulturdenkmälern Lettlands kaum zu vergleichen läßt. Die Wasserburg Edwahlen gehört zu den so genannten kleinen Burgen, wie sie zwischen Weichsel und Memel sowie zwischen Kurland und Finnland in bestimmten Variationen anzutreffen sind. Es ist ein beinahe quadratischer Vierflügelbau – ein kleiner Konventhof mit einem Einfahrtsturm, der im 14. Jahrhundert als Burg der Bischöfe von Pilten erbaut wurde. Auf hohem Plateau eines aufgestauten Sees und umgeben von einem Kanal wurde die Burg Edwahlen um 1380 bis 1450 mit einer Vorburg westlich vom Konventhof erweitert. Unter den neuen Besitzern, den Baronen von Behr, bekam die Burg im 16. Jahrhundert in der südwestlichen Ecke einen Rundturm und wurde zu einem gut befestigten Herrnsitz ausgebaut, der bis heute mit nur wenigen Änderungen gut erhalten ist.

4. Gut und Kirche zu Schleck

Im Jahr 1623, nach dem Tod von Werner von Behr, wurde bei der Teilung des Familienbesitzes das Gut Schleck vom Hauptsitz Edwahlen getrennt. Im 16. Jahrhundert soll es in Schleck ein vorwiegend zu wirtschaftlichen Zwecken genutztes Gut mit

einem Wohnhaus und einer Kapelle gegeben haben. Das frühe Herrenhaus erhielt später die Bezeichnung „das alte Haus“ [14]. Der gesamte Schlosskomplex in Schleck unterscheidet sich stark von der landläufigen Komposition der Herrenhäuser in Kurland und Livland. Während in den meisten Fällen das Herrenhaus abseits der großen Wirtschaftshöfe steht, ist die Anlage in Schleck am Rande der Wirtschaftsgebäude als selbstständiger Baukörper angelegt. Die Gestaltung um 1709-1715 mit dem Übergang zum Rechteckmotiv ist die letzte Formung des Schlossensembles. Das an der Schmalseite des Rechtecks gebaute Hauptgebäude stellt den Mittelpunkt und den Abschluß zugleich dar. Das große Rechteck ist nur von drei Seiten bebaut. Die vierte Seite bildet einen natürlichen Anschluss zum Teich. Samt dem großen Wirtschaftshof macht die ganze Schlossanlage mit der Kirche und den Alleen den Eindruck einer Residenz. Die Anfahrt zum Schloss führt durch eine etwa 300 Meter lange Birkenallee sowie durch einen weiträumigen und aus insgesamt 24 Gebäuden bestehenden Wirtschaftshof. Nur wenige Schlossanlagen in Kurland entsprechen diesem Ausmaß, dieser Größenordnung. Schleck gehört eindeutig zu den bedeutendsten Kultursymbolen Lettlands.

Der Bauforscher Carl von Lorck schrieb in der Begutachtung des Gutskomplexes von Schleck: „Nach allen diesen Tatsachen erscheint es höchstwahrscheinlich, dass die Verbindung beider Baumeister Jean de Bodt und Johann von Collas durch ihre Baugemeinschaft in Friedrichstein, Dönnhoffstädt und Carwinden auch von Ulrich von Behr aus Kurland für seine Bauvorhaben in Schleck und Popen gewonnen werden konnte“ [15]. Jean de Bodt, der mit Johann von Collas zusammen gearbeitet hat, war Hofarchitekt beim König Friedrich II und beim Kurfürsten August dem Starken in Dresden gewesen. In seinen Entwürfen für Zivil- und Hofbauten sowie in der Militär- und Kirchenarchitektur blieb er stets dem „neufranzösischen Klassizismus“ treu“ [16].

Zwei Hofportale ermöglichten die Einfahrt in den Schlosshof sowohl von der Nord-, als auch von der Südseite. An der schmalen Westseite des Gutskomplexes befand sich ein etwa 70 Meter längsgestrecktes Herrenhaus (Fig. 3). Die Gesamtlänge der Reihe der Flügelbauten auf der Nordseite beträgt ca. 120 Meter, auf der Südseite hingegen nur 85 Meter. Das Herrenhaus zeichnet sich durch eine klare Gliederung aus und bildet den Mittelpunkt der Gesamtanlage. Auf dem unter dem gesamten Herrenhaus ausgebauten Kellergeschoß ruhen zwei Stockwerke. Die Mitte der Hof- und Westfassade ist mit einem etwas nach vorne geschobenen Mittelrisalit versehen. Jeder Risalit ist mit einem Dreieckgiebel gekrönt. Die Zentren von



Fig. 2. Like castle chapel composed interior of Church Edwahlen [Source: photo by V. Mašnovskis]



Fig. 3. Manor house Schleck.

Photo from the beginning of 20th century
[Source: photo by author private archive]



Fig. 4. Church in Schleck, built 1645-1648
[Source: photo by V. Mašnovskis]



Fig. 5. Church interior in Schleck - architectural and art ensemble of 17-th century [Source: photo by V. Mašnovskis]

beiden Mittelrisaliten sind durch eine Doppeltreppe hervorgehoben. Die Wände des Herrenhauses sind in jeweils 5 + 3 + 5 Fensterachsen gegliedert. Aus dem steilen und mit Dachpfannen bedeckten Walmdach ragen vier monumentale Schornsteine. Die farbliche Gestaltung des Herrenhauses wurde im Laufe der Zeit mehrmals geändert. Unter den Putzschichten sind Farbenreste erhalten geblieben, die auf zwei Hauptfarben hindeuten. Die ursprüngliche Wandfarbe ist Rosa mit Weiß in abgesetzter Rahmengliederung gewesen. Seit 1860 war das Herrenhaus weiß mit grauer Rahmengliederung. Nach den Kämpfen im Kurlandkessel und der Kapitulation der deutschen Armee am 8. Mai 1945 wurde das Herrenhaus Schleck von den Soldaten der Roten Armee in den Brand gesteckt und vernichtet. Die gebliebene Ruine ist praktisch nicht mehr zu restaurieren.

Ein wahrer Prunkstück ist die Kirche zu Schleck, die von 1643 bis 1645 erbaut und in den folgenden Jahren von 1648 bis 1652 weiter verziert wurde (Fig. 4). Das Kirchengebäude besteht aus drei Hauptteilen: aus einem monumentalen und mit Strebebfeilern gestützten Turm, aus einem dreischiffigen und gewölbten Gemeinderaum und aus einem in Höhe und Breite anteilig reduzierten polygonalen Altarraum. Die Kirchenarchitektur weist wichtige Merkmale der Architektur der späten Renaissance auf. Die Fassade der Kirche ist mit spitzbölgigen Fenstern, die der Stilrichtung der sogenannten „Nachgotik“ entsprechen, geschmückt. Die Wandflächen zwischen den Fenstern sind durch

toskanische Pilaster geteilt; alle Ecken und Fenster sind von Putzquadern umgeben. Unter der Kirche befindet sich die sogenannte „Präsidentengruft“, wo alle Präsidenten und Landräte der Familie und des Stifts Pilten in einem separaten Grabgewölbe in großen, wappengezierten Prunksärgen liegen.

Der Innenraum der Kirche lässt der Einbildungskraft freien Lauf: bunte Farben und seltsame üppige Ornamente, Schnitzereien des Altars und der Kanzel aus dem Repertoire des nordeuropäischen Manierismus, vertreten unter anderem durch solche Namen wie Cornelis Floris, Hans Wredeman de Vriese, Friedrich Unteutsch, Donath Horn, Schnitzer Hans Gudewert, Ludwig Münstermann und viele andere, die die Grundlagen für die Exzentrizität in der Kunst gelegt haben (Fig. 5). In Schleck bediente sich dieser Stilrichtung ein Lehrling des herzoglichen Hofmalers Franz Hoppenstädt, dessen Handschrift in fünf Kirchen Kurlands vom 1643 bis 1652 nachweisbar ist. Sein meisterhafter Stil im Schöpfen von manieristischen Ornamenten und Grottesken im Knörpeltstil kann durchaus mit dem Stil von Hans Gudewert oder Ludwig Münstermann verglichen werden, deren Werke im Norden Deutschlands zu finden sind. Tanzende, spiralförmige Darstellungen von allegorischen Skulpturen wiederholen die Komposition von „Figura serpentinata“ von Giovanni da Bologna und Adrian de Vriese. Der Silberschatz der Kirche zu Schleck bestand aus Gegenständen, die in Hamburg, Riga, Augsburg angefertigt waren.

5. Universum der Renaissance

Die Intrige liegt im Konzept der ikonographischen und allegorischen Botschaft bei der künstlerischen Gestaltung der Kirchenbänke, die ein Modell des Universums im Sinne von Johannes Kepler in mehreren Reihen von Malereien auf dem Patronatsgestühl darstellen. Laut einer Überlieferung soll in den Beständen des Kreismuseums zu Bauska (Bauska) bis zum zweiten Weltkrieg ein Gestühl aus der Kirche zu Schleck aufbewahrt worden sein, auf dessen Brüstung die sechs Schöpfungstage dargestellt waren. Dieses Gestühl ist dann später verloren gegangen (Fig. 6) [17]. Das Patronatsgestühl mit sechs bemalten Füllungen auf der Brüstung stand ursprünglich vor dem Altar auf der linken Seite der Kirche. Die Bilderreihe fängt auf der linken Tür mit einer ikonographischen Darstellung von der Trennung von Licht und Dunkelheit als Genesis der Materialität an. Diese linke Tür ist als das einzige Bruchstück bis heute erhalten geblieben. Mitten in dem bewölkten Himmel ist ein sonniges Zentrum dargestellt, was den ersten Tag der Schöpfung symbolisiert. Weitere Füllungen stellen die Schöpfung der Erde und die Trennung vom Wasser (Moses, Cap. I, Vers 9), die Schöpfung der Fisch- und Vögelwelt (Moses, Cap. I, Vers 20), der Tierwelt (Moses, Cap. I, Vers 24) sowie die Schöpfung der ersten Menschen dar. Die malerische Qualität ist nicht sehr hoch, denn im Baltikum wurden die Altar- und Emporenmalereien im Zeitraum vom 16. bis zum 18. Jahrhundert ausschließlich von Mitgliedern der Malerzunft angefertigt; kein anderer außer den Zunftmitgliedern war zur Ausführung dieser Arbeit berechtigt. Die Malermeister der Zunft waren jedoch hauptsächlich in den Städten und Gutshöfen mit den Wand-, Fassaden- und Deckenmalereien, sowie mit der Möbelbemalung beschäftigt; ihre Leistungen in der Genremalerei beruhen lediglich auf die einfachsten Fertigkeiten von Kupferstichvorlagen.

Die zweite Reihe der Malereien in der Kirche zu Schleck läßt die von Gott erschöpfte Welt mit fünf Sinnen wahrnehmen. Die rechte Reihe der Kirchenbänke zur Altarseite endet mit einer Brüstung, wo auf den Füllungen alle fünf Sinne – *Visus*, *Tactus*, *Odor*, *Auditus* und *Gustus* – gemalt sind. Von den ursprünglich fünf bemalten Füllungen sind bis heute nur zwei erhalten geblieben, die die Allegorien von *Visus* und *Odor* darstellen. Das erste Bild – *Visus* (Gesicht; Sehvermögen) – zeigt eine Frauengestalt mit dem Spiegel in der Hand, mit dem sie ihr Gesicht und auch die Welt zu erfassen versucht. Auf der zweiten Füllung symbolisiert eine andere Frauengestalt auf allegorische Weise den Geruchssinn *Odor*, indem sie einen Blumenstrauß zur Nase hebt. Es fehlen die weiteren Darstellungen von *Tactus* (Tastsinn), *Auditus* (Gehör) und *Gustus* (Geschmack), die, ähnlich wie die ersten zwei,

vermutlich Nachahmungen der Kupferstichvorlagen der niederländischer Künstler Hendrik Goltzius oder Marten de Vos aus dem Ende des 16. Jahrhunderts, waren.

Die dritte Bilderreihe befindet sich an den Türen der Kirchenbank auf der rechten Seite des Gemeinderaumes: Da sind die drei Haupttugenden – *Fides*, *Spes*, *Caritas* (Glaube, Hoffnung, Liebe) – in traditioneller ikonographischer Form dargestellt. Alle drei Allegorien haben eine vereinfachte Komposition mit einer Frauengestalt im Zentrum: Die erste, mit dem Kreuz in der Hand, soll die Tugend des Glaubens illustrieren; die zweite Gestalt, mit dem Anker in der Hand, ist als die Tugend der Hoffnung zu verstehen; und die dritte Frau mit dem Kind auf dem Arm, soll jedem Gemeindeglied die wichtigste aller christlichen Tugenden veranschaulichen – die Nächstenliebe.

Direkt im Gang unter der Kanzel, zum Altar gerichtet, befinden sich mehrere bemalte Füllungen, die eine Reihe der Malereien auf den Türen der linken Reihe des Kirchengestühls abschließen. Insgesamt sind neun Malereien erhalten. Einige Türen mit bemalten Füllungen fehlen und gelten als unwiederbringlich verloren. Die allegorischen Malereien auf den Füllungen sollten vermutlich eine didaktische Folge von menschlichen Tugenden und Lastern darstellen. Doch die Reihe ist nicht vollständig erhalten und die erhaltene Bilder erlauben keine einheitliche Einsicht in die Gestaltung der dialektischen Gegenüberstellung von Gut und Böse. Obwohl das ursprünglich Konzept des Auftraggebers und des Künstlers im Ganzen nicht eindeutig klar ist, erlaubt sich der Verfasser dieses Artikels, einige seiner Beobachtungen zu systematisieren. Es wäre anzunehmen, dass der Auftraggeber oder Pastor als Konzeptträger beim Bemalen dieser Füllungen hauptsächlich eine intellektuelle Konstruktion mit „Thesis“ und „Antithesis“ im Sinn führte und versuchte, seine Botschaft mittels der Bildersprache – also durch die Sinnbilder – zu veranschaulichen.

Im mittleren Kirchengang, vom Eingang zum Altar gerichtet, ist die erste allegorische Malerei zu sehen, die eine weibliche Gestalt mit Blumen in einer Hand und einem Winkelmaß in der anderen darstellt. Vermutlich stellt diese Frauengestalt eine Allegorie der *Justitia* (Gerechtigkeit) dar; die *Injustitia*/Ungerechtigkeit – als Opposition – könnte dem Pastor viel Stoff zu moralisierenden Gedanken schaffen. Die zweite Frauengestalt stellt eine Allegorie der *Temperantia* (Mäßigkeit) dar, abgebildet mit einer Kanne und einem Pokal zum Mischen von Wein und Wasser. Als nicht gemalte Opposition zu dieser Allegorie hätte der Pastor beim Predigen das besiegte Laster von *Luxuria* (Maßlosigkeit, Wollust) nennen. Die dritte allegorische Darstellung befindet sich auf der Tür

des Kirchengestühls: Es ist eine Frau mit Spiegel in der Hand, die zwei Gesichter und Schlangen auf dem Kopf hat; mit dieser Gestalt soll wohl die Tugend von *Prudentia* (Klugheit) gemeint sein, obwohl die allegorische Bedeutung hier vielschichtiger und nicht nur als Klugheit, sondern auch als *Sapientia* (Weisheit) verstanden werden könnte. Der Spiegel gilt als Zeichen von Selbsterkenntnis; die zwei Gesichter der Frau sind als Hinweis auf die Vergangenheit, Gegenwart und Zukunft zu interpretieren. Wenn in Schleck eine Doppelreihe von Allegorien gemalt wurde, dann wohl als Opposition zu der oben erwähnten Tugend, nämlich – als Laster der *Insipientia* (Dummheit).

An der Ecke der Kirchenbank, zum Altar gerichtet, das erste Bild von links auf dem Kirchengestühl (in der Sinnbilderreihe aber das vierte Gemälde), ist eine leicht zu erkennbare Allegorie dargestellt - eine Frau, die eine Säule über ihre Schulter trägt (Fig. 7). Dieses Bild hat eine allegorische Bedeutung von *Fortitudo* (Tapferkeit), deren Opposition durch das Laster *Timor* (Furcht) allegorisch dargestellt werden könnte. Ein weiteres Bild zeigt eine Frauengestalt mit einem bei ihr Zuflucht suchenden hilflosen Lamm. Diese Allegorie deutet auf die Tugend *Patientia* (Geduld) hin, mit der man das Laster von *Ira* (Zorn) bändigen könnte. Eine gemauerte Säule deckt zwei weitere Füllungen; deshalb hat der Künstler die schlecht sichtbaren Felder nur mit dekorativen Ornamenten bemalt. Als fünftes Bildmotiv ist eine Frauengestalt mit einem Blumenstrauss in der Hand zu sehen. Die Blumen oder ein Blütenzweig ist vermutlich ein Attribut der Tugend von *Spes* (Hoffnung), welche auf den Sieg über die *Desperatio* (Verzweiflung) hindeutet. Zwei weitere Türen des zur nördlichen Wand gerichteten Kirchengestühls sind ohne Füllungen. Der Inhalt der verlorengegangenen Malereien ist nicht mehr glaubwürdig zu rekonstruieren. Die letzte und einzige erhalten gebliebene Malerei auf der nördlichen Seite stellt einen schwarz gekleideten, auf dem Tronsessel sitzenden Herrscher dar, dessen allegorische Deutung sich kaum enträtseln lässt. Die fragmentar vorgeführte Bilderreihe lässt sich als ein vielseitiges Universum von christlichen Tugenden interpretieren, zu dessen inhaltlichen Konzeption die Humanisten der Renaissance im wesentlichen beigetragen haben. Erwähnt sollen hier vor allem solche Namen wie Andrea Alciato (1492-1550) oder Cezare Ripa (1560-1645), die ihrerseits viel von den frühchristlichen Theologen, Philosophen und Schriftstellern Tertullian (um 160-220) und Aurelius Prudentius (348-405) übernommen haben [18].

Ein weiterer erwähnenswerter Gegenstand in der Kirche zu Schleck ist das Patronatsgestühl auf der rechten Seite des Altarraums (Fig. 8). Dieses holzgeschnitzte und bemalte Möbelstück

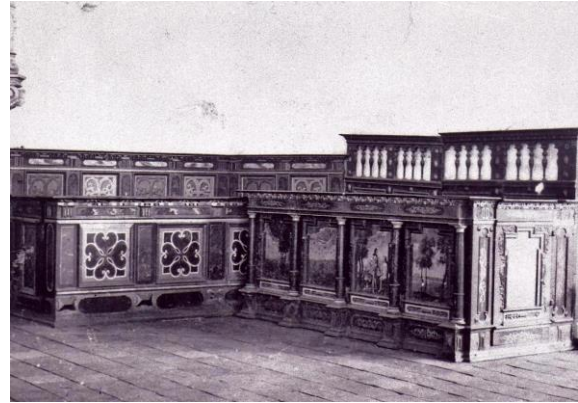


Fig. 6. Patrons bench with biblical paintings from *Genesis* [Source: photo from Herder Institute, Marburg]



Fig. 7. "Fortitudo" (Power) - painted allegory from the patrons bench [Source: photo by V. Mašnovskis]



Fig. 8. Carved in wood patrons bench. Middle 17-th century [Source: photo by V. Mašnovskis]

gehört zur Hauptgruppe des zwischen 1648 und 1652 angefertigten Inventars und stammt höchstwahrscheinlich aus der Werkstatt von Franz Hoppenstädt. Bunte Bemalung, komplizierte baldachinartige Konstruktion, exotische Schnitzornamente machen dieses Patronatsgestühl zu einem eindrucksvollen Symbol des Herrscherstatus, welches die ganz besondere Stellung der Erben der Kirche und des Patronatsgutes vor den Augen der restlichen Gemeindemitgliedern zur Schau stellte. Aus dem Blickwinkel eines Kunsthistorikers ist die Frontwand des Patronatsgestühls mit vier Füllungen von besonderem Interesse, die mit geschnitzten Bögen, Cartouchen und überlappenden Ornamenten im Zentrum jeder Füllung eine geschnitzte allegorische Figur darstellen. Die Wahl von ausgerechnet vier Figuren könnte der Annahme nahe liegen, daß diese Allegorien der in der griechischen Philosophie durch Platon entwickelten Auffassung von den Kardinaltugenden – *Temperantia* (Mäßigkeit), *Prudentia* (Klugheit), *Fortitudo* (Tapferkeit) und *Justitia* (Gerechtigkeit) – entsprechen. Fast alle geschnitzten Figuren haben ihre Identifikationsattribute im Laufe der Jahrhunderte verloren. Die dritte Füllung von links läßt die Allegorie der *Fortitudo* (Tapferkeit) erkennen. Die im langen Rock bekleidete Frauenfigur trägt eine Säule auf der Schulter und läßt sich ohne Zweifel in ihrer allegorischen Bedeutung identifizieren. Wenn man alle anderen Allegorien durch die fehlenden Attribute in unserer Vorstellung ergänzen würde, wie etwa die Mäßigkeit mit Kanne und Kelch, die Klugheit mit Spiegel,

die Gerechtigkeit mit Schwert und Waage, dann käme man zur Schlussfolgerung, dass die ersten drei Allegorien – die Mäßigkeit, Klugheit und Tapferkeit – der vierten, mächtigsten allegorischen Tugend, nämlich der Gerechtigkeit, untergeordnet sind. Dies wird „als Früchte des ewigen Lebens“ und als ein verbindlicher Kanon in der christlichen Ethik übernommen. Die in diesem Patronatsgestühl sitzenden männlichen Erben des Adelsgeschlechtes von Behr personifizierten das christliche und ethische Ideal der Renaissance. Es gab während ihrer Lebzeiten offensichtlich auch viele gebildete Familienangehörige und Gemeindemitglieder, die diesem Konzept als Gelehrte folgen könnten.

Die Denkmuster der Vergangenheit zu enträtseln und zu versuchen, die zum Humanismus der Renaissance führenden geistigen, ethischen, philosophischen Konstruktionen identifizieren, erscheint nicht von großem Interesse sondern auch von kulturhistorischer Bedeutung zu sein. Die Schaffung und Entwicklung des einzigartigen Gutskomplexes von Edwahlen sowie des Gutes und der Kirche von Schleck verdanken wir dem europäisch geprägten Baronengeschlecht von Behr in Verwandtschaft zu den hochadligen böhmischen Geschlechtern von Schleinitz und von Biberstein. Wenngleich die erwähnten Kulturdenkmäler durch Kriege und Verwüstungen stark beschädigt wurden, so ist ihr Zustand jedoch trotz fehlender Bau- und Kunstelemente aufschlussreich genug, um das Erhaltene richtig deuten zu können und die daraus gewonnenen Erkenntnisse für die Zukunft weiterzugeben.

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Ojārs Spārītis (born in 1955) - Habilitated Doctor of Arts, the professor of the Latvian Academy of Arts studies the diverse cultural heritage of Latvia. A particular interest is focused on the issues of the sacral architecture and the art, formation of the cultural environment, public sculptural iconography and social contexts. He has published several monographs and articles on this subject.

Kopsavilkums. No Lejassaksijas cēlušās fon Bēru dzimtas vēsturi genealoģijas un arhīvu liecības ļauj izsekot jau kopš 10. un 12. gadsimta. Tagadējās Igaunijas un Latvijas telpā šīs dzimtas pārstāvji ieradās 16. gadsimtā un kļuva par ievērojamu teritoriju īpašniekiem. Tajās uzceltie piļu un muižu ansambļi, kā arī baznīcas veido ļoti nozīmīgu kultūras mantojuma daļu. Ēdoles pils un baznīca, Zlēku muižas īpašnieku dzīvojamā ēka un baznīca ir izcili arhitektūras un mākslas pieminekļi, kuru mākslinieciskajai kvalitātei piemīt Eiropas aristokrātijas augstākajiem slāņiem raksturīgas formas, stila un satura īpašības.

Smiltene Rectory: authenticity and the issues of its preservation

Jānis Zilgalvis, *a full member of the Latvian Academy of Sciences*

Abstract. The rectories of Lutheran congregations, plebaniums of Catholic priests and homes of Orthodox priests are a significant part of the Latvian cultural heritage where peculiarities, traditions and the cultural and historical developments are tightly interwoven. Together with the church and often with the sacristan's and ringer's house, church tavern, cemetery, parish school, etc., the parsonage formed the environment with landscape, road network, household peculiarities and developments of everyday life characteristic only to it. The architecture of rectories is closely linked with the people - the pastor, his family, servants, etc., whose work, love and faith have represented a unique atmosphere in the parsonage, giving the building a special spirit, which today allows to distinguish them from the other ones. Lutheran pastors, who managed their manors, often were bright personalities of their time - writers, folklore gatherers, promoters and catalysts of development of Latvian journalism, poetry and prose. In many places, the environment typical to the personage is completely destroyed, elsewhere threatened to disappear in the near future. One of the most authentic rectories has been preserved in Ziemeļvidzeme - Smiltene, but its existence is problematic and, that's why, this site needs a particular research to show the public that the site must be definitely escaped from going to rack and ruin.

Keywords: architectural heritage, manor architecture, protection and restoration of monuments.

The history of construction of the rectory and the cultural and historical developments

In 1702, the church, school and rectory were burned down by Russian troops [1]. The pastor Svante Gustav Dietz (1670-1723) has written about the devastations of the Great Northern War in Smiltene: *where have been some of the finest buildings, some of the beautiful castles, there are now hares hopping, there's a set-aside and a grove of pines* [2]. The current rectory is located at some distance from the Lutheran Church in the very center of the town of Smiltene (the Lutheran Church has already been mentioned there in 1529), in the rebuilding of which the first widely known Latvian contractor Mārcis Sārums (Podiņš) has participated from 1857 until 1859. The construction of the Smiltene rectory is completed in 1793. This work has been done by the master builder Schultz from Cēsis and the carpenter Dahlberg from Valmiera. The rectory has a steep gable roof with partially tapered ends, a porch at the main entrance and a veranda on the side of the garden, small windows on either side of the main entrance light the hallway.

Below the building, there is a cellar covered by cylinder and cross vaults. The form of the building volume is unwieldy, with a symmetrical facade solution, the perspicuity of the silhouette is primarily determined by the shape of the roof. Many traditional features are found in the plan solution - a hallway with stairs, and the great hall or the living room are located in the center, with the pastor's study, a bedroom on one side, on the other side - a kitchen with a chimney and other rooms. The building is without long corridors, without expressed enfilades. The layout is created by grouping rooms of relevant meaning on either side

of the central part. Essential information on the layout is provided by the survey of 1949 (arch. stud. A. Rozenbergs), who has forgotten to mark the staircase that leads to the attic floor spaces [3]. The second floor layout is typical to the rectories of that time and also to the subsequent period of time - the loft is uninhabited in the middle part, but the dwelling rooms are in their both ends. The rectory is unique by the fact that its architectural and spatial solution, and cultural and historical environment have little changed to the present day. Here, you can see the ornate classical style outer door wings with a Rococo style keyhole cover, box lock and hinges.

The upper paneling is surrounded by a profiled strip. Its central part is highlighted by a cross-type form, the corners of which are adorned with rosettes, but the side protrusions in the bottom part with pairs of elements of the Doric order. The door latch is decorated with a zigzag motif, in its capital there is a palmette. Above the upper paneling, a profiled band with a décor band is visible. The bottom door paneling is grooved and protruded. It is separated from the upper one by bands of rhythmically sorted circular elements. Under the upper door, the casements are decorated with a meander motif ornament and a décor band. The importance of the portal in relation to the artistic composition of the door wings is negligible. It is just framing the aperture, and its decorative solution is quite mixed. In the middle part of the window of the upper space of the door, there is an oval crown-like garland and from its center a festoon-type decor reaches both side windows. Unfortunately, none of it has survived [4].



Fig. 1. The Smiltene rectory, 1949
[Source: State Inspection
for Heritage Protection of Latvia]



Fig. 2. The Smiltene rectory
[Source: photo by author, 1980]



Fig. 3. The rectory from the garden side
[Source: photo by author, 2015]



Fig. 4. The rectory from the backyard side
[Source: photo by author, 2015]

A double wall closet has also survived in the lobby of the rectory in Baroque forms with a relief Rococo decor at the bottom and a broken gable at the top. It has served for placing dishes. These wall closet wings in the Latvian architecture are a rarity, especially, from this period of time. But a freely standing wardrobe with this crowning is not uncommon, it may be met in both manor houses and in the building attributed to the popular construction. Paneling has a slightly concaved top, which supposedly follows the graceful concave of the gable. The paneled corners are accentuated by squares characteristic of the Classical time.

There, stairs with a concave slope are visible – recently fixed, but the artistic stylistics and authenticity has largely been maintained, the sides of the slope are decorated with a wavy meander, but the railing – with an arcature motif. The wooden roof structures of the building, the wide plank flooring, the wear of which indicates a long life, the indoor wing paneled design and the mantel chimney are also noteworthy, which, unfortunately, has been lost due to the Soviet-era transformations, fragments of which are visible in the far end living rooms on the second floor. Almost in all rooms, the cornices of the ceiling wall folds are visible. They have survived differently, but their nature is still readable.

The rectory is referred to as being in the state of emergency in 1986, when Smiltene Technical School requests to allow cosmetic repair of the building, which houses flats [5].

At the main entrance, there is a porch, which is made much later, after the construction of the building, supposedly, in the first quarter of the 20th century. It also has its construction history. The triangular gable, the cornice with a silhouette adornment is supported by three pillars on both sides [6]. The porch is in a rather sad condition in 1980s, but the pillars are still in their places. And then, in 2001, the pillars become on two ones less. As a whole, the porch has survived to the present day, its staircase has decreased in width. There is an idea to restore this nice porch. Also, in the second longitudinal facade of the building, there is a small veranda at the asymmetrically placed entrance. The stylistics is similar to the porch above. Even today the veranda is in a good condition.

In 1880, a new pastor Kārlis Kundziņš (1850-1937) arrives in the Smiltene parish, from 1920 he is the dean of the Valka area and serves there up to 1933. His welcoming to the new home is described in detail in the edition “*Sunday morning*”, “*Late at night, from the second to the third of May, the pastor K. Kundziņš, our good son, arrives in Smiltene, his new home. But his heart is very surprised, when there, hoping in the darkness of night to quietly and unnoticed arrive, he is greeted by thousands of happy, rejoicing parish*

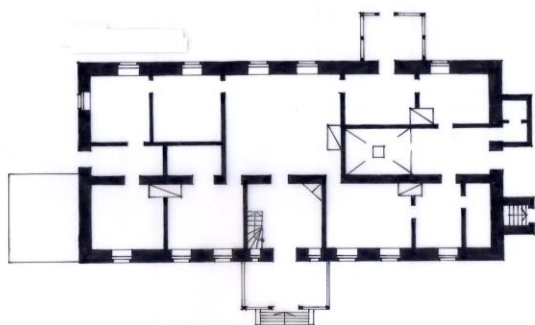


Fig. 5. The Smiltene rectory.
Layout of the first floor, 1949

[Source: State Inspection for Heritage Protection of Latvia]



Fig. 6. The main entrance door wings of the rectory
[Source: photo by author, 2015]

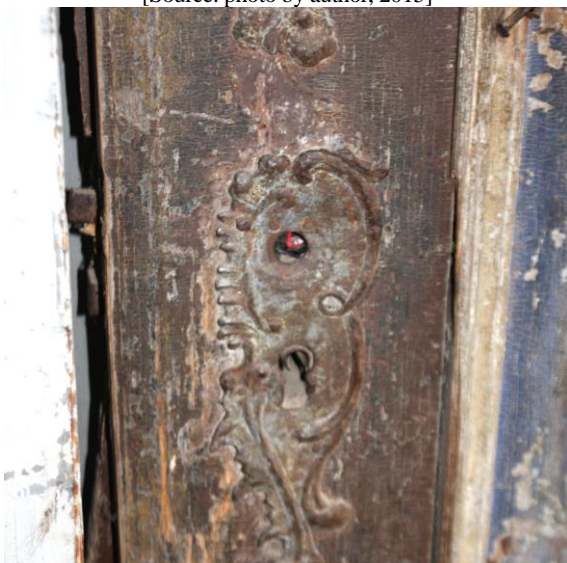


Fig. 7. The keyhole cover of the main entrance
[Source: photo by author, 2015]

children, tall and short, old and young, rich and poor, of various nations and layers, The so-called pastor's world has built large ornate gates at the beginning of the alley with bright banners, with a fiery bright crown, palmettes and letters. The balcony of the servants' living house (the porch of the rectory is meant - J.Z.) is decorated with all sorts of greens" [7].

K. Kundziņš is an honorary doctor of the Faculty of Theology at the University of Latvia, a founder and co-worker of many public organizations in Smiltene [8]. The spiritual atmosphere of the rectory is touchingly described by the pastor's son Kārlis Kundziņš (1883-1967). He writes, "In the past even the whistle of the narrow-track train and rattling rake of coaches did not still interfere the glorious rural peace, so that when approaching the post road to Valmiera and turning to the right at the Brīkša home, past the two groves, crossing the highway to Cesis, I dropped in an alley planted with maples and chestnuts and in front of me I saw a red tile roof sleeping in spinneys of green trees. Past the old threshing barn and the little pond we entered the yard and at the next moment, we were already in the shade of a porch - rather high, wide, decorated with white columns [9]. Cultural importance is also given to his extensive and detailed description of the Smiltene rectory, by which we can reconstruct the parsonage's everyday life at the end of the 19th century and at the beginning of the 20th century, "From the living room or the Hall, as we call it, the door to the left leads into a room where there are high bookshelves on the walls. Home folks call this room "the reading or school room" ... Another step further and we are in the writing room of the pastor. Here, there are also shelves on the walls with old church books and the required books at hand for the pastor. Between the old books, it seems, the most valuable is the church chronicle dating back to the 17th century and the beginning of the 18th century ... It is written by Svante Gustav Dietz" [10]. In the great room, there is a table clock in a black marble frame on the mirror table. A peculiar room in the house is the so-called dark room with a mantel chimney. The room is furnished with two beds and a chest for guests. There is also an iron closed bricked on the wall. It is the early cradle of the credit consortium, later with the building of the Smiltene agricultural society house, it is moved there, but the closet is dug in the ground and buried by the pastor. Land rolls are kept in the writing room with all the parsonage's buildings, including the tenant's house and cowshed, yard, a small river that flows through the pond. Having read the book written by K. Kundziņš, it must be concluded that, in the 1930s the parsonage is ruled by the spirit of sincere hospitality and culture. Information about the



Fig. 8. The wall cabinet
[Source: photo by author, 2015]



Fig. 9. Staircase of the Smiltene rectory
[Source: photo by author, 2015]



Fig. 10. Staircase [Source: photo by author, 2015]



Fig. 11. The central room of the Smiltene rectory
[Source: photo by author, 2015]



Fig. 12. The main entrance of the Smiltene rectory
[Source: photo by author, 2015]



Fig. 13. The garden entrance of the Smiltene rectory
[Source: photo by author, 2015]



Fig. 14. Pastor K. Kundziņš
[Source: Smiltene Ev. Luth. Church Archive,
photo from 1930]



Fig. 15. The memorial site of the pastor K. Kundziņš in the
tower room of the Smiltene Lutheran Church
[Source: photo by author, 2015]



Fig. 16. The Smiltene rectory
[Source: Siverts J. Smiltēn., Riga: Kymmēl, 1872]

spiritual climate is available even today – in the room of the Smiltene church tower that houses a memorial room dedicated to him. Here, his writing desk with chairs, originally located in the workspace of the pastor in the church, tells about the pastor's daily work. Separate art items and interior elements can also be seen there.

The Smiltene rectory is depicted in a drawing of the second half of the 19th century, which is published by Jegors Zīvers [11]. The rest of the building is also seen there – the two log houses, a cellar and a house in the garden, from which only the roof is visible. Only the rectory is in its place today as the building has changed over time. One of the log houses could be the old barn with a porch and haylofts in the photo published by K. Kundziņš [12]. Barns - log houses on high masonry foundations, built in 1794, are also seen there. These buildings are closer to the cowsheds, the so-called - stockyard as they are connected with a masonry fence and form the inner yard. The Smiltene rectory is also documented in the 1930s in the materials of the Monument Board. The building is photographed from both sides and provides rich information about the situation of those times [13].

Building of the rectory

As a whole, the complex has not survived, but several other houses, though far newer - houses of the second half of the 19th century have not gone. It is a stable from nice masonry rubble and red brick columns, forming up a porch, built in 1905, as it is evidenced by the year inscribed with stones, a school house - a rather large one-story building with a steep gabled roof and a mezzanine, which during the Soviet times is bricked with silicate bricks, a small masonry dwelling house with an entrance from the end (the second half of the 19th century). It is located close to the rectory, and, presumably, it is a washing house. Its one end is decorated with an aerated concrete block annexe building, and someone, also partly driving into the historic building, has turned it into a garage. In turn, on the edge of the lake, there is a small rubble masonry building with a steep gabled roof hat with the ends partly tapered (the middle of the 19th century). It is possible that this building has been a small cowshed, but it could just be a barn as well. At the beginning of the Soviet time, there is a shop, later a barn. From the side of the entrance, the roof overhang is interestingly shaped with carved rafter ends and beam supports. The fanatical researcher of the cultural history of Latvia Sigurds Rusmanis writes about the economic complex of the personage as follows, "*Instead of the horse stable and coach-house burnt down In the fire*



Fig. 17. Stables [Source: photo by author, 2015]



Fig. 18. The washing house
[Source: photo by author, 2015]



Fig. 19. Barn [Source: photo by author, 2015]

of 1904, a new stone and brick building is built, where the manor tenants have flats" [14].

Near the stable, there are ruins of a rather large rubble masonry household building - wall fragments, which still have apertures. Information about the parsonage's household buildings is also available in separate publications. K. Kundziņš has published an article about a barn built using an ancient technique of log houses. The barns built in 1794 can also be seen, although they are similar to a stockyard in their appearance [15]. After the agrarian reform, the rectory is divided into 19 units, of which 12 are renting houses.

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Unfortunately, the Latvian State Historical Archives have not preserved a land plan with the building situation at the time of the agrarian reform, generally based on earlier plans for the situation. The only thing we can learn is about the parsonage's renting houses and they are as follows: Lielspreģi, Mazspreģi, Žāpuri, Sprosti, Milniņi, Brūkši, Pinnītes, Kaiči, etc. [16].

Conclusions

The Smiltene rectory has not still lost its scenic attraction. The house on the hill is already visible in the distance, embraced by the rest of the buildings and the foliage of trees. A winding road leads to it, past the pond and the lake. Distant view perspectives open from the porch of the rectory, but the other - the garden side is more serene and more intimate as there is no terrain. The rectory has not lost its authenticity over time, its historic substance has survived and the losses are negligible. Here, we can talk only about the architectural values, as the building is of a cultural and historical significance in a wider sense, as it is associated with the Kundziņi family, whose representatives do not require comments in relation to the growth of the Latvia's culture and history. It is good that the parish desires to preserve the ancient building and to protect it from damage. The building is partly residential, and this fact saves it from vandalism. However, such actions are taking place and the perpetrators are not far to seek, and we have to ask why the municipal police is so inert in its actions?

A continued existence of the building is a current issue, as one end of the ceiling has collapsed, the roof is leaking, the stairs of the porch are half-dilapidated. In order to carry out the restoration work, an advice of a knowledgeable specialist is required. It is to be hoped that the inhabitants of Smiltene and the entire Latvian society will not be indifferent to this building and it itself will tell the next generations about the times gone by, not making study descriptions and photographs. Reinis Kulbergs and the parishioners are more interested in grabbing the chance of saving the ancient building, as it is not only a worthy architectural site – it also contains significant pages of our nation's history of culture.

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In 1979, **Jānis Zilgalvis** graduates from the Faculty of Architecture of the Riga Technical University. In 1990, he defends his doctoral thesis on the theme “*The Latvian manor architecture from the second half of the 19th century until the beginning of the 20th century*”. Since 1995, he heads the Department of Architecture of the State Inspection for Heritage Protection and from 2001 until 2014 - he is the dean of the Faculty of Architecture and Urban Planning of Riga Technical University. Since 2012, he is a full member of the Latvian Academy of Sciences. He has more than 180 scientific and popular scientific publications, and he is the author of 21 books (for some books - a co-author). His main research directions are as follows: manor architecture and history of culture, sacred architecture, protection and utilization of the cultural heritage.

Kopsavilkums. Smiltenes mācītājmuiža atrodas krietnu gabalu no pašā Smiltenes pilsētiņas centrā esošās luterāņu baznīcas. Mācītājmuižas celtniecība pabeigta 1793. gadā. Šo darbu veicis būvmeistars Šulcs (*Schultz*) no Cēsīm un namdaris Dālbergs (*Dahlberg*) no Valmieras. Mācītājmuižai ir stāvs divslīpju jumts ar daļēji nošļautiem galiem, lievenis pie galvenās ieejas un veranda dārza pusē. Zem ēkas atrodas cilindra un krusta velvēm segts pagrabs. Ēkas apjoma forma ir smagnēja, fasāžu risinājums simetrisks, silueta izteiksmību galvenokārt nosaka jumta aprīse. Daudz tradicionālu iezīmju ir plāna risinājumā – centrā izvietots priekšnams ar kāpnēm un lielā zāle jeb viesistaba, vienā pusē tai mācītāja darbistaba, guļamistabas, otrā – virtuve ar manteļskursteni un citas telpas. Mācītājmuiža ir unikāla ar to, ka tās arhitektoniski telpiskais un interjera elementu risinājums maz mainījies līdz mūsu dienām. Objektam redzamas greznas klasicisma stila ārdurvju vērtnes ar rokoko stila atslēgas noslēgvairodziņu, kastes slēdzeni un engēm. Saglabāties arī divviru sienas skapis barokālās formās ar reljefu rokaju dekoru apakšdaļā un lauztu frontonu augšdaļā, kā arī kāpnes ar liekto laidu, kas savu māksliniecisko stilistiku un autentiskumu vēl lielā mērā saglabājušas. Uzmanību vērtas ir ēkas jumta koka konstrukcijas, platu dēļu grīdas, kuru nodilums liecina par ilgstošu kalpošanu, iekšdurvju vērtnes pildīņu konstrukcijā un apvalkdūmenis, kurš diemžēl ir zudis padomju laika pārveidojumu rezultātā, no tā vēl fragmenti redzami otrā stāva gala dzīvojamās telpās. Gandrīz visās telpās redzamas griestu sienu ieloces dzegas. Tās ir saglabājušās dažādi, taču to raksturs ir nolasāms joprojām.

Pie galvenās ieejas atrodas lievenis, kas tapis krietni pēc ēkas uzcelšanas, domājams, 20. gs. pirmajā ceturksnī. Ir iecere šo lieveni atjaunot. Arī otrā ēkas garenfasādē pie asimetriski izvietotas ieejas atrodas neliela verandiņa. Tās stilistika ir līdzīga iepriekš minētajam lievenim. 1880. gadā Smiltenes draudzē ieradās jauns mācītājs – Kārlis Kundziņš (1850–1937), no 1920. gada viņš bija Valkas iecirkņa prāvests un draudzē kalpoja līdz 1933. gadam. K. Kundziņš bija Latvijas Universitātes Teoloģijas fakultātes goda doktors, daudzu Smiltenes sabiedrisko organizāciju dibinātājs un līdzdarbotājs. Mācītājmuižas garīgo atmosfēru izjusti aprakstījis minētā mācītāja dēls Kārlis Kundziņš (1883–1967). Kultūrvēsturiska nozīme ir arī viņa sniegtajam plašam un detalizētam Smiltenes mācītājmuižas iekštelpu aprakstam, pēc kura varam restaurēt pastorāta sadzīvi 19. gs. beigās un 20. gs. sākumā. Smiltenes mācītājmuiža attēlota kādā 19. gs. otrās puses zīmējumā, kuru publicējis J. Zīvers.

Komplekss kopumā nav saglabāties, taču citas, gan krietni jaunākas – 19. gs. otrās puses ēkas nav zudušas. Tas ir stallis no glīti mūrētiem laukakmeņiem un sarkano ķieģeļu stabiem, kas veido lieveni (1905), mācību māja, kas padomju laikā apmūrēta ar silikātķieģeļiem, kāda neliela mūra dzīvojamā ēka ar ieeju no gala (19. gs. otrā puse). Tā atrodas tuvu pie mācītājmuižas, un domājams, bijusi veļas māja. Savukārt ezera malā redzama neliela laukakmeņu mūra ēka ar stāvu divslīpju jumta cepuri, kurai gali daļēji nošļauti (19. gs. vidus). Iespējams, ka šī ēka bijusi kūtiņa, bet tikpat labi tā varēja būt arī klēts. Pie stalla atrodas palielas laukakmeņu mūra saimniecības ēkas drupas – sienu fragmenti, kuros vēl jaušamas ailas.

Aktuāla problēma ir ēkas turpmākā pastāvēšana, jo vienā galā ieburcis pārsegums, tek jumts, pussabrukušas ir lieveņa kāpnes. Lai veiktu restaurācijas darbus, nepieciešams ziņošā speciālista padoms. Jācer, ka smiltenešiem un visai Latvijas sabiedrībai nebūs vienaldzīga šī ēka un tā stāstīs arī nākošajām paaudzēm par aizgājušiem laikiem, nevis liks vērties aprakstos un fotogrāfijās.

The development of the industrial areas of Pārlielupe in Jelgava

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Abstract. An intense development of the industrial areas of Jelgava on the right bank of the river Lielupe dates back to the 50s-60s of the 20th century, when large areas are constructed next to the railway for the production site of building materials, oil production base, agricultural machinery repair base, RAF automobile plant and the warehouse zones. The successful production building in the 1970s also applies to the expansion of the former sugar factory and locomotive repair base. The intensive construction of the areas has left behind both a high-rise residential zone and separating green plantation belts. Looking back at 150 years since the construction of the railway switching junction in Pārlielupe, it appears that four political powers have been replaced, which have accompanied not only their understanding of the opportunity of the city's economic development, but also the specific level of the technological development inherent for each stage of the century. From steam locomotives and coal emissions up to modern digital control options and CHP in Pārlielupe, installing pipelines under the bed of the river Lielupe.

Keywords: industrial zone, urban space, transport corridor, transformation processes, industrial heritage.

Introduction

The current rapid arrangement of the green recreational space of the urban space along both banks of the river Lielupe calls for a study of the existing urban space, which would contribute to the assessment of the city's territorial planning. The assessment of the landscape space of Pārlielupe is associated with changes of the cultural and historical environment.

The research demonstrates that a successful development of separate industrial zones is currently based on a successful entrepreneurship and a balanced logistics. This is attributable not only to the increase of the production rates and the financial attraction for projects, but also to a visually harmonious arrangement of the surrounding outdoor space. The discussed examples of the production areas of Pārlielupe highlight the fact that the “elbow policy” management methods of the post-socialist time are unable today to compete in the conditions of the European free market. The moral replacement of the postwar generations, understanding of the material values and production strategy in the perspective development is currently the main cornerstones for the formation of an attractive industrial zone of the urban space.

The examined area of Pārlielupe includes a small belt along the upstream of the river Lielupe from the railway bridge in the city of Jelgava and in Ozolnieki municipality.

The aim of the research is associated with the industrial area of Pārlielupe and the progress of development of the adjacent cultural and historical zones. This, in turn, includes several **research assignments:**

- the landscape spaces of the production zones, stretching from the eastern part of the forest of Langervalde up to the corner of the type of

Mežaparks in the west at the floodplain meadows of the river Lielupe, are separately discussed;

- the mosaic type character of the area contained in the research has given the opportunity to compare different scenarios of the perspective development under the influence of the growing industrial load;
- with the changes in the criteria of the economic growth of Europe, the number of transport by road has increased in Latvia, increasing the load of the transport corridor.

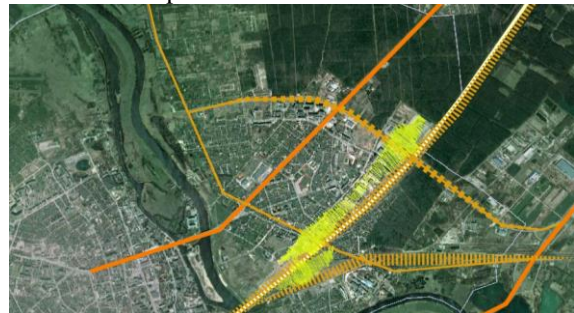


Fig. 1. Motorways and industrial sites of Pārlielupe
[Source: construction by Anna Katlapa, 2015]



Fig. 2. A scheme of the existing functional load - the production site, railway track network and road transport in the landscape space on the right bank of the river Lielupe
[Source: construction by Anna Katlapa, 2015]

Under the influence of the current international political situation, the volume of transport by railway, especially for oil products through Jelgava from the Russian side, has decreased. Consequently, the municipality of Jelgava has decided on a rapid construction of North Bridge by transferring it from the residential area of Pārlielupe to the bypass. This condition will bring adjustment of the business development to the existing seamless industrial area along the railroad, creating new business areas in Pārlielupe along the perspective motorway. The new high-speed railway *Rail Baltica* will also sign up for its workload development, which will be conveniently connected to the transit routes in Scandinavia and the Western Europe. Undoubtedly, the opportunities of the existing landscape space and transformation are projected in the research [4, 5, 6].

Materials and Methods

The change of the country's political and economic situation in the 20th century can be brightly read in the urban construction space, in which the construction intensity, scale and structure are overlaid. This is true for any of the areas of a functional interest - production, residential or natural area zones. Looking back to the period of 150 years, the transformation processes of the historical landscape space have changed the proportion of the cultural space, the silhouette and the functional importance, creating a mosaic multi-angularity of the environment, its harmony, or on the contrary – chaos [7, 8, 9].

The research methods are based on a thorough historical and existing forest area and a production zone processes of transformation within the century. Using both the historical research of archival materials and the descriptive method, a detailed research of the industrial zones was carried out, gathering information, and on the basis of the literature review, thus describing both the current situation and the change of the political economic power in the 20th century.

Until the 20s of the 20th century, the building rapidly developed in Jelgava on the left bank of the river Lielupe, so creating the city's historic center, but by the time of the free country and the economic boom in the 30s, the right bank of the river Lielupe or Pārlielupe is open up to the building of the areas of the former Paulsgnāde, Straumes and Āne Manors. A study of the spatial structure of Pārlielupe looks at the changes over the green areas from the late 19th century to the beginning of the 21st century.

The development of the industrial areas in Pārlielupe starts with the construction of the railway junction in the 60s-70s of the 19th century, intensively developing traffic between St. Petersburg and the Western Europe during the times of the



Fig. 3. The new coach factory
in place of the former sugar factory
[Source: photo by A. Ziemeļniece, 2015]



Fig. 4. The recovered meadow on the bank
of the river Lielupe after dismantling
of the sugar factory
[Source: photo by A. Ziemeļniece, 2015]



Fig. 5. The green residential area after
the elimination of sugar beet stacks
[Source: photo by A. Ziemeļniece, 2015]



Fig. 6. The rail track network.
In the distance, the spires of Jelgava Church
[Source: photo by A. Ziemeļniece, 2015]

Russian imperial government. Approximately 500 m away from the bank of the river Lielupe, constructing a rail track switching junction, the rail tracks Lithuania, Krustpils and Riga crossed. The buildings of the railway signalmen are built beside, where the constructive solution is based on wooden structural ridge beams with ornamental wooden planking, using standard projects of the time of the governorate. A road or a street with a tree alley is constructed close to the buildings. In the southwestern part of the building, there are small gardens with cattle-sheds and wooden fences. With the changes in the structure of the city's building in the 60s of the 20th century, the historic street loses its meaning, and a new drive path leads along the southern part of the old building.

The strategically important rail track junction and the switching areas are the starting points of the industrial area in Pārlielupe. It has attracted sugar beet growers, producers of building materials, lumber and shingle stacking, oil tank pumping base construction, automotive, and, finally, the coach builders today (Fig. 3, 4). The railway as a powerful transit artery for a century has focused around hectares of big production areas, where each of them bring in the urban environment its scale, outline and structure [1].

Like in Old Riga, where the 11th November embankment road transport load breaks the linking of the promenade of the river Daugava with the old town, so the above production zone in Pārlielupe, the railway network and the highway to Iecava break the linking of the residential blocks of houses with the picturesque embankment of the river Lielupe. The track cutting in the construction of railway lines in the second half of the 19th century through the forest of Langervalde arrays launched a gradual withdrawal of the green areas from the right bank of the river Lielupe [2, 3].

As the first production zone in the northern part of the railway junction, 200 m from the river Lielupe, the sugar factory was built (1925), in which beets from the fertile fields of Zemgale were brought by drafters from the side of Eleja with railway wagons and barges down the river Lielupe. During the postwar years in the 70s-80s of the 20th century, the factory building was enlarged, and high-power agricultural machinery accounted for a huge, up to 10 m high stacks of beet, which ran up to the high-rise residential building's backyards. The technological processes of the production site took place close to the windows of the building, so creating the living area beneath the aesthetic quality. The smell of beet chips, heavy transport waste gases, growl and mud all day long in autumns psychologically affected quality of the residential neighborhood. In turn, on the opposite side of the residential block, the war prisoner camp in the post-war years was rebuilt as a giant



Fig. 7. The western part of the pine forest of Langervalde
[Source: photo by A. Ziemeļniece, 2015]



Fig. 8. The silhouette of the former production site of building materials near the river
[Source: photo by A. Ziemeļniece, 2015]



Fig. 9. The former production site of building materials on Neretas street
[Source: photo by A. Ziemeļniece, 2015]



Fig. 10. In summer, with the embankment all green the production site is not visible
[Source: photo by A. Ziemeļniece, 2015]

prison area. This again highlights the political and economic trends of that time that degraded both the values of the cultural and historical heritage of Pārlielupe and the character of the identity of the place and recognition in the landscape space (Fig. 5, 6).

Chronologically, as the next point of the industrial area near the historic railway line in the southeastern part, in the 50s of the 20th century the production site of the building materials was built, which supplied the construction sites with wood concrete, fibrolite slabs for insulation and concrete structures - trusses, beam lintels, foundation blocks, covering panels, monolithic concrete reinforcement bar preforms, etc., the delivery of hundreds of tanks with cement to the production site, stacks, warehouses, workshops, fencing areas necessary to ensure the technological processes and the industrial development (Fig. 8, 9, 10). In order to get the area, the forest plots of Langervalde had to gradually recede up to the road of Garoza. The motorway and the railroad of Krustpils beside created a double difficulty that prevented the industrial zone to gnaw deeper into the forest landscape, thus giving the opportunity for the mansion building to evolve along the eastern edge of the forest of Langervalde - Park street from the 50s of the 20th century. In turn, the other mansion building area is located on a narrow piece of land along the picturesque right coast of the river Lielupe, the production site and the rail tracks [10]. At present, the factory has finished its operation and its abandoned construction volumes visually degrade the landscape space of the bank of the river Lielupe. In the 80s-90s of the 19th century, popular walking and summer recreational spots were located along the river. The picturesque pine forest of Langervalde as an opposite to the location of the production areas is currently readable in the eastern side of the road of Garoza (Fig. 7).

The cluster-type production building along the railway in the northern direction is rapidly booming in the 60s of the 20th century. The next production area is the agricultural machinery repair base, which conveniently links with the rural regions by railway. The huge hangars of the heavy-duty machinery, linkages and spare parts were successfully hidden by the construction volumes of office buildings and the sports complex from the side of Aviācijas street, so visually masking the production technology and the warehouse zones. The production area was additionally hidden by fast-growing poplars on both sides of the street, sawed away in the 90s. Currently, the agricultural machinery repair base is eliminated, and the hangars are adapted to the needs of warehouses (Fig. 11, 12).

In a sequential order, in the easterly direction along the edge of the railway behind the agricultural machinery area, an oil base was built with giant



Fig. 11. The green area along Aviācijas street separates the 2 km long belt of production from the mansion building [Source: photo by A. Ziemeļniece, 2015]



Fig. 12. The degraded production zones along Aviācijas street [Source: photo by A. Ziemeļniece, 2015]



Fig. 13. The oil base production site at Aviācijas street [Source: photo by A. Ziemeļniece, 2015]



Fig. 14. The railway in the direction of Riga along the production areas [Source: photo by A. Ziemeļniece, 2015]



Fig. 15. A compositionally successful landscape space for the production site of Amoplant
[Source: photo by A. Ziemeļniece, 2015]



Fig. 16. The reconstructed housings of the RAF production site
[Source: photo by A. Ziemeļniece, 2015]



Fig. 17. The pine array around the production site of the road of Rubeņi
[Source: photo by A. Ziemeļniece, 2015]



Fig. 18. The architectural expression of the building and the forest landscape create an attractive production area
[Source: photo by A. Ziemeļniece, 2015]

tanks and oil pumping squares, taking up about 500 m long belt along the railway (Fig. 13).

In turn, behind the oil base in the northerly direction near the place of the railway, concrete workshops of road construction are located that have currently begun a very intensive production, bringing the region a good contribution to the economic development. Beside the concrete workshops, the construction volumes of the former RAF factory are located, which after the reconstruction have got a visually appealing architectural spatial solution (Fig. 14). They house the production site of cardboard packaging, construction machinery base, metalworking workshop, etc. Behind the air overpass of the motorway that leads towards North Bridge to be designed, a 25 ha extensive clear cutting was formed in the 70s for wastewater treatment plants. At the beginning of the 21st century, this area is adapted to the deployment of a modern production technology for bus building and road transport. The new technologies have come up with an aesthetically appealing solution of the composition elements of the outdoor space - form creation of roads and squares and the structure, color of the paving material, a tolerant positioning of the dendrologic properties of the planting materials, taking into account the main viewpoints from the transit motorway (Fig. 15, 16).

Results and discussion

The form of the industrial areas in a 4 km long belt along the northern side of the railway clearly highlights steps of the technological development in the time frame of 150 years. Even today the production areas along Aviācījas street are separated by a concrete fence and a 20 m wide lawn area. On the opposite side of the street, there is a dense mansion area with gardens. The broad green street area makes it possible to create tree planting groups or lines at Aviācījas street in the perspective, so impairing noise and dust. Currently, the areas abandoned once, keep a potential contribution to the local government, successfully reconstructing the areas in industrial parks, modern offices, business incubators, educational institutions and scientific centers. It is applicable to the modern technology and attraction of funding. In the second half of the 19th century, this place was rated as geographically important for the urban economic development. Today, it is attracted by the nearby Riga Airport, the prospective Rail Baltica route, Via Baltija motorway, etc. Besides, the proximity of the river Lielupe incontestably brings a contribution to the tourism infrastructure [11, 12].

As a peculiar green Island in the eastern part of the railway, the production areas of Rubeņu road are located. It is one of the plots of the forest of

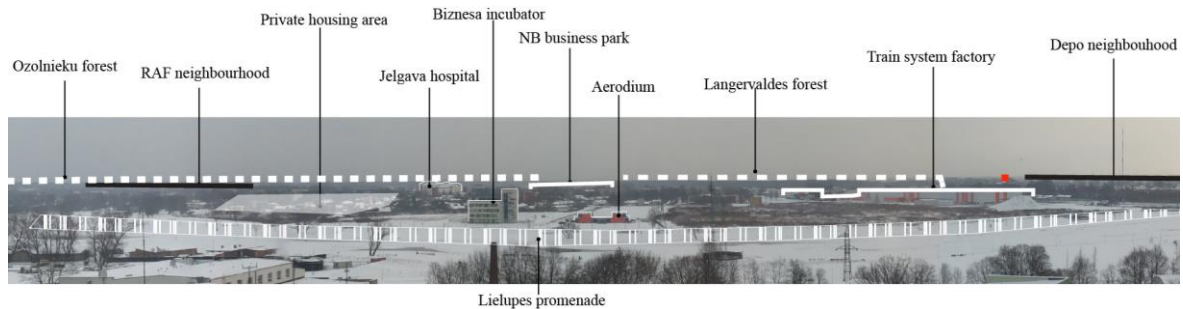


Fig. 19. The siluet of industrial territory
[Source: construction by Anna Katlapa, 2015]



Fig. 20. The adjustment of the outbuildings of the former new manor for the manufacture of aircraft models
[Source: photo by A. Ziemeļniece, 2015]

Langervalde with a beautiful pine area, in which expanding the clear cut, in the 70s of the 20th century agricultural agro-chemical production housings were built for the needs of agriculture, gaining the green protective belt around the production site [13]. Next to it, in the 80s of the 20th century - a modern housing for the construction of treatment plants (Fig. 17, 18).

Continuing to study the industrial areas along the railway in a northeasterly direction, it is also worth to mention the adjacent production zones belonging to the area of Ozolnieki municipality, which are separated by a forest area around 2 km wide. Consequently, it is not difficult to forecast merging of the two industrial areas in the next 30 years, so contributing to business intensity. Taking into account this factor, the opportunity of creating Mežaparks between the areas of both local governments should be carefully thought over in the spatial planning. The above industrial zone belonging to Ozolnieki is located exactly next to the water body or the former sand quarry, enjoyed by vacationers.

The parallelism of the production areas along the railway 4 km in length has developed a new infrastructure - a public nature of the building and blocks of mansions, high-rise residential buildings. This makes it necessary to expand the green recreational spaces. One of the research criteria is considered to be the wedge-type development of the green areas between the building zones in the direction of the river Lielupe (Fig. 19).

Conclusions

Historically, in its geographical location Latvia has been dependent on the change of the economic and political situation both in the west and the east. It is also attributable to the current very fragile situation in the country, which has caused an increase in the number of road transport, reducing the role of the railway in the economy. The number of oil and gas tanks rolling through Jelgava has fallen to a minimum, which still ten years ago created a significant cargo transit from Russia to the port areas. The adjustment of the current situation could bring *Rail Baltic*, but its route does not go through Jelgava. So, the growth of the road transport flow is predictable, which has led the local government to seek funding for faster construction of North Bridge. Undoubtedly, it will create a new infrastructure and an impulse for creating production areas along the city's bypass, attracting logistics, warehouse zones and offices. In turn, the postwar production areas along the river Lielupe discussed in the research will acquire the status of the industrial heritage by changing their functional significance in the urban space.

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Kopsavilkums. Jelgavas industriālo teritoriju intensīva attīstība Lielupes labajā krastā aizsākās 20gs. 50.-60. gados, izbūvējot līdzās dzelzceļam plašas teritorijas būvmateriālu ražotnei, naftas bāzei, lauksaimniecības tehnikas remontbāzei, RAF automobiļu ražotnei, kā arī noliktavu zonas. Ražošanas apbūves vāriņgums 70. gados attiecināms arī uz bijušās cukurfabrikas un lokomotīvu remontu bāzes paplašināšanos. Intensīvā teritoriju būvniecība atstāja novārtā gan daudzstāvu dzīvojamo zonu, gan nodalošās zaļo stādījumu joslas. 150 gadu atskatā kopš dzelzceļa pārmiju mezgla izbūves Pārlielupē, ir nomainījušās četras politiskās varas, kas līdzī ir nesošas ne tikai savu izpratni par pilsētas ekonomiskās attīstības iespēju, bet arī katram gadsimta posmam raksturīgo tehnoloģisko attīstību līmeni. No tvaika lokomotīvēm un ogļu izmešiem līdz modernām digitālās vadības iespējām un koģenerācijas stacijas siltumapgādei Pārlielupē, iebūvējot cauruļvadus zem Lielupes gultnes.

Industriālo teritoriju attīstība Pārlielupē aizsākas līdz ar dzelzceļa mezgla izbūvi 19. gs. 60.-70. gados, Krievijas ķeizarkās valdības laikā intensīvi attīstot satiksmi starp Sanktpēterburgu un Vakareiropu. Stratēģiski nozīmīgais dzelzceļa sliežu krustojums un pārmiju platības ir Pārlielupes industriālās teritorijas aizsākuma punkts. Tas ir pievilinājis cukurbiešu audzētājus, būvmateriālu ražotājus, kokmateriālu un šķembu krautņu izveidi, naftas cisternu pārsūkņēšanas bāzes būvniecību, automobiļu un visbeidzot vagonu būvniecības šodien (attēls 3, 4). Dzelzceļš kā spēcīga tranzīta artērija gadsimta laikā ir koncentrējusi ap sevi hektāriem lielas ražošanas teritorijas, kur katra no tām ienes pilsēttelpā savu mērogu, siluetu un struktūru.

Pētījums pierāda, ka atsevišķo industriālo zonu veiksmīgas attīstības pamatā šodien ir rūpīgi izstrādātas uzņēmējdarbības un sabalansētas loģistikas darbība. Tas ir attiecināms ne tikai uz ražošanas tempu kāpinājumu un projektu finanšu piesaisti, bet arī uz apkārtējās ārtelpas vizuāli harmonisku sakārtotību. Aplūkotie Pārlielupes ražošanas teritoriju piemēri iezīmē to, ka postsociālisma laika „elkoņa politikas” saimniekošanas metodes nav spējīgas šodien konkurēt Eiropas brīvā tirgus apstākļos. Pēckara gadu paaudžu morāles nomaiņa, izpratne par materiālajām vērtībām un ražošanas stratēģiju perspektīvajā attīstībā - šobrīd ir galvenie stūrakmeņi, lai veidotos pievilcīga pilsēttelpas industriālā zona.

Vēsturiski Latvija savā ģeogrāfiskajā novietojumā ir bijusi atkarīga no ekonomiski politiskās situācijas maiņas gan rietumos, gan austrumos. Tas ir attiecināms arī uz patreizējo ļoti nestabilo situāciju valstī, kas ir izraisījis autopārvadājumu skaita pieaugumu, samazinot dzelzceļa nozīmi ekonomikā. Līdz minimumam ir samazinājies caur Jelgavu ritošo naftas un gāzes cisternu sastāvu skaits, kas vēl desmit gadus atpakaļ veidoja nozīmīgu kravas tranzītu no Krievijas uz ostu teritorijām. Esošās situācijas korekciju varētu ienest *Rail Baltic*, taču tās trase neskar Jelgavu. Tātad ir prognozējams autopārvadājumu plūsmas pieaugums, kas ir rosinājis pašvaldībai meklēt finansējumu ātrākai Ziemeļu tilta izbūvei. Neapšaubāmi, tas veidos jaunu infrastruktūru un impulsu ražošanas teritoriju izveidei gar pilsētas apvedceļu, piesaistot loģistiku, noliktavu zonas un birojus. Savukārt, pētījumā aplūkotās pēckara gadu ražošanas teritorijas gar Lielupi iegūs industriālā mantojuma statusu, mainot to funkcionālo nozīmi pilsēttelpā.

Aesthetic Quality of the Gajok Community in Daugavpils

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Abstract. The city landscape is a dynamic environment which changes rapidly over time. However, some areas are unable to adapt to changes along with time, which in turn becomes a cause of degradation of the defined area and, as a result, the aesthetic quality of the area rapidly decreases. It is important to remember that the degradation does not mean that those "problem areas" should be abandoned, since they are important components of the city's image, which carries with it the rich cultural and historical heritage. Therefore, it is necessary to identify and revitalize the forgotten values, adapting them to the needs of modern society. Gajok is a vivid proof of this problem in the city of Daugavpils. It flourished in the middle of the 19th century, becoming an important industrial area, and even after enduring a number of disasters (fires, floods, wars), it was able to come alive every time. Unfortunately, the area was unable to overcome the de-industrialization processes of the 20th century, and the study found that today the area is dilapidated. Thus, the study analyses both the historical development and the current situation in order to establish the level of aesthetic quality of the Gajok community.

Keywords: post-industrial areas Gajoks community, aesthetic quality.

Introduction

Gajok (from Polish and Ukrainian Gaj - stand, bosk (diminutives - gajok, Gajek – birch stands [1]) is the smallest (in size) neighbourhood in Daugavpils, which, since its inception, was associated with the development of industry. Over its more than a century long history, it survived both rises and downfalls, overcoming several fires, floods, as well as the World wars. Hence, the study aims to determine the aesthetic quality of the post-industrial Gajok neighbourhood territory.

The history of Gajok community began in the 60's of the 19th century. At this time, serfdom was abolished in Russia, and thus began an intensive development of the industry. Therefore, some traders, looking for a favourable location for the construction of their businesses in Daugavpils (then Dinaburg), noticed a small grove, which was located behind the dam, and which had some advantages compared to other districts of Daugavpils City: it was located at an important waterway (at the Daugava river), near rail freight stations, and close to the city centre, which, in view of the fact that public transport had not yet been developed, facilitated the attraction of labour force for the newly established industries [3].

The first man who started his own business in Gajok in the 50's of the 19th century, was a merchant and industrialist Savel Gurvich. In 1860 he founded a beer factory, which later became the largest beer factory in the Vitebsk province. Then came other industries: philistine Eidus's brick factory, philistine Cins's lime factory, merchant Vasiljev's oven factory, engineer Movshezon's oven factory, Prezma and merchant Kurjansky's soap production, merchant Rubanenko's

match factory, a sawmill company "Dvina", merchant Kovarsky's sawmill, merchant Mizroh's sawmill and other companies [3].

Although Gajok, from a simple stand, turned into a built-up area and became the city's industrial centre, for a long time it was not included in the territory of the city; therefore, it was not divided into quarters, and, as a result, its construction was quite chaotic, which in turn became a reason for complaints from citizens about the restriction of their rights. Consequently, in 1886 residents of Gajok community turned to Mayor Pavel Dubrovin with a request to include the Gajok neighbourhood as a part of the city, and already in 30 January, 1886 a decision was made about the spatial plan of this territory. The Gajok was added to the city plan [3].

Materials and Methods

The study was conducted during the period from October to December of 2014. To determine the historical and current situation, the comparative method was applied. The comparative method was used to obtain tangible materials that describe Gajok neighbourhood as a whole, to identify the significant value and the aesthetic quality of the territory. The chosen method is based on the comparison of historical and contemporary photos. During the research process, in order to get a broader picture of the district's landscape quality, a survey and analysis of the current situation was carried out. Whereas, to assess the aesthetic quality, an extensive historical document research was carried out to identify the existing protected national cultural monuments in the Gajok neighbourhood. For the

assessment of the current situation, a valuation matrix was composed, which is divided into four criteria: 3 - a very valuable object, 2 - neutral object, 1 - not valuable; can be dismantled, D - value of the object is not definable, the object has properties of dated era. The developed evaluation matrix was applied in the survey process for 123 objects in order to determine their value and function. To collect and define the results, a monographic or descriptive method was applied, which is based on conclusions obtained after systematizing the obtained data in the evaluation matrix.

Results and Discussion

Disasters and revival

The development of Gajok was hampered by a number of fires and floods, as well as wars significantly influenced its development. The largest fire took place on 1 June 1908, it burned down 155 houses in the area, see Figure 1. Later, for the reduction of fire threat, a reconstruction of some Gajok streets was offered for easy access to the River Daugava [3].

Major floods in the Gajok and Daugavpils history took place in 1922 - when the water level reached the second floor, see Figure 2. 554 ovens were destroyed in 151 homes, and for this reason, after the disaster the construction of the dam was begun in Gajok. After the First World War, almost all of the pre-war production plants were closed. Only a few factories continued to function. Brewery production decreased 3-4 times compared with the pre-war period. Equipment of the power plant was evacuated to Smolensk [3]. However, some businesses remained and continued to develop: a textile factory "Dvina", a small metalworking company of E. Jansons, M. Levitan steam mill, and K. Kurmelov's canning factory was founded. The Old Believer's Prayer House continued to operate, the prison was almost never empty, as well as children's shelter. The region had still not recovered after the World War I, when the World War II brought new havoc.

After World War II neighbourhood was practically built anew [3] and Gajok began to come alive. Began the building of new housing for furniture factories, new urban trust auxiliary undertakings, Daugavpils industrial furniture factory [2], and Riga glass and mirror factory's mirror workshop. The old companies such as: canning factory, power plant, beer factory, sewing factory "Latvia" were reconstructed [5]. New high-rise residential buildings, arranged greenery, and new, well-fitted streets were constructed [2]. The builders cultural centre, Kalistratov's house, stores, and kiosks were opened. Gajok continued to be the city's industrial area. [3] The postwar bloom lasted until the early 90s when Gajok once again



Fig. 1. Fire in Daugavpils, Gajok, 1908

[Source: <http://dinaburg.ru/viewtopic.php?id=170&p=19AZ>]



Fig. 2. Flood in Daugavpils, Gajok, 1922

[Source: <http://dinaburg.ru/viewtopic.php?id=2950&p=8>]

suffered significant downfall [5]. Nowadays there still appear new homes, small businesses, and trade in Gajok. Two major companies are still active in Gajok - "Daugavpils water" and the city heating plant [4].

Research of the current situation in Gajok community

Gajoks was one of the most developed districts of Daugavpils, as it was founded during the industrial boom and became the city's industrial centre. Even the prison establishment in the region, which today can be perceived as a negative aspect, showed its importance, because, according to the Russian Empire informal tradition, prisons were built in the city centre to remind people about the imminent punishment for criminal activities [5]. Nowadays the image of Gajok has changed; it is left out of the city, empty, deserted, its historical identity slowly disappears from the memories of city's population. In order to assess the current situation in the Gajok community, understand the reasons for exclusion of this district, identify the value of the district, as well as to evaluate the potential for development, a visual inspection of the Gajok community was carried out, during which the aesthetic value of the area buildings, functional content and structure of the building height was explored.

Over time, the building structure of the area has changed several times, owing to the ravages brought by the World Wars, the consecutive fires and floods.

Province lost its regular gridded street system, which was influenced by several factors. For example, during the war Gajok was almost completely destroyed, when after several fires, some streets were reconstructed in a way to provide easier access to the Daugava waters. Also, with the expansion of growing industries, several small districts merged together; thus, appeared a number of streets that lead nowhere and couple of them end with deadlocks. The result is a network of streets, where it is difficult to navigate. The number of so-called "gates" (street through which one can enter Gajok) also decreased, which became one of the reasons why the region became less visited. The changes of street network over centuries, see Figures 3, 4 and 5. After a number of changes, the district became sealed, outcast from the city, difficult to access.

Over the course of visual inspection the structure of the functional area (zoning) was studied and analysed. The industrial, commercial, residential, green and recreational areas were identified. Also, abandoned structures, which form a significant part of Gajok, were found. The study findings demonstrate that Gajok community is dominated by the industrial and residential housing. The study found that the prevalence of green areas is very low, and they comprise the memorial area for the people killed in the World War II and the abandoned or overgrown areas. The scheme of functional zoning of territory is illustrated in Figure 6. When comparing the data obtained with the data for planned / permitted use of the territory for the period from 2006-2018th year, the study shows that those areas mostly coincide with the course of work identified in the zoning, but it mainly focuses on the development of transport infrastructure, but no attention is paid to the importance of green and recreational areas, which would improve the quality of urban environment. Currently free areas have been designated for mixed construction. It would be important to expand the existing green and recreational areas in view of the fact that over time Gajok neighbourhood has developed a dense housing structure, similarly as in the new adjacent housing estate, where the housing is also dense, and it lacks large green and recreation areas. Green areas in the past were compensated by the Alexander Park, which was destroyed during World War II and later the park area was built-up with housing [3]. The urban aesthetic quality is also greatly influenced by the height of the building structure that is determined by functional zoning. The study found that the highest area buildings are located along the perimeter of the area defined by the commercial type construction that forms along the main road (18 November street), as well as industries that have historically formed along the Daugava river. In the central part of the Gajok community are located the lower buildings which are mainly residential housing, see Figure 7.

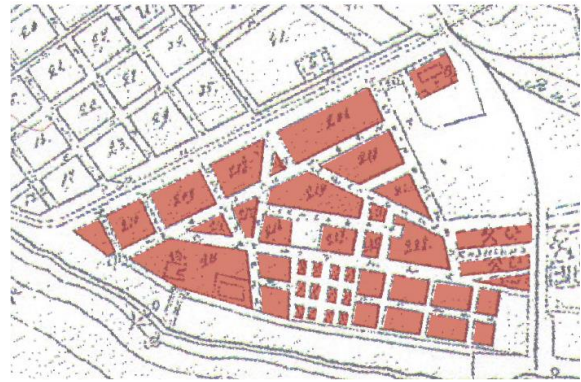


Fig. 3. Gajok neighbourhood street network in 1886
[Source: Auziņš, 2008]



Fig. 4. Gajok neighbourhood street network in 1938
[Source: www.zurbu.net]

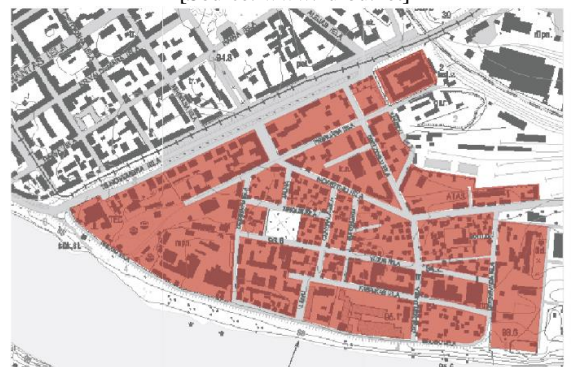


Fig. 5. Gajok neighbourhood street network in 2014
[Source: www.baltimaps.eu]

When surveying the territory, applying the developed evaluation matrix, there was established that in the territory is located one state protected cultural monument of national importance and 10 state protected cultural monuments of local importance. In the research process, in order to identify the aesthetic quality and gain a broader picture of Gajok community landscape, 123 objects were analysed, where the assessment of buildings is the authors' subjective opinion. As a result of territory assessment, as the most valuable ("3") were classified the objects which are included in the list of national protected cultural monuments, as well as other buildings that reflect the industrial character of the area or they are examples of the Daugavpils architectural style (red brick architecture, "Stalin" 50's to 60's architecture

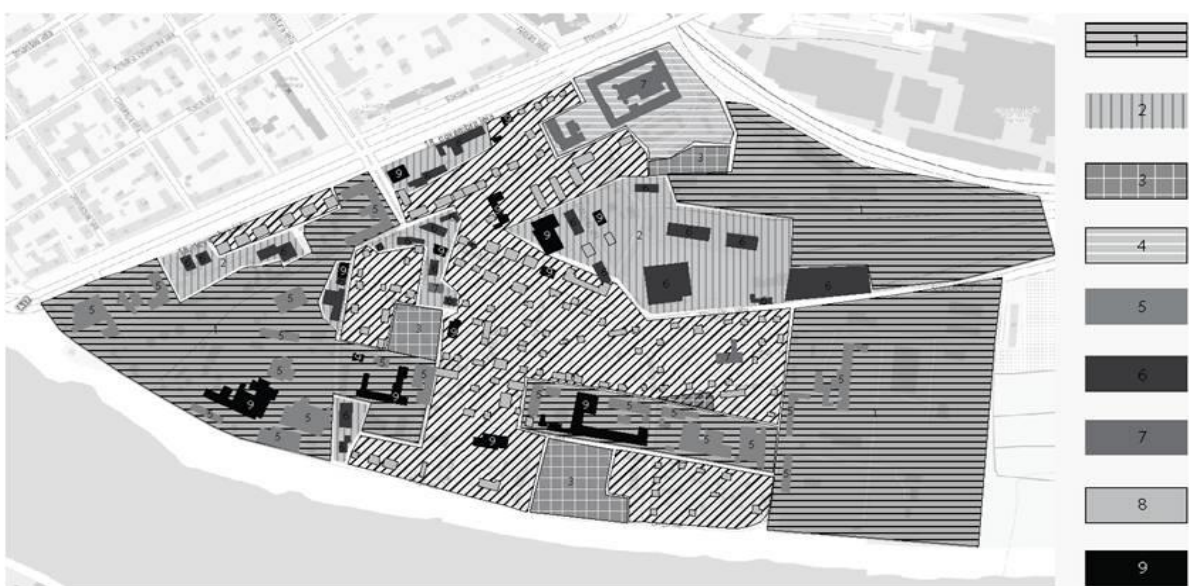


Fig. 6. Functional territory zoning in Gajoka community [Source: construction by the author's, 2015]
1-industrial objects area; 2-public business area; 3-park or square; 4-public agency area; 5-industrial object; 6-business object; 7-educational building; 8-living house; 9-object without function or deserted object.

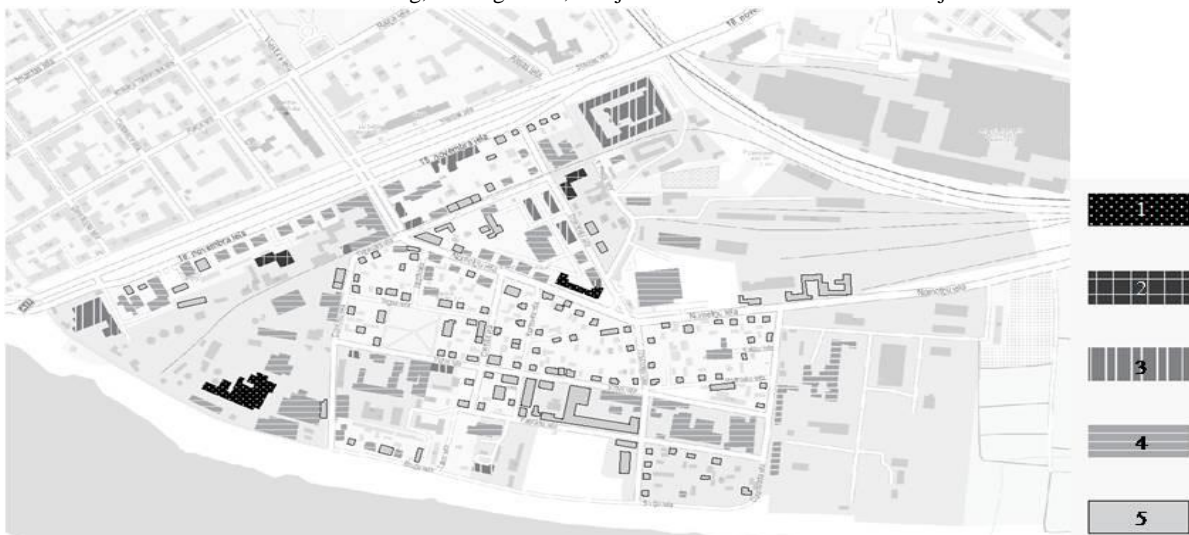


Fig. 7. Building height structure in Gajoka community [Source: construction by the author's, 2015]
1- 5 till 9 floors; 2- 4 floors; 3- 3 floors; 4- 2 floors; 5- 1 floor.

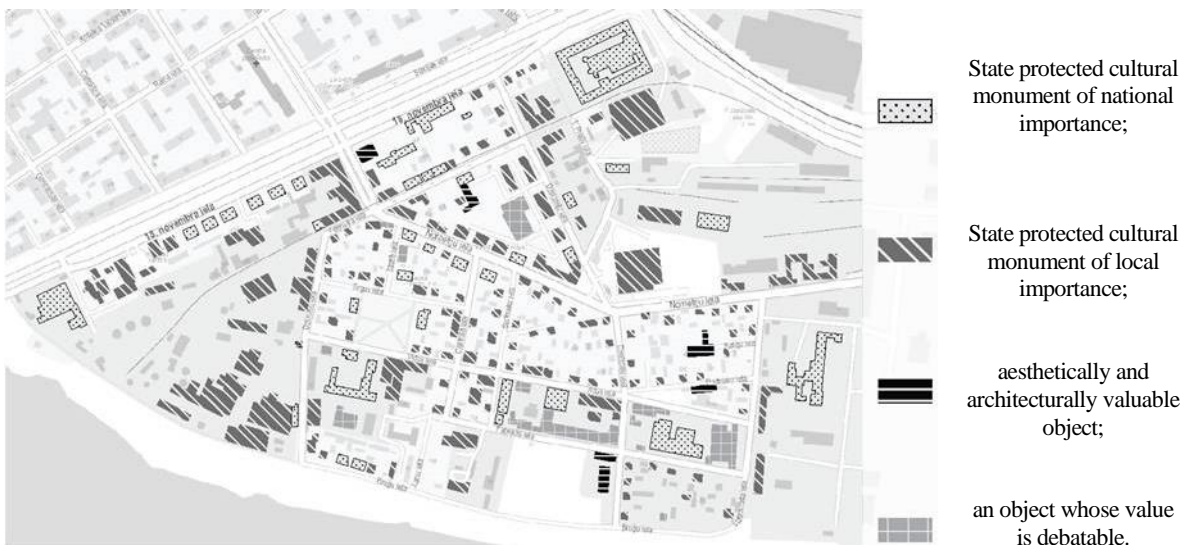


Fig. 8. Aesthetically and architecturally valuable objects in Gajok community
[Source: construction by the author's, 2015]

(Russian classical tradition), etc.). Conversely, as the neutral ("2") were classified those buildings that do not significantly affect Gajok landscape aesthetic quality (in this category are mainly included residential buildings) and as a low-value ("1") were classified the low-quality housing that degrades the district landscape and should be demolished,

see Figure 8. As non- definable were considered those buildings, which were difficult to attribute to a particular group, because they comprise the properties of both the valuable and low-value buildings. Part of the results in the assessment matrix see in Table 1.

TABLE 1

Part of the evaluation matrix for Gajok Community [Source: materials, photo by authors, 2014]









1	Name of building / function / adress	"Kaļistratova", without function, 21 Nometņu street	
	3 - a very valuable object; 2 - neutral object; 1 - not valuable, can be dismantled; D - value of the object is not definable	3	
	Amount of floors	2	
2	Name of building / function / adress	Ltd. "Daugavpils ūdens", 23 Ūdensvada street	
	3 - a very valuable object; 2 - neutral object; 1 - not valuable, can be dismantled; D - value of the object is not definable	3	
	Amount of floors	1-2	
3	Name of building / function / adress	Office house, 30a Preču street	
	3 - a very valuable object; 2 - neutral object; 1 - not valuable, can be dismantled; D - value of the object is not definable	3	
	Amount of floors	2	
4	Name of building / function / adress	Prison, 66a Novembra street	
	3 - a very valuable object; 2 - neutral object; 1 - not valuable, can be dismantled; D - value of the object is not definable	3	
	Amount of floors	3	
5	Name of building / function / adress	Without function, 54/56 Novembra street	
	3 - a very valuable object; 2 - neutral object; 1 - not valuable, can be dismantled; D - value of the object is not definable	3	
	Amount of floors	1	
6	Name of building / function / adress	Living house, 5 Nometņu street	
	3 - a very valuable object; 2 - neutral object; 1 - not valuable, can be dismantled; D - value of the object is not definable	2	
	Amount of floors	3	
7	Name of building / function / adress	Living house, 39 Februāra street	
	3 - a very valuable object; 2 - neutral object; 1 - not valuable, can be dismantled; D - value of the object is not definable	2	
	Amount of floors	1.5	
8	Name of building / function / adress	Without function, 42 Novembra street	
	3 - a very valuable object; 2 - neutral object; 1 - not valuable, can be dismantled; D - value of the object is not definable	1	
	Amount of floors	2	



Fig. 9. Building on Vidus Street 31/33, in winter 2012
[Source: [www.panoramio.com/user/420066?
with_photo_id=32767610](http://www.panoramio.com/user/420066?with_photo_id=32767610)]



Fig. 10. Building on Vidus Street 31/33, January 2015
[Source: [www.panoramio.com/user/420066?
with_photo_id=32767610](http://www.panoramio.com/user/420066?with_photo_id=32767610)]

As a result of visual inspection, a number of aesthetically and architecturally attractive objects were identified in Gajok that are not included in the national list of protected properties, but they still form the area's industrial image and bring evidence of their century. These buildings can be considered to be at risk, because, being in the hands of private owners, their appearance can be modified or the object may lose its historical value. Even under the merciless influence of time, the neglected building progressively degrades and collapses, as has happened with a building on the Vidus Street 31/33, see Figures 9, 10.

Conclusion

The housing structure of Gajok has changed significantly over the years, not only because of the fact that small industries, scattered in a mosaic order, were unionised into large closed inaccessible areas, but also the fact that the district suffered from various disasters several times, thus, it was rebuilt. Nowadays the structure of Gajok area consists of mostly industrial and residential construction, which generally affects the aesthetic quality. Building height formed respectively by their functional content - low central area (residential housing) and the highest external building consisting of industry and commercial building.

There are a number of objects in the territory which have been awarded the protected national or local heritage status, but there are many historically and aesthetically valuable monuments, which are not protected, and their existence is therefore

Creating an attractive environment is an important aspect to attract the population, therefore the basic principles of sustainable planning should be applied to the whole Gajok territory, thereby increasing its aesthetic quality, making it an available and people-friendly urban space. For the Gajok community it is important to understand that one of the basic principles of sustainable planning is related to the preservation of the identity of the object, which in turn will maintain Gajok's historic industrial image as a whole.

endangered particularly in view of the fact that many of valuable buildings have remained without function. These buildings should be assigned new functions in order to protect them from further dilapidation, as well as to protect the unique industrial atmosphere of the Gajok community, by raising aesthetic quality in a much higher level. The research process has marked further research directions that would affect the world's experience in the development of post-industrial heritage, where districts with similar past are not a rarity and a number of industries were closed. However, because of the people's initiative and the desire to preserve a unique testimony of the past, these areas are being revitalized through various development strategies, which would be worth analysing also in this kind of neighbourhood.

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Kopsavilkums. Pilsētas ainava ir dinamiska vide, tā strauji mainās laiku gaitā. Tomēr dažas teritorijas nespēj laicīgi pielāgoties izmaiņām, kas savukārt kļūst par noteikto rajonu degradācijas iemeslu. Ir svarīgi atcerēties, ka degradācija nenozīmē, ka par šīm „problēmzonām” ir jāaizmirst, jo tās ir svarīgas pilsētas tēla sastāvdaļas, kas nes sevī bagātu kultūrvēsturisko mantojumu. Tāpēc ir nepieciešams identificēt un revitalizēt aizmirstās vērtības, pielāgojot tās mūsdienu sabiedrības vajadzībām. Gajoks ir šis likumsakarības spilgts pierādījums Daugavpils pilsētas kontekstā. Tas uzplauka 19. gadsimtā vidū kļūstot par svarīgu industriālo teritoriju, izejot cauri vairākām katastrofām (ugunsgrēki, plūdi, kari) katru reizi spēja atplaukt, bet nespējot pārvarēt 20. gadsimta deindustrializācijas procesus, mūsdienās šī teritorija ir degradējusies. Līdz ar to pētījumā tiek analizēti vēsturiskās attīstības posmi un esošā situācija, lai tiktu konstatēta Gajoka mikrorajona estētiskā kvalitāte.

Gajoks (no poļu un ukraiņu gaj – audze, birze (pamazināmā formā – gajok, gajek – birzstaliņa [1]) ir Daugavpils mazākais (platības ziņā) mikrorajons, kas kopš saviem pirmsākumiem bija saistīts ar rūpniecības attīstību. Savā vairāk nekā gadsimtu garā vēsture tas pārdzīvoja gan lēcienus, gan kritienus, izejot caur ugunsgrēkiem, plūdiem, kā arī Pasaules kariem. Līdz ar to, pētījuma mērķis noteikt postindustriālās teritorijas estētisko kvalitāti Gajoka mikrorajonā.

Gajoka mikrorajona vēsture sākās 19. gadsimta 60. gados. Šajā laikā tika atcelta dzimtbūšana Krievijā un līdz ar to sākās intensīva industriju attīstība. Tāpēc daži tirgotāji, meklējot izdevīgu vietu savu uzņēmumu būvniecībai Daugavpilī (toreiz Dinaburgā) pievērsa uzmanību nelielai audzei, kas atradās aiz dambja, un kurai bija dažas priekšrocības salīdzinājumā ar citiem Daugavpils pilsētas mikrorajoniem: atradās pie svarīga ūdensceļa (pie Daugavas upes), dzelzceļa kravu stacijas, tuvu pilsētas centram, kas ņemot vērā to, ka sabiedriskais transports vēl nebija attīstīts, atvieglotu darbaspēka piesaistīšanu jaunizveidotām industrijām [3].

Pirmais, kas sāka dibināt savus uzņēmumus Gajokā 19. gadsimta 50. gados bija tirgotājs un rūpnieks Šavels Gurvičs. 1860. gadā viņš dibināja alus rūpniecību, kas vēlāk kļuva par lielāku alus rūpniecību Vitebskas guberņā. Tad parādījās arī citas industrijas: mietpilsoņa Eidusa ķieģeļu rūpniecība, mietpilsoņa Cina kaļķu rūpniecība, tirgotāja Vasiljeva krāsns podiņu rūpniecība, inženiera Movšezona krāsns podiņu rūpniecība, Prezmas un tirgotāja Kurjanska ziepju ražošana, tirgotāja Rubaņenko sērkočiņu fabrika, kokzāģēšanas uzņēmums „Dvina”, tirgotāja Kovarska kokzāģētava, tirgotāja Mizroha kokzāģētava u.c. uzņēmumi [3].

Tomēr kaut arī Gajoks no audzes pārvērtās apbūvētā rajonā un kļuva par pilsētas industriālo centru, tas ilgu laiku nebija iekļauts pilsētas teritorijā, līdz ar to arī netika sadalīts kvartālos, kā rezultātā, apbūve veidojas diezgan haotiski, kas savukārt kļuva par iemeslu iedzīvotāju sūdzībām par viņu tiesību ierobežojumu. Rezultātā, 1886. gadā Gajoka iedzīvotāji vērsās pie pilsētas mēra Pāvela Dubrovina ar lūgumu iekļaut Gajoka teritoriju pilsētas sastāvā un jau 1886. gadā 30. janvārī tika pieņemts lēmums par šīs teritorijas plānojuma izstrādi. Turpmāk Gajoks tika pievienots pilsētai [3].

Gajoka apbūves struktūra ir ievērojami izmainījusies gadu gaitā, ko noteica ne tikai tas, ka mozaīkveida izvietotas nelielas industrijas tika apvienotās lielās slēgtas nepieejamas teritorijās, bet arī tas, ka rajons vairākas reizes cieta no dažādām katastrofām, tāpēc tika pārbūvēts. Mūsdienās Gajoka struktūru veido pārsvarā rūpniecības un dzīvojamā apbūve, kas arī ietekmē estētiskās kvalitātes līmeni. Apbūves augstums izveidojies attiecīgi pēc to funkcionālā satura – zema centrālā zona (dzīvojamā apbūve) un augstākā ārējā apbūve, ko veido industrijas un komercdarbības apbūve.

Teritorijā atrodas vairāki objekti, kam ir piešķirts valsts vai vietējas nozīmes aizsargājama kultūras pieminekļa statuss. Tomēr ir daudz arī vēsturiski un estētiski vērtīgi pieminekļi, kuri nav aizsargāti, un to eksistence līdz ar to ir apdraudēta, kā arī daudzas vērtīgas ēkas ir palikušas bez funkcijas. Šīm ēkām ir jāpiešķir jauna funkcija, lai pasargātu tās no degradācijas turpmāk, kā arī lai pasargātu Gajoka mikrorajona unikālo industriālo atmosfēru, ceļot estētisko kvalitāti daudz labākā līmenī. Pētījuma procesā iezīmējušies turpmāki pētījuma virzieni, kas skartu pasaules pieredzi postindustriālā mantojuma attīstības gaitā, kur mikrorajoni ar līdzīgu pagātņi nav retums un vairākas industrijas tiek slēgtas. Pateicoties cilvēku iniciatīvai un vēlmei saglabāt unikālas liecības par pagātņi, tiek revitalizētas, izmantojot dažādas attīstības stratēģijas, kuras būtu vērts izanalizēt arī šāda veida mikrorajonā.

Glass as means of indoor/outdoor communication in architecture

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Abstract. Tendency to merge indoor and outdoor space, due to the wide application of glass panels in architecture, today shows a pressing need to restore integrity, wholeness and harmony of environment. Currently the process mainly shows to be of coincidental character which creates a need for scientifically proved mechanism to regulate these processes in line with artistic and harmonious spatial structure planning tasks. Development of new well-grounded principles for a harmonious linking of indoor and outdoor space, taking into account recent trends in this area, has become a central task and an issue for research. Objective of this particular research and article is to look at glass as the main means of communication, its impact on harmony between outdoors/indoors depending on the type of application. This article includes a part of more extensive research of indoor/outdoor harmony. Theoretical and empirical methods were employed during the study of glass history and its application in architecture, the main method in a particular stage - theoretically comparative, which manifests as informative and archive-making. In analytical generalisation phase the priority factors of outdoor/indoor harmony were determined by virtue of inductive cognitive method. When collecting the most significant facts from the metal/glass history, its impact on architecture and environment in relation to the time period, it was concluded that one can observe a steeply rising curve at a global scale. Along with the growing importance of glass panel application in Latvian architecture, one can expect upgrade of dialectics of outdoor/indoor dialogue more in terms of quality rather than quantity, searching for the key of harmony in front of doors of the new challenges. During the analysis of impact of glass application on environment quality one has to conclude that selection of appropriate means for outdoor/indoor communication plays a major role in achieving secondary goals - in more suitable time the most efficient application of glass in architecture in each particular object promotes harmonious outdoor/indoor communication. Subordination of values sets a decisive course in attaining harmony in art of environment design - to subordinate smaller goals of spiritual and material character to the supreme task in a proper order. At the same time, by putting forward tasks and goals of designing, one must still hold on the well started work of designers and administrative structures - by involving multifaceted public opinion more efficiently and paying a due respect to it. Outdoor/indoor harmony can be perfected through one of main milestones of harmonious environment design, namely by improving public's communication with designers and administrative structure employees. In order to foster a quality of harmonious and high-value environment, one must invest resources in educational field; it will become a reflection of inner conflicts of a new concept of space, continue historic process of architectural development and introduce diverse approaches to harmonise indoor/outdoor space.

Keywords: indoor/outdoor harmony, landscape architecture, architecture, interior, glass systems.

Introduction

Glass contrasts are grand - free and shapeless it flows melted in the heat, then it stiffens solid as crystal, containing so much power and expression in its structure — this special material is described so by the worldwide known light virtuoso and architect G. Birkerts in his poem written in the previous century [7]. The possibilities it creates aim towards spatial freedom, look for a new balance, based on the metaphysical order of things. Tendency to merge indoor and outdoor space, due to the wide application of glass panels in architecture, today shows a pressing need to restore integrity, wholeness and harmony of environment [23]. Currently the process mainly shows to be of coincidental character which creates a need for scientifically proved mechanism to regulate these processes in line with artistic and harmonious spatial structure planning tasks. Development of new well-grounded principles for a harmonious linking of indoor and outdoor space, taking into account recent topical trends in this area, has become a central task and an issue for

research [34]. High-standard living environment in attractive surroundings is one of the main conditions for city development and labour force attraction. Municipalities want to offer attractive residential territories thus securing their main municipal budget resource, i.e. income tax [29]. Harmonious environment demands a balanced set of material and high standard spiritual aspects which at the same time take care not only of economical, energy-efficient, ecological issues, but also security of physical and emotional health and welfare of residents. A harmonious environment consists of interaction between harmonies and disharmonies [37], its wide spectre encompasses parallels of material and spiritual aspects [19; 20; 21]. The issues, addressed by the present study, comprise a limitless amount of subjective and objective factors. Previous level of study on architectural conditions, criteria and aspects of indoor/outdoor harmony does not provide sufficient knowledge of the subject; this problem has previously not been

a primary focus. Studies conducted on the impact environment quality focus mainly on detailed analysis of energy-efficient and ecological outdoors/indoors aspects. Functional, aesthetic and ethical aspects of architecture, interior and landscape architecture communication and their mutual harmony has been studied in a fragmentary way, and the studies lack a unifying core in the meaning and scope of real situation in life and architecture where intensive application of glass systems may be observed. Theoretical basis of individual aspects of environmental design consists of generous range of studies, for instance:

- systems of universal proportions – inspiration of natural harmony in bionics and possibilities it offers for creating harmonious spaces [22; 23; 24; 37];
- application of colour harmony and principles in environmental design [13; 14; 23];
- harmony in synthesis of architecture and art [1; 26; 28; 37; 44];
- harmony in space [24; 27];
- Techniques of harmony in architecture [19; 20; 21; 24; 32; 37];
- aspects of harmony in urban landscape [4; 5; 6; 18; 30; 31; 33; 37].

Indoor/outdoor harmony and its future development possibilities anticipate an analysis of endless matrixes made of multiple components to obtain results with maximum precision, taking into account the factor of infinity and specifics of outdoors nowadays accumulated by indoors, both spaces freely interflowing into each other; multifariousness of public opinion, inconstancy and instability against time spans as well as dynamic importance of public space [12]. In order to comprehend and analyse the multifaceted factors influencing environment harmony more deeply by determining their mutual regularities, which is the main objective of this research, glass, its history, physical, aesthetic and ethical aspects in outdoor/indoor communication and its application in Latvian architecture during the last 25 years in publicly sensitive objects and their groups are analysed in this particular publication. Following tasks are put forward to the objective analysing glass and its application:

- study of evolution of indoor/outdoor dialogue in context of glass and metal technology history, chronological collection of main facts, supplemented by conclusions about current situation and its trend at global scale;
- application of glass and its impact on outdoor/indoor harmony in the inspected objects, summary of obtained conclusions;
- elaboration of conclusions and recommendations for glass application in architecture aimed at

of glass panels widely used in architecture on promoting outdoors/indoors harmony in today's Latvia.

In order to make the fulfilment of this task more realistic, limits in time and space have been set. These limits are the last 25 years in the territory of present-day Latvia. From 2013 to 2014 one inspected publicly most sensitive environmental objects and functionally different object groups in the territory of Latvia, and results were published in reviewed scientific publications and entered in the following internationally indexed scientific data bases [3; 15; 16; 17]. The aim of study intends, after summarising conclusions from theoretical and empirical research, to come as close as possible to conditions of harmonious indoors/outdoors serving as a basis for take-off in developing scientifically grounded methods for the advancement of indoor/outdoor harmony in the future. Objective of this article is to look at glass as the main means of dialogue, its impact on harmony between outdoors/indoors depending on the type of application. Research included in this article is a part from more extensive study on environmental harmony and is integrated in it.

Materials and Methods

The heavenly dimension of art is embodied in material expressions, especially architecture. One might say that architecture lies between heavens and the earth. The material, which the study focuses on, is glass and glass panels as construction material which uniquely includes both material and immaterial aspects due to its solid structure and transparency. Theoretical and empirical methods were employed during the study of glass history and its application in architecture, the main method in a particular stage - theoretically comparative which manifests as informative and archive-making. In previous stages of study, the results of which comprise the basis of the present study, one applied theoretical and empirical methods: photoanalysis, inspection of objects in nature in various seasons and various times of the day, and sociological surveys. Material chosen for study was publicly sensitive buildings and their groups built in the territory of Latvia from 1991 till 2014; one analysed the dialogue of building design, landscape and interiors (composition, coloristic, proportions – massiveness, level of filigree, glass panel areas, level of emotionality), harmony in mutual interaction of architecture and interiors.

Application of comparative method in summarising information for the study

1. Principles of glass system application in architecture:

- composition of glass panel areas in space and their proportion – massiveness in relation to parts without glass;
 - compositional application of colours and chiaroscuro under insolation impact;
 - research of visual accents created by chiaroscuro play;
 - assessment of semantic correspondence of indoors/outdoors and level of emotionality according to functional programme of respective space.
2. Summary of studies on the impact of mutual compositional build of indoors/outdoors:
- architectural shape-building, glass systems and landscape around objects as main criteria in the search for harmony between indoors and outdoors, compliance with a supreme spiritual task following the function of spaces.
 - assessment of indoor/outdoor harmony – summary of opinions by experts and other respondents on correspondence of indoor/outdoor dialogue to the supreme task of an object under consideration.

In analytical generalisation phase the priority factors of outdoors/indoors harmony were determined by virtue of inductive cognitive method.

Results and Discussion

Evolution of indoors/outdoors dialogue influenced by glass/metal technologies

Glass and metal were materials known already in ancient Egypt and they were used to create tableware and jewellery. First metal tools considerably influenced the pace of human evolution thus starting a new period in human history - the Iron Age. However, it took quite a while until they were utilized as construction materials. Up to the end of the 18th century metal was used in building for producing small decorative elements (bars, dividing elements, fastening details like nails and ties). After inventing coke-melting oven in England metal's quality improved; it became cheaper and opened new possibilities for its use in building. Metal as constructive material in building industry took rise only after cast-iron bridge structures were invented. In 1779, England, metal was used for the first time as constructive material in arch structures of cast-iron bridge across the river with 30 meter long spans, followed by many more. Glass production technologies evolved in parallel, making glass and its produce cheaper. Glass/metal constructions in house building was started when Englishman J. Paxton made the famous Crystal Palace in London's Hyde Park and deeply moved the world of architects. According to his words, J. Paxton borrowed the beautiful idea for the building from tropical plants. Walls and overhead cover were made of tiny modular metal structure

filled with glass panes. Composition of the building featured central symmetry and resembled a gallery in which metal columns instead of former masonry walls pulsated in a rhythm and supported the airy ceiling part built from cylindrical barrel-vaulted transparent overhead cover. Light filled the indoor space in an unprecedented manner and served for functional needs of exhibitions, market pavilions and winter gardens. Already in the second half of the 19th century glass and metal constructions and glass cupolas as roofs had become very common, especially in England, and became an integral part of Victorian era. It was the time when the first railway station pergolas built in glass and metal appeared winning people's hearts and minds. As a result, such pergolas were built in vast amounts. Exhibition and market pavilions built in glass and metal and easy to mount and demount turned out to be excellent companions of the general trend. This era is well characterised by the controversial Eiffel Tower in Paris built in honour of Exposition Universelle of 1889. It was the time when one of the first suspended facades was made for the Fagus Shoe Factory designed by W. Gropius and built in Alfeld on the Leine (Germany) in 1941. Suspended glass façade panels considered as an early prototype of modern façade panels started a new trend called constructivism. In America Mies van der Rohe led the work of finding new ways for applying glass for administrative needs in skyscraper construction. The optimal skyscraper construction system intended to have carcass structure where, instead of bearing walls, one inserted compression columns supported by a reinforced concrete core penetrating the whole building's height. Bearing brick walls in buildings of such construction lost sense. 19th century architects and designers tried to use the new opportunities to the maximum: compression members (supports, columns, arches) were made of cast iron, i.e. ferrous alloys and widely employed. Comparing to metal which contained very little carbon, cast iron is more durable in terms of compressive stress. On the other hand, metal works better in cases of tensile and flexural stress thus making a good material for beams and ties. However, the new combination of metal and glass revealed serious drawbacks: metal's high thermal conductivity cooled interior space in winter while in summer it got overheated due to the transparency of glass. The only method to tackle the problem was airing of rooms. The spirit of the age found a necessity to rehabilitate itself in the nature, and modern achievements offered an excellent opportunity to satisfy this need. Nature, due to glass panels in walls, became a part of interior, i.e. outdoors entered indoors. This concept was most skilfully embodied in the

artwork of L. Mies van der Rohe and F. L. Wright, Le Corbusier and O. Niemeyer [43].

20th century brought radical change and new accents in indoor/outdoor communication: a new era in environment design started linking indoors and outdoors into a single whole. Classical three dimensional system introduced by Newton started to lose its splendour in architecture and was considered primitive and trivial. Discovery of the fourth dimension (time) liberated space from the reference point.

In the 60s of the 19th century glass and metal are approved as the leading construction materials. It is witnessed by artworks of N. Foster (Great Britain), J. Nouvel (France), W. Rodgers (Great Britain) and F. O. Geri (USA) who incarnated the idea of monolith glass facades. Facade structures underwent rapid evolution and now offer increasingly qualitative solutions. At first metal profiles were replaced by lighter ones, i.e. made from aluminium; air-cored and polymer-insert profiles were invented which improved the necessary indoor comfort and reduced thermal conductivity of structures. Polymer alloys opened new horizons - aluminium window block became usable in residential premises. New constructions acquired advanced aesthetics suitable for the era; they were painted with specially improved formula chemical paints, glued over with polymer films, which opened endless design variations and made constructions ever-lasting and protected from corrosion.

In 1959 a way was found in England to considerably reduce prime cost of glass and improve its quality close to ideal. Basically 3.3 long glass strip was melted in oven, then placed in tin baths thus leading to perfect surface. In 1967 a new level of mastery led to production of glass without bronze hue, followed by invention of glass which reflects the surroundings more intensively and eventually a plate glass which made it possible to visually protect indoors from outdoors. Laminated, hardened and armed glass was created as the mechanical features and endurance of this material were sought to improve. Glass breaks because upon bending the external layers stretch and bend more than the inner ones resulting in tearing apart molecule ties and fragmentation of glass. In order to mitigate this characteristic, the glass is being hardened by repeated cyclical heating and immediate cooling. As a result the external ties cool faster than the internal manage to stretch. Load applied to glass treated in such way must at first overcome the tensile strength of external layers before it breaks. Lamination principle sees that a polymer layer (vinyl plastics) is placed between two glass plates. If the glass breaks, it does not fall apart due to the film thus protecting people from

injuries. Armed glass is produced according to the analogy of armed reinforced concrete - in this case subtle thread are inserted in sheet mass which resist extraordinary border bends. Next step for glass and metal tandem evolution was invention and mass production of insulated glass panels which made it possible to use large pieces of glass also in northern regions, significantly reduced noise level from outdoors to indoors as well as heat losses. Consequently insulated glass panel wall became a serious rival to masonry walls. When constructing glazed buildings or extensions to dwelling houses it is still advisable to leave 20-30 % of glass surface for airing, and building some part of it in masonry to ensure higher level of comfort during the hot season. If it is crucial to make the building completely out of glass, one must include forced ventilation with a conditioner. UV-impenetrable glass would be recommended in such case, regardless high costs, if compared to regular glass. In order to reduce indoor heat loss the glazed facade panels can be suspended slightly apart from a dark inner wall. Sun rays heat up the inner wall, reflect the heat which penetrates inside through special air channels and ensures energy savings [43]. Enduring and light-weight polymer-based composite constructions have become a serious rival to metal structures nowadays. Armed with fiberglass threads or fabric, in terms of endurance, it resembles metal structures, yet outplays it in terms of weight being 4 - 5 times lighter. Bearing facade frames and panels are made of polymer-based composite materials. Vast colour palette, also based on durable polymers creates endless aesthetic variations [38].

When collecting the most significant facts from the metal/glass history, its impact on architecture and environment in relation to the time period, it was concluded that one can observe a steeply rising curve at a global scale. In presence of geometrically increasing importance and application of glass panels in architecture due to constant development of science and technologies, one can expect rapid upgrade of dialectics of outdoor/indoor dialogue more in terms of quality rather than quantity, searching for the key of harmony in front of doors of the new challenges.

Summary of conclusions on indoor/outdoor harmony in objects inspected in nature

Results obtained in researching education institution architecture confirmed a previous hypothesis that the development of indoor/outdoor harmony in the context of 20th-21st century technologies creates a new architectural scenery. Latvian architecture presents excellent examples of an environment serving for the needs of unprotected members of society such as children, e.g. linking of nature and interior space in recreational areas,



Fig. 1. Facades of Jelgava Secondary School No. 4
[Source: photo by author private archive, 2013]

for instance, the new extension of Jelgava Secondary School No. 4 d with facade made of glass panels and curved towards outdoors thus integrating nature into interior space in an intensive and propitious way (Fig. 1). In the new Latvian Academy of Arts' extension designed by A. Sīlis (SZK&Partners), an obvious contrast to the historic volume, the linkage with outdoors, or the sky, through proportions of glass areas in windows in relation to parts with no glass, has obtained a value of a finished, framed artwork. A widely popular and favourite technique is an entrance motif designed in voluminous glass panels: it emotionally softens borders, creates gradualness and overcomes interspatial borders. This principle has materialised in many new education institutions, e.g. International School in Piņķi designed by architect D. Zalāne [15]. This approach is preferred among architects and society circles, it can be seen in many shopping and sports centres and administrative buildings. Glass section in toned plate glass, e.g. Jelgava Ice Hall, designed by architect A. Račinskis, reduces indoors communication with outdoors and emphasizes surrounding landscape which reflects in the plate glass surface. Also, in healthcare institutions the linking of nature and specially designed rehabilitation gardens with interiors has become a key to indoor/outdoor harmony accepted on international level; this niche holds an important potential for development in Latvia [2].

A successful example of a harmonious linking of indoors and outdoors for rehabilitation needs is Brukna Manor complex which, after a 21st century transformation of buildings and landscape, has regained its original aesthetic and architectural quality and harmoniously states its identity through spiritual dimensions, mental feelings and attitudes (Fig. 2). Brukna Manor complex is a harmonious environment for a rehabilitation centre combining values of both material and spiritual harmony. Brukna Manor house, in spite a changed function, has been renovated according to the values of classicism and may be considered a standard of harmony. Building's new interiors form a unique synthesis of antique heritage and modern art. Environment there exists in a state of continuous transformation like a live organism and



Fig. 2. View on the Brukna Manor from the garden
[Source: photo by author private archive, 13.04.2014]



Fig. 3. The Holy Trinity Roman Catholic Church
on A. Deglava Street in Riga
[Source: photo by author private archive, 2013]

is created for living, not for the strict needs of museum. Manor's classic building and interiors are finely supplemented by a garden designed in Italian renaissance; buildings of the 21st century render it stylistically diverse. However, core of the complex, i.e. manor house, interiors and garden, has a strong uniting factor, i.e. central symmetry axes of material and spiritual character that helped preserve harmony in spite of challenges that were posed by functional transformation. The spiritual vertical symmetry axis is expressed through a human one: since the very start of Brukna Manor restoration all works were successfully conducted by dean A. Mediņš. The vertical, as a central symmetry axis for spiritual dimension, is an irreplaceable frame of reference in creating a harmonious environment [3]. By keeping the historical values in architecture through



Fig. 4. View of the Purvciems residential blocks from the inside of the Holy Trinity Roman Catholic Church
[Source: photo by author private archive, 2013]



Fig. 5. Dobele Holy Trinity Roman Catholic Church,
Baznīcas Street 10a

[Source: photo by author private archive, 2013]

authentic window frames and use of glass filling instead of intensively pursuing the opportunities offered by modern technologies, outdoor/indoor harmony, which has stood the test of time and is still recognized as good among both experts and society circles, has been preserved.

Most recent heritage of sacral architecture in Latvia is widely represented in the form of new modern Catholic churches where in a harmonious indoor/outdoor dialogue the main importance should



Fig. 6. Interior of Dobele Holy Trinity Roman Catholic Church

[Source: photo by author private archive, 2013]

be attached to integration of the idea of transcendence. Compositional application of colours and chiaroscuro under the impact of insolation as well as visual accents created by chiaroscuro play have to underline altarpiece in a space by establishing necessary balance and arranging priorities in the right order. Aesthetic harmony or a picturesque landscape perceived through a glass panel only has a subordinate meaning. E.g. in Holy Trinity Roman Catholic Church in Riga (Fig. 4)

designed by architect U. Šēnbergs, light falls in through asymmetric windows arranged high in walls and accentuated altarpiece which not only organises space opening the view to the sky, but also, in balanced portions, opens interior sacral space for communication with urban outdoors (Fig. 5). There are a lot of examples of harmonious indoor/outdoor communication: Dobele Roman Catholic Holy Trinity Church, architects J. Kukša and I. Kārklīņš; Saldus Roman Catholic Church, architect A. Andersons; St. Dominique Roman Catholic Church in Liepāja old town and others. Māra Church in Liepāja, architect A. Skujiņa, St. Meinard's Church and catholic parish centre in Liepāja, architects A. Hupfauf (Germany) (central raised volume) and AKA bureau with A. Kokins and A. Kokina (radial enclosing external part), with their ideological contribution to harmonious indoor/outdoor communication, hold a potential for technical improvements in the future. Analysing a number of sacral buildings within the present study it was concluded that for the primary goal which manifests as emphasis on altarpiece and bears the idea of transcendence and to which other secondary aims and tasks are subordinated, include a proper use of glass in architecture both from the perspective of composition and type of the most suitable glass for all glazed parts of the building. Therefore advanced knowledge in creating indoor/outdoor harmony would not only raise the quality of architectural environment, but also help reaching a higher level of environment design in a more economic and purposeful way.

The new building of Latvian National Library (LNB) designed by architect Gunnar Birkerts can be considered as a bright and refined sample of indoor/outdoor harmony in architecture, a successful result of interdisciplinary cooperation of environment makers. Such opinion is confirmed in viewpoints expressed by Latvian elite architects - A. Kronbergs, A. Sīlis, U. Lukševics, J. Dripe, J. Lejnīeks and other experts. The building presents an encounter of noble aims defined twenty five years and respective results of the present day; they have stood the test of time and must be recognised as timeless. Regardless the cubic capacity and silhouette of the building, it still leaves a slightly phantasmal general impression due to opaque, frosted, four-layer glass in grey tone used in facade finish which rhythmically interplays with vertical transparent glass window openings totalling in 13,900 m². Meanwhile horizontal transparent glass inserts in slope panels or lateral facades of the building which alternates with mat belts provide intensive skylight to reading room interiors located in both ends of the building thus upkeeping the main function of library in a perfect way. Presence of



Fig. 7. A view of the NLL building from the side of the Daugava River
[Source: photo by author private archive, 16.10.2014]

urban housing view on both ends of building's layout is replaced by always-changing skies and they encourage necessary focusing on the intellectual work. Even more intense source of light falling indoors opens from the very spire of structure. Coronal finishing of transparent glass in the ridge of building invites intense daylight through inner atrium thus making indoor space closer to natural environment, namely outdoors, by means of light. Its author, G. Birkerts have always emphasized that this library serves a specially important function in a serious tonality [8]. It resonates indoors and from indoors to outdoors creating a mutual harmony, soft transitions in outdoor/indoor communication are merged, it has occasionally volatile borders where glass as construction material is used in a brilliant way to incarnate architectural ideas in life. "Critics have recognized my attempt to make light a material for architecture. But my consequent modernist approach, in which I create organic architecture in a series of works, is described as expressionist modernism or metaphorical modernism," G. Bikerts tells [9]. It was concluded previously that in order to come as close as possible to indoor/outdoor harmony in environment design, one must look utmost precisely in a more distant future, while being in stage of designing, and to define a primary goal - supreme task and tasks which lead to it and to which the secondary aims derived from available means and demand are subordinated. Subordination has the deciding role in reaching harmony [16].

During the analysis of impact of glass application on environment quality one has to conclude that selection of appropriate means for outdoor/indoor communication plays a major role in achieving secondary goals - in more suitable time the most efficient application of glass in architecture in each particular object ensures harmonious outdoor/indoor communication.

Application of glass in nowadays aimed at promotion of outdoor/indoor harmony

Step by step technologies offered solutions to material shortcomings regarding use of glass systems, while problems brought about by emotional and spiritual aspects still remained. For instance disproportionate use of glass systems in construction of private villa Farnsworth House (USA) designed by Mies van der Rohe led to the case in a court and he was accused of depriving the owner of private life space, following own eccentric moods, constructing a glass "aquarium" instead of a private house. But users of Latvian public buildings most probably would not fight like this for their rights. And it would not be a solution anyway. Situation is already burdened with short financing and improper practical performance and consequently balance between aims and results is lost (Fig. 8). What are solutions for creating psychologically cosy indoor and creation of outdoors under intensive interspatial communication conditions, considering the regional and ethnic peculiarities of Latvia.

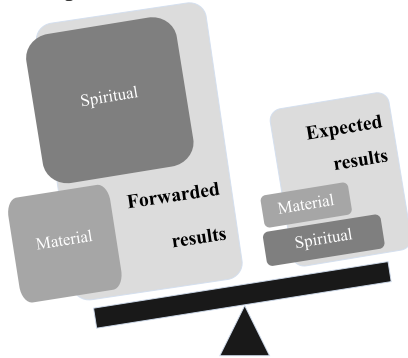


Fig. 8. Basis of artificially created environmental harmony is compliance of expected results with forwarded aims which are brought as close as possible to the objective ones [Source: scheme by author, 2015]

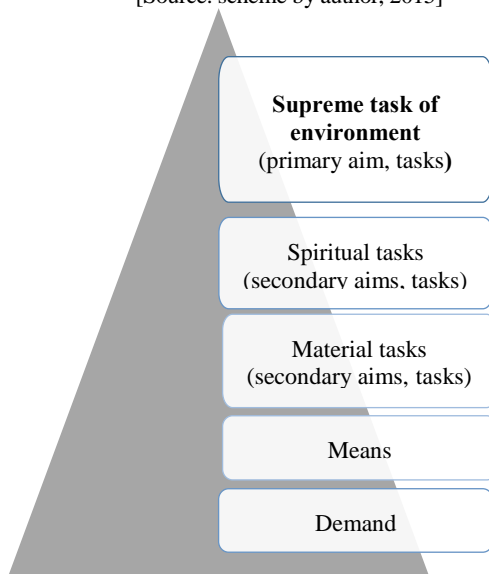


Fig. 9. Subordination of indoor/outdoor aspects as the main condition for creating a harmonious environment [Source: scheme created by author, 2015]

Summarising conclusions on environmental harmony in functionally different objects and their groups in Latvia, in all successful examples one may notice the same principle: the decisive role of value subordination in reaching harmony in environment design, balance between the spiritual and the material (Fig. 9). It is crucial not to lose the initial supreme task during the complicated and time-consuming designing and implementation process, subordinating secondary tasks of a spiritual and material nature in a proper order. Correctly used means serving to achieve goals, without mixing them up, ensure necessary harmony in environment design in Latvia today. At the same time by putting forward tasks and objectives of designing, one must still hold on the well started work of designer and administrative structures - by involving multifaceted public opinion more efficiently and paying a due respect to it. Thanks to the successful foreign experience and possibilities to integrate its instruments in Latvian situation, which is reflected, for instance, by newly finished study of I. Paklone about visual depiction in spatial planning in Latvia, the quality of communication for our country might see considerable improvements. Research also provides ground for improvements in current education system by introducing respective subjects in programs for new specialists [25]. If public communication, being a milestone of harmonious environment design, improves, one can expect proportionally better outdoor/indoor harmony.

Conclusions

When collecting the most significant facts from the metal/glass history, its impact on architecture and environment in relation to the time period, it was concluded that one can observe a steeply rising curve at a global scale. In presence of geometrically increasing importance and application of glass panels in architecture due to constant development of science and technologies, one can expect rapid upgrade of dialectics of outdoor/indoor dialogue more in terms of quality rather than quantity, searching for the key of harmony in front of doors of new challenges.

During the analysis of impact of glass application on environment quality in present-day Latvia one has to conclude that selection of appropriate means for outdoor/indoor communication plays a major role in achieving secondary objectives - in more suitable time the most efficient application of glass in architecture in each particular object promotes harmonious outdoor/indoor communication.

Gathering previously drawn conclusions about environmental harmony in objects and their groups

with diverse functionality, it was established that value subordination play a decisive role in achieving harmony in environmental design - secondary tasks of spiritual and material character are subordinated to the supreme task in a proper order. At the same time by putting forward tasks and objectives of designing, one must still hold on the well started work of designer and administrative structures - by involving multifaceted public opinion more efficiently and paying a due respect to it. If communication of public with designers

and administrative structure employees, being a milestone of harmonious environmental design, improved, outdoor/indoor harmony would proportionally become better. In order to foster quality of harmonious and high-value environment one must invest resources also in educational field; it will become a reflection of inner conflicts of a new concept of space, continue historic process of architectural development and introduce diverse approaches to harmonise indoor/outdoor space.

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Kopsavilkums. Ārtelpas/iekštelpas dialoga intensitāte un apvienošanas tendence arhitektūras vēstures kontekstā strauji evolucionējusi, pateicoties tehnoloģiju sasniegumiem – stikloto plakņu plašajam pielietojumam arhitektūrā, bet vides kvalitāte, kas izpaužas kā harmonija, uzrāda spontānu gadījuma raksturu. Realitāte atklāj nobriedušu vajadzību – atjaunot vides viengabalainību, veselumu un harmoniju, meklējot līdzsvaru starptelpu dialogā un ceļu uz harmoniju šajā komplicētajā sistēmā. Tas rada vajadzību pēc zinātniski pamatotu mehānismu radīšanas, lai varētu regulēt šos procesus kompleksā ar mākslinieciskiem un harmonisku telpisku struktūru plānošanas uzdevumiem.

Pētījuma mērķis ir analizēt stiklu kā vadošo komunikācijas līdzekli, tā ietekmi uz ārtelpas/iekštelpas harmoniju atkarībā no tā pielietojuma veida. Šajā rakstā ietvertais pētījums ir integrēts plašākā pētījumā par vides harmoniju kā daļu no tā. Stikla pielietojumam arhitektūras vēsturē izpētei tika lietotas empīriskās un teorētiskās metodes. Galvenā metode konkrētajā etapā - teorētiskā salīdzinošā, kas izpaužas kā informatīvā un arhivārā. Analītiskajā vispārinājuma fāzē ar induktīvās izziņas metodi noteikti prioritārie faktori ārtelpas/iekštelpas harmonijai. Apkopojot nozīmīgākos faktus metāla/stikla tehnoloģiju vēsturē un tās ietekmi uz arhitektūru un vidi attiecībā pret laika nogriezni, secināts, ka novērojama strauji augšupkāpjoša līkne globālā mērogā. Strauji pieaugot stiklotu plakņu pielietojumam un nozīmei arhitektūrā, ārtelpas/iekštelpas dialoga dialektikā turpmāk sagaidāms straujš kāpums ne vairs kvantitātes, bet kvalitātes ziņā, kas meklē harmonijas atslēgas jauno izaicinājumu durvju priekšā.

Analizējot stikla pielietojuma ietekmi uz vides kvalitāti mūsdienu Latvijas apstākļos, secināts, ka attiecīgu līdzekļu izvēlei ārtelpas/iekštelpas komunikācijā ir noteicošā loma sekundāro mērķu sasniegšanā – ne tikai funkcionāli ētiskie (sabiedriskais viedoklis) un estētiskie (stiklojuma kompozīcija, proporcijas) apsvērumi, bet arī piemērotākā stiklojuma efektīvākais pielietojums arhitektūrā katrā konkrētā objektā veicina harmonisku ārtelpas/iekštelpas komunikāciju. Analizējot līdzšinējos veiksmes un neveiksmes piemērus atjaunotās Latvijas sabiedriski jūtīgāko objektu arhitektūrā, iegūta arhitektūras teorijā un praksē pielietojama vadlīniju subordinācijas piramīda, kas sniedz atbalstu harmoniskas arhitektoniskas vides veidošanā. Secināts, ka tieši vērtību subordinācijai ir izšķirošā nozīme harmonijas sasniegšanai vides veidošanas mākslā - augstākajam virszudējumam pakārtojot garīga un materiāla rakstura apakšzudējumus attiecīgā secībā. Savukārt izvirzot projektēšanas mērķus un uzdevumus, jāturpina labi iesāktais projektētāju un pārvalžu struktūru darbs vides veidošanā intensīvāk iesaistot un respektējot sabiedrības daudzšķautņaino viedokli. Ja uzlabosies sabiedrības komunikācija ar projektētājiem un pārvalžu struktūru darbiniekiem, kas ir viens no harmoniskas vides veidošanas stūrakmeņiem, proporcionāli uzlabosies arī ārtelpas/iekštelpas harmonija.