



# LANDSCAPE ARCHITECTURE AND ART

SCIENTIFIC JOURNAL  
OF LATVIA UNIVERSITY  
OF AGRICULTURE

VOLUME 5  
NUMBER 5



ISSN 2255-8632 print  
ISSN 2255-8640 online

SCIENTIFIC JOURNAL OF  
LATVIA UNIVERSITY OF AGRICULTURE

# **LANDSCAPE ARCHITECTURE AND ART**

VOLUME 5  
NUMBER 5

JELGAVA 2014

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Abstracted and indexed\*

AGRIS; CABI PUBLISHING CAB ABSTRACTS; EBSCO Art Source

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## INTRODUCTION

The scientific journal *Landscape Architecture and Art* of the Latvia University of Agriculture (LUA) continues to summarize the results of the research, obtained in the evaluation of the cultural and historical urban space, rural environment, landscape space on the Baltic Sea coast. The scientific proceedings consist of two separate sections, of which Section 1 summarizes research that affects the evaluation of the cultural and historical heritage in architecture, art and the study of the landscape space of the historic parks.

The publications deal with the synthesis of techniques and elements (graphics, painting, monumental sculpture, metal design, glass) of high aesthetic quality in interiors and the outdoor space, in studying the compositional nature of the historical solutions, the context of the elements of the contemporary modernism and construction trends in architecture and art.

This is true for form creation, color, scale, material and structure. In the publications, the findings of the researchers of the science of art and architecture about the synthesis of the values of the cultural and historical environment over time - again clearly demonstrate that in the national cultural policy, it is of tremendous importance for the development of the society's spiritual values. In particular, it should be noted that the year 2014 passes in the *Culture sign* for Latvia, so laying a clearly recognizable character line of the national identity on the global scale. Undeniably, this is also relevant to the study of the highly professional, architecturally artistic design of the construction volume of the National Library and its importance in the perception of the silhouette of the left bank of the Daugava River.

In Section 2, the scientific research covers the study of the coastal marine landscapes, the issues of regeneration of the urban construction space and the road landscape space. The publications reflect the transformation processes of certain cultural and historical environment and changes, brought by the country's political and economic developments, the agrarian land reform in the '20s of the 20<sup>th</sup> century, the wave of collectivization in the '50s and '60s of the 20<sup>th</sup> century and the administrative and territorial conditions at the early stage of the 21<sup>st</sup> century.

The research and searches within the PhD theses, the findings of the new researchers are important contributions for further development of the science of architecture in the search of a closer and more focused cooperation in the international meaning, as the next half-year Presidency of Latvia as a country of the European Union also imposes a greater responsibility in the presentation of the industry of the science of architecture and art at the level of the cross-border cooperation.

## PRIEKŠVārds

Latvijas Lauksaimniecības universitātes (LLU) zinātniskais žurnāls *Landscape Architecture and Art* turpina pētījumu rezultātu apkopojumu, kas iegūti, izvērtējot gan kultūrvēsturisko pilsētelpu, gan lauku vidi, gan Baltijas jūras piekrastes ainavtelpu. Zinātnisko rakstu krājums veido divas atsevišķas nodaļas, no kurām 1. nodaļā ir apkopoti pētījumi, kas skar kultūrvēsturiskā mantojuma izvērtējumu arhitektūrā, mākslā un vēsturisko parku ainavtelpas izziņāšanā.

Publikācijas aplūko augstas estētiskās kvalitātes mākslas paņēmieni un elementu (grafika, glezniecība, monumentālā tēlniecība, metāldizains, stikls) sintēzi interjeros un ārtelpā, pētot gan vēsturisko risinājumu kompozicionālo raksturu, gan mūsdienu modernisma elementu kontekstu un būvniecības tendences arhitektūrā un mākslā.

Tas ir attiecināms uz formveidi, krāsu, mērogu, materiālu un struktūru. Publikācijās mākslas un arhitektūras zinātnes pētnieku atziņas par kultūrvēsturiskās vides vērtību sintēzi laika gaitā – vēlreiz skaidri pierāda to, ka valsts kultūras politikā tai ir milzīga nozīme sabiedrības garīgo vērtību attīstībā. Īpaši ir jāpiemin, ka 2014. gads Latvijai aizrit *Kultūras zīmē*, tā pasaules mērogā ievēlot skaidru nacionālās identitātes atpazīstamības raksturlīniju. Nenoliedzami, tas ir attiecināms arī uz pētījumu par Nacionālās Bibliotēkas būvprojoma profesionāli meistariņu arhitektoniski māksliniecisko veidolu un ēkas vizuāli estētiskās kvalitātes nozīmi Daugavas kreisā krasta silueta uzverē.

Zinātnisko pētījumu apkopojums 2. nodaļā aptver jūras piekrastes ainavu, pilsētībūvnieciskās telpas problemātiku, lauku kultūrvides un ceļu ainavtelpas izpēti. Publikācijas atspoguļo noteiktas kultūrvēsturiskās vides transformācijas procesus un pārmaiņas, ko ienes valsts politiski ekonomiskās attīstības tendences, agrārās zemes reforma 20. gs. 20. gados, kolektīvizācijas vilnis 20. gs. 50.–60. gados un administratīvi teritoriālās attīstības nosacījumi 21. gs. sākuma posmā.

Pētījumi un meklējumi gan doktorantu promocijas darbu ietvaros, gan jauno pētnieku atzinumos ir svarīgs pienesums arhitektūras zinātnes tālākai attīstībai, meklējot ciešāku un noteiktāku sadarbību starptautiskā nozīmē, jo nākošais pusgads Latvijai kā prezidējošai Eiropas Savienības valstij uzliek arī lielāku atbildību arhitektūras un mākslas zinātnes nozares prezentēšanai starpvalstu sadarbības mērogā.

**Aija Ziemeļniece**  
Editor in Chief

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# The role of historical gardens in city development – from private garden to public park. E. F. André heritage case study

Vaiva Deveikiene, *Vilnius Gediminas Technical University*

**Abstract.** The paper provides a review of the creation of a French landscape architect Édouard André (1840–1911) and his collaborators from André's Agency, such as his son René André (1867–1942), Jules Buysens (1872–1958) and others in four manors of the noble family Tyszkiewicz in Lithuania. The French tradition of public and private parks was a good example how to create parks in Lithuanian landscape. E. André was a leading and famous French landscape architect and horticulturist, a theoretician of the art of parks, a writer, and an editor of the late 19<sup>th</sup> century. André and his collaborators visited Lithuania at the end of 19<sup>th</sup> century, in 1897–1899. Using the extraordinary qualities of natural landscape, including in the spatial composition natural watercourses and woods, choosing indigenous plants and implementing their own artistic rules to earthwork gardens to create viewpoints, André and his collaborators created unusual compositions that had been widely praised and admired in those days. The sustainability of historical green spaces of Traku Voke and Palanga in urban structure of Vilnius City and Palanga city is analysed in this article. Sustainable development of public greenery should be exposed as an example in Lithuania as well.

**Keywords:** Edouard André, Lithuania, Historical Park, Public Park.

## Introduction

Research works that were started more than 20 years ago have inspired various papers and presentations, publications and exhibitions about famous French landscape architect Edouard André (1840–1911) (Fig. 1) in several areas in France, South America, Poland and Lithuania. All these events and publications aim showing to the public and professionals how Edouard André's work is important and useful, and presenting his written and theoretical work as well as his garden creation, which still enchant our time.

Nearly 200 parks and gardens still exist of the nearly 500 originally created by E. André around the world. In Lithuania there are four parks created by E. André and his collaborators, particularly his son René André (1867–1942) and Belgian landscape architect Jules Buysens (1872–1958). E. André and his collaborators visited Lithuania at the end of 19<sup>th</sup> century, in 1897–1899. Through the historical documents – logbooks and letters of René André, also plans of the parks – from their journey to Lithuania and Poland in 1897–1899 it is known that they have been undertaking works in six parks – two of them, Samostrzel and Potulice, are now within Polish borders, and four parks – Palanga, Lentvaris, Traku Voke, Uzutrakis are in Lithuania [1; 2].

Using the extraordinary qualities of natural landscape, including in the spatial composition the natural watercourses or water bodies and woods, choosing indigenous plants and implementing their own artistic rules to earthwork gardens to create

viewpoints, E. André and his collaborators created unusual compositions that had been widely praised and admired in those days in Lithuania.

The aim of this paper is to review park creation principles used by E. André in Lithuanian parks and to form a strategy for conserving and developing these parks as public parks in urban structure of Vilnius City and Palanga city. The strategy has to start from recognizing all the existing features and understanding them as significant elements of E. André works. At the same time it is necessary to give new interest in the parks.

## Research Methods

An analysis of historical iconography, written sources and previous scientific publications and comparative method are being used as well as a visual inspection of nature *in situ* and methods of data analysis and generalization. The study was conducted in accordance with the systematic comparative analysis. An important component of the work is the analysis of modern concepts of heritage management and adaptation of application guidelines for E. André creative heritage features changes and integration in urban development conditions.

The study is based on analysis of extensive biographical and bibliographical sources, previous researches and publications. The experience in developing urban environment, the harmony, aesthetics and urban sustainability and other criteria

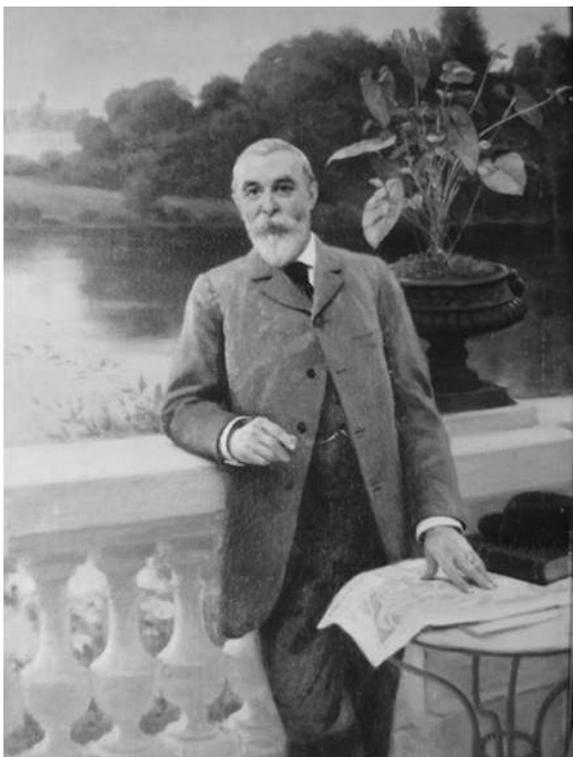


Fig.1. Portrait of Édouard André (1840-1911)  
[Source: F. Andre-Olivier personal archive]

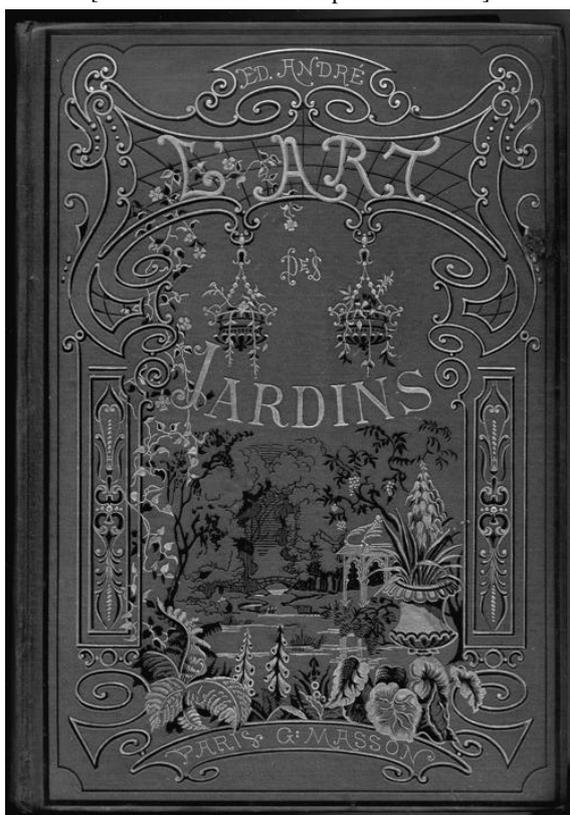


Fig. 2. The book *L'art des Jardins, Traité général*, 1879  
[Source: F. Andre-Olivier personal archive]

are analysed in a more global context. Shaping the urban environment and landscape design principles are discussed on a basis of specific green space (parks, squares) formation and development models, comparing them with then prevailing artistic

expression principles and the creative principles of E. André school (office).

One of the aims of this study is the apologetics of local flora (especially dendroflora) used as resources of greenery. Another aim of this study is to highlight the principles of artistic expression of the parks at the end of 19<sup>th</sup> century and at the beginning of 20<sup>th</sup> century, and their conservation and sustainability in modern conditions.

### **André's creative principles and their adaptation in Lithuania**

#### *Brief biographical notes of French landscape architect*

Edouard André was born in a horticulturist florist family where as a child he gained all the basic knowledge about plants. He received a successful classical education. He then joined famous internationally renowned arboriculture company, the Leroy at Angers, as a trainee. Later he went to complete his education in the National Museum of Natural History in Paris where he spent one year as a student-gardener taught by botanist Joseph Decaisne. At the age of 20 he joined Parks and Promenades service in Paris. He was lucky enough to start his career at that very creative time, when many parks and gardens were being developed all around Paris within a few years, with the famous landscape-architect Barillet-Deschamps as a teacher [3].

E. André participated in the design team that laid out parks and boulevards in Paris that transformed Paris into a Haussmann model modern city. His planting of the Park Buttes-Chaumont became his signature piece. In 1866 André won an international competition for the design of Sefton Park, a large urban project in Liverpool, England. He went on to design numerous parks and gardens in France and across Europe including the reconstruction of private parks Weldam and Twickel in Netherlands [4], the transformation of the Citadel of Luxembourg into a large public garden and urban spaces, and the creation of the public garden of Monte Carlo, Monaco as a showcase for tropical plants. His garden and park design philosophy is summed up in treatise *L'art des Jardins, Traité général de la composition des parcs et jardins* (General Treaty of the Composition of Parks and gardens), published in 1879 and re-edited in 1983; 1986 [3] (Fig. 2).

E. André was a productive horticulturist as well. In 1875–76 Government of France sent him on an expedition to South America where he collected 3400 specimens including famous *Anthurium andreanum* and many Bromeliads. He maintained an experimental nursery and wrote numerous monographs and articles with particular

expertise on Bromeliads. A book titled *Bromeliaceae Andreanae: description et histoire des broméliacées récoltées dans la Colombie, l'Écuador et le Venezuela* was published in Paris, 1889 (re-editions by Big Bridge Press, Berkley CA, 1983, and by C. M. E. Editions, Paris, 1998). A review on this expedition in Columbia, Equator was published in *Tour du Monde* (1877–1883), and re-published in *L'Amérique Equinoxiale* in 1999 in Paris [3].

In 1890–91 André visited Uruguay and worked for Montevideo city planning, which transformed a capital of the Uruguay into modern city with parks, squares and boulevards [4]. His disciple and assistant, Charles (or Carlos) Thays (1849–1934) went to Argentine, Buenos Aires in 1889 and was responsible for the planning of public gardens and tree-lined boulevards in city, also worked as designer of gardens and parks in Montevideo and other cities, resulting in the French atmosphere, which is often noted in the cities [5].

In 1892 E. André was appointed as the Professor of Horticultural and Landscape Architecture at the French National School of Horticulture in Versailles. André is recognised as the author and promoter of “mixed style” or “composite style” of gardens design, which consisted of a formal park in immediate proximity to the palace, and then landscaping more distant areas. The distinctive features used by André in his parks include harmonious placement and pleasing arrangement of artificial grottos, balustrades, waterfalls, and mountain-style stone structures, employment of natural water bodies and panoramas [6].

In 1898–1899 Edouard André and his son René André (1867–1942) were working in Poland (2 parks) and Lithuania (4 parks) making three successive journeys [1]. In Lithuania at four manors of count Tyszkiewicz brothers André had created mixed parks in Palanga, Traku Voke, Lentvaris, Uzutrakis (Fig. 3 and 4). The characteristic feature of André design is that he maximally emphasised the attributes of mixed or composite style: the extreme formalism of geometric gardens and extreme naturalism of scenic parks [2]. When designing his gardens, he had in mind both their aesthetic and purely practical values. E. André adapted to the various functions and locations of the places that he was required to create or transform.

#### *French ideas to town planning and greening*

Modern town planning theory and practice was born in 19th century on time of the Industrial Revolution. The great industrial cities with rapid growth of population and urban or industrial facilities and utilities were in need for common urban policy and new urban planning decisions. The urban planning was influenced by many factors, not the least of which were living conditions and

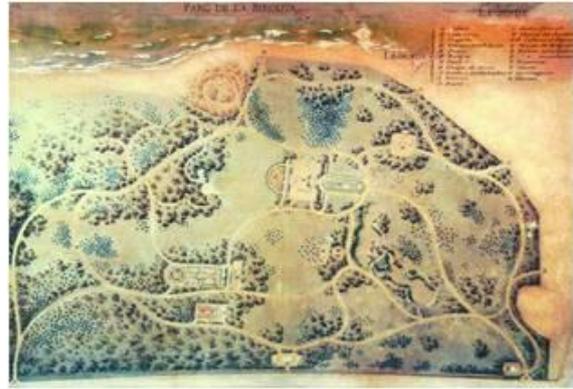


Fig. 3. Project of Palanga Park by E. André, 1899  
[Source: Archive ENSP Versailles]



Fig. 4. Project of Lentvaris Park by E. André, 1899  
[Source: Archive ENSP Versailles]

sustainability. The renovation of Paris by Baron Haussmann (1809–1891), the Haussmann Plan or a large modernization programme of city between 1853 and 1870, inspired some important architectural movements.

The renovation of Paris was meant to be total. Such considerable work required many different collaborators. Engineers Eugène Belgrand (1810–1878) and Jean-Charles Alphand (1817–1891) dealt with parks and plantations in collaboration with gardeners Jean-Pierre Barillet-Deschamps (1824–1873) and Edouard André (1840–1911). Haussmann expanded the fundamental role of the Paris Map Services, and was in charge of drawing the new avenues and enforcing the constructions rules. In this area “geometry and graphic design play a more important role than architecture itself”, said Haussmann in *Mémoires*. Cleaning up living areas implied not only a better air circulation but also better provision of water and better evacuation of waste. A network of large avenues and rings of boulevards was completed. The connection between great boulevards required to create squares on the same scale. The works of Haussmann team converted great squares at crossing points across the whole city. Green spaces in Paris – on the east and west borders of the city, the Bois de Vincennes and the Bois de Boulogne, the Parc des



Fig. 5. The grothe in Lentvaris park, 1904.  
[Source: National Archive of Warsaw]

Buttes Chaumont, the Parc Monceau, and the Parc Montsouris offered citizens beautiful scenery and a place to relax and spend time in nature. In addition there were squares built in each district, and trees were planted along avenues [7].

As already mentioned above, the great influence of French town planning and greening ideas was admitted in South American cities such as Buenos Aires, Montevideo, and others. French tradition predominates in the public spaces – plazas of Buenos Aires and other cities of the La Plata [8]. Many French town planners and landscape architects were working in these cities: brothers Racine's, Charles (1859–1934) and Louis-Ernest (1861–1903), Edouard Gautier (1855–1929), Charles (Carlos) Thays (1849–1934) instilled the achievements of a French urban park and/or green spaces tradition into La Plata cities [8; 5].

By transformations of the Citadel of Luxembourg and Montevideo city planning, and the placement and establishment of public parks E. André has proved to be a skilled urban planner. In this study a few examples from his works were chosen to illustrate his know-how in urban development. Though he was able to handle all kinds of styles to cope with the necessities of the place or with the owner's will, he had a personal preference to the mixed style, which he considered as best corresponding to his time exigencies. A perfect example is both of the Lithuanian parks presented in this study. Plants are as essential as the composition in André works. He had a didactic attitude and was eager to teach how to use the treasures of local nature in order to make the best of them, as well as introducing interesting plants from other countries with similar climate. André was keen on using shapes and colour nuances in a very fine way for best effects.

#### *André style features*

As mentioned above, E. André has developed the 'mixed' or 'composite' style that he ardently supported throughout his later accomplishments. In his *General Treaty of the Composition* (1879)



Fig. 6. The grothe in Lentvaris park, 2014.  
[Source: photo from author private archive]

he stated: "The surroundings of palaces, houses, and monuments situated in huge parks, should conform to laws of architecture and geometry, and gradually move to more-distant views where the spontaneity of nature can take over – this is what landscapes of the future will endeavour to achieve" [9]. He glorified the emphasis of indigenous species or species capable of acclimatising themselves [10].

The major works of E. André were intended to create impressive views over the most picturesque scenes of the surroundings, to create natural effects, and to contrast various methods and elements. He used water bodies or streams with ford, falls, and ripraps, areas of greenery as viewing points, gentle undulations, subtle clearings, and scenery of nature in bloom. His creations involved elaborate techniques, and made a use of the generosity of nature [9; 10].

The totality of all André's parks in Lithuania constitutes a good example of the composite style: development of naturally strong contrasts, alternating picturesque and intimate scenes, framed perspectives with plant specimens, which are now reaching maturity, just as they were imagined more than 110 years ago [10; 11]. In all parks created by E. André in Lithuania, a relationship between the park itself and its surroundings may be observed. These parks serve as a place for relaxation for numerous visitors. The thematic and dynamic spaces unite the beauty of landscape with scenery of architecture. André put a great emphasis on picturesque accents (Fig. 5 and 6).

#### **Old historical parks and its infrastructure for sustainable development of the city**

Sustainable and balanced development in urban territories is closely related with greenery's regeneration and incorporation of green areas and water bodies into urban structure. Some scientific concepts shape this way of thinking and planning in terms of the green and blue network or infrastructure in cities: landscape ecology, conservation of biodiversity, social (and also economic) development factors. This methodological concept

is presented and discussed in some international conferences, related to analysis of theoretical and practical aspects of ecological resources used in city planning or urban renewal process [7].

Urban planners and developers have no doubts that urban green zone environment has value and influence attractiveness of adjacent urban quarters on the real property market. A place for green zones in the urban development territories should be found. However, this requires joint efforts of urban developers and planners as well as methodological and legal grounds. Legal basis is very important in this case.

#### *Legal Framework*

The Republic of Lithuania has ratified or equally approved the cultural heritage protection provisions of the UNESCO World-wide Cultural and Natural Heritage Protection Convention (1972), the Convention of the European Council on the Protection of the Architectural Heritage of Europe (Grenada, 1985), the revised European Archaeological Heritage Protection Convention (Valletta, 1992), the European Landscape Convention (Firenze, 2000), as well as some other international Conventions and Treaties, and European Directives. Development or adoption of any new legislation in the field of cultural or / and natural heritage protection and regeneration is based on the priority of the requirements stipulated in the above-mentioned instruments.

Today the following legal instruments directly regulate the recording, protection, usage and management of green and water bodies systems in rural and urban territories of Lithuania:

- The Law on Protected Areas of the Republic of Lithuania (1993; 2003). This law regulates natural and cultural values' protection according to the regime of natural reserves, national and regional parks, and other protected areas. It is also a law on protection of landscape values.
- The Law on Immovable Cultural Heritage Protection of the Republic of Lithuania (1995, 2004). It regulates the protection, usage and management of cultural heritage areas and sites (e.g. parks, places) according to their cultural weight.
- The Law on Land (1994; 2004). It stipulates the tenure of land, the relations in management and use of land, as well as management and administration processes related to land. The latest version of this law largely focuses on land administration, land management, and appropriation of land for public needs, land consolidation procedures.
- The Law on Construction (1996; 2003). It stipulates organization and implementation of building or construction processes, defines the

sequence of project preparation, as well as the requirements for process participants, including land surveyors, architects, project developers.

- The Law on Territorial Planning (1995, 2004, 2014). This law regulates the issues of territorial and spatial planning, sets the requirements for the contents of planning provisions and the requirements imposed in respect of territorial planning documents.
- The Law on Greenery (2007). This law which came into force as of 1 January 2008 as well as a package of by-laws should create a legal background for the development and maintenance of urban green zone system, clear regulation of green zones, economic assessment of green zones, legitimating of green zone parcels and their registration in the Real Property Register.

The majority of these laws and other regulations come in updated editions coordinated with the EU Treaty and the EC Directives. It makes the urban planning process in Lithuania an integral part of the process and the network of management of the sustainable development in Europe (Council Conclusion on Architecture, 2008; Opinion of the European Economic and Social Committee, 2004). The legislative instruments stipulating the processes of implementation of urban renewal projects, urban green and water systems development are inadequate.

#### *The historical background for sustainable urban development*

Historical parks and other urban green spaces in the city are a part of the urban cultural heritage. It is very important subject within the various structural elements, which mould the city landscape. One of the main criteria for the modernity of European cities is the percentage of landscaped green spaces in them and protected cultural and natural frame of the city (Council conclusion on architecture, 2005). Urban identity and social coherence are affected by aesthetical, psycho-emotional and social factors in addition to parameters of a physical accessibility. The *genius loci*, spirit of the place, is a primordial aspect within the city sustainability as well as a background for sustainable urban development.

The city development must be balanced with the natural (physical) geographical conditions, economic forces, and cultural trends. It should be noted that the traditional stable (i.e. sustainable and balanced) city development ideology is now trying to add emphasis on self-culture factor. Culture is understood as a kind of factor in balancing the interests of ensuring the common living locus as the essential guarantee of human rationality, because only a high cultural level of society is a good position to implement the sustainable development goals and objectives.

The sustainable use of old cultural resources, the revitalisation of cultural heritage in own city territorial (urban) and surrounding (suburban) areas is one of the main paradigms for the sustainable cultural landscape planning. There are various examples of the city planning and development with preserving the historical heritage as well as the 'green heritage' in Lithuania. The city of Palanga and Vilnius city are good examples of this paradigm. Criteria for a development programme or development strategy of the objects of a socioeconomic-cultural system, such as Traku Voke manor and park, and other André's parks were formulated as follows [11]:

- Such objects are too valuable and too important for society-at-large to be totally commercialized or sold.
- Such objects are too large and too expensive to be managed and controlled or turned into museums, or financed solely from governmental budgets.
- Such objects as all manors historically had resources of their self-financing and self-preservation (e.g. economic systems, business).
- Such objects as the majority of manors are surrounded by a 'cultural aura' or *genius loci*. They unite practical and cultural considerations.
- Such objects generate income from activities (or business), including leisure, recreation and tourism, and educational services. Such income helps financially to preserve the cultural properties.

#### *Urban landscape strategy projects – involvement of historical greeneries*

The starting point of a good city planning and revitalisation programme is always the knowledge. The deeper is the knowledge, the more accurate will be the result. When dealing with historical parks it is necessary to consider that the past plays a very important role, and the revitalisation process is the moment in which the past turns towards the future. Following this principle, the strategy of Traku Voke Park conservation and development has been prepared [12], also the Special plans to manage this park, Lentvaris Park, and Uzutrakis Park have been prepared previously. The strategy of Traku Voke or Lentvaris parks revitalisation programme has to start from recognizing all the existing features, understanding them as significant elements of Edouard André work, and at the same time it is necessary to make use of all the possibilities to give new interest and identity to the park as a cultural heritage.

The revitalisation programmes of these parks are in different stages and phases. The specialists prepared the Guidelines for the restoration of Traku Voke and for other parks. However, it will be

necessary to continue the researches about André projects, mostly using the Warsaw archives, and also the documentation of the Edouard André Association (France) [3; 12].

The present state of Traku Voke Park (Fig. 4) is the result of a quite complex series of transformations and alterations: it is therefore evident the difficulty in exact understanding of André's project. However, it is possible to read and reconstruct the principal phases of the development of the park [12].

- The 18th century phase. It is sure that during the 18th century a formal and geometrical layout was given to the park. Two boulevards of this original design still exist. Also the connection between Traku Voke and Lentvaris already existed.
- The second half of 19th century phase. Leandro Jan Marconi (1834–1919) built the palace and a new big park with geometrical flower parterre and alley, and walks were created.
- The end of 19th century phase. Edouard André started working in the existing park, which was transformed according to his modern concepts in landscape. Traku Voke Park (Fig. 7, 8) was conceived as a pure *jardin paysager* following the definition given by André in his *General Treaty* (p. 184).
- 1970, Soviet restoration. There are more references about the project of the landscape architect Alfonsas Kiškis (1910–1994), who restored the park in the soviet time. Research report and pre-project report about E. André's creative principles were prepared at that time by architect and landscape architect Elena Brundzaite.



Fig. 7. Traku Voke Park, actual state  
[Source: DigitalGlobe, 2010]

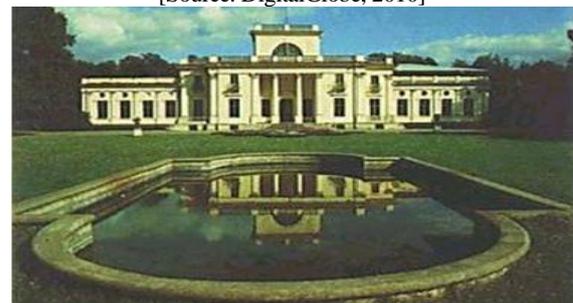


Fig. 8. Traku Voke palace, actual state, 2014  
[Source: www.trakuvoke.lt]



Fig. 9. Palanga Park visualisation, the bird's-eye view. Lithography from *Revue horticole*, 1906  
[Source: Archive ENSP Versailles]

According to the Feasibility Project of Traku Voke Park (2001–2011, M. Thomas-Penette, M. Pozzana *et al.*), the park with a surface of 27 ha can be organized in four different parts with different kind of works, which are the following:

- the parterre fleuriste and the jardin potager with the greenhouse;
- the woodland landscape;
- the lake landscape;
- the boulevard and the rural landscape.

The general principles to follow in the four areas are: to avoid cars to come into the park; to protect the park with a complete fence and avoid everyone to go in and vandalise vegetation and works of art; to find the right place for parking, services and restaurant; to manage the existing private properties inside the park [12].

Considering the ownership there are many problems regarding both the public and private properties. One of the most serious problems is reaching the private properties which are in the middle of the park: at least some of the private houses, set amongst the lakes and the palace, should be reached only through a special gate.

The main design tasks [12] in the renovation project are the following:

- To organize better the ways and paths existing in the English part of park.
- To design new paths and a new special ring of pedestrian ways around the lakes.
- To use the four areas to new ways, i. e. to use the lakes for small rowing boats.
- To have new elements of modern design in the park, i.e. a greenhouse, an orchard and

a fruit garden, and a place for exhibitions of contemporary art.

According to the Feasibility Project, Traku Voke should become:

- The centre of documentation of Edouard André works in Lithuania with a special section about Count Tyszkiewicz family and history of manor.
- A place where horticultural exhibitions in spring and summer are organized.
- One of the four parks in the European itinerary of historic André's parks and gardens.
- A public park, managed by Vilnius Municipality with the help of a special institution created with the aim to manage the park.

To obtain these results it may be considered that: it is necessary to improve the historic, archeologic researches and surveys of the place; to develop a real restoration and renovation project; it is necessary to be in touch with the Lithuanian associations concerning Horticulture and Nurseries; the Lithuanian Parks and Gardens Itinerary should be created; Vilnius Municipality has to establish an institution to manage the park [12].

Palanga is a seaside resort famous for its mild climate. The town is surrounded by pine-forest and sand dunes. Palanga was made a resort at the 19<sup>th</sup> century by the counts Tyszkiewicz. The manor palace (nowadays Amber Museum) was built and a park was created by famous architects for count Felix Tyszkiewicz. The park was laid out on 60 ha of bog-land and pine-forest. Part of the estate's land was laid out as a resort area, a SPA hotel and several villas were built.

After World War I, the development of the resort was taken over by Lithuanian Government, which granted Palanga the rights of municipality. Palanga manor with park remained a private ownership property. After World War II the park was transformed into public (Botanical) park and extended to 86 ha, while the palace was given over to the Artists' Association and since 1963 to the Amber Museum.

Today, just like before, pine trees dominate in the park. Dark alders grow in more humid areas. The park has survived two World Wars and a number of natural disasters (storms, whirlwinds). The storms inflict intensive damages on the Palanga Park. However, with the exception of a few details, the park has kept the atmosphere created by André. Trees cover 60 ha of the park, fields – 24.3 ha, flowers – 0.5 ha, flowing water bodies – 1.16 ha. Paved and unpaved paths cover 18 km. There are 8 different buildings and a number of other architectural constructions [13].

The Inventory Plan of Palanga's local administrative district of the 18<sup>th</sup> century drafted between 1779 and 1781 shows a pine-forest in the place of the Palanga manor house and park [13]. The large collection of architectural plans and drawings by German architect Franz Schwechten (1841–1924) related to Palanga, also the plan drafted by E. André (Fig. 9) have survived. Article of René André [14] with lithography in *Revue horticole* (1906) about Palanga Park reveals the creative process and artistic principles, which are very important for renovation designers. The experience of Palanga Park renovation is discussed in many presentations by park manager Antanas Sebeckas and others authors [3; 10]. While the work of the park renovation is still in progress, some aspects of this process have to govern the works progress and quality. Baltic Sea and the bodies of water inside, Birute Hill, woods and parterres, and little rosary,

all play a very important role in the Palanga Park scenery. Palanga Park is very important in the urban structure of Palanga city and Palanga as a resort place as well as for city planning and development.

## Conclusions

Not all of the concepts of the creators have been successfully realized in these manors and parks; some visions blurred in the events of the 20th century. However, currently the existing elements of these ensembles, the actualized projects, and researches, collectively permit reconstruction of these ensembles, adapting them for modern leisure and recreational, cultural tourism purposes.

The designs of landscape architect E. André were full of foresight. Parks designed and created by him for rich and noble customers could be easily adapted to be public parks in the future. Both parks, Palanga and Traku Voke are in the neighbourhoods that are proximate to recreational zones and can meet public recreational needs. This is an important economic and social factor, since the development of the parks encourages efforts of various social groups, as well as governmental, municipal bodies, both individually and collectively.

The first and most important consideration about old green spaces or the green heritage is that it is an economic, ecological and aesthetic resource of urban infrastructure. The urban green areas are seen as the most effective environmental protection tool and the background of urban ecological framework (skeleton), as well as the social and economic factor. Many old historical parks' revitalisation programmes or the feasibility studies are prepared in Vilnius city (e.g. Traku Voke Park, Bernardinu Park, Missionary Park, etc.) and Palanga city. According to the Master Plan of both cities, balanced spatial parameters of the landscape are preserved and the landscape management plans are prepared. Special plans for protection zones, landscape preservation and revitalisation are being prepared now.

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**Kopsavilkums.** Pētījums sniedz ieskatu par franču ainavu arhitektu Eduardu Andrē (*Édouard André*). Francijas publisko un privāto parku tradīcijas bija labs piemērs tam, kā izveidot parkus Lietuvas ainavā. E. Andrē bija viens no vadošākajiem, slavenākajiem franču ainavu arhitektiem, dārzkopjiem un rakstniekiem 19. gadsimta beigās. Izmantojot apkārtējās ainavas īpašības, ainaviski dabiskās ūdensteces, mežus un vietējos augus, viņš radīja neparastas kompozīcijas, kas tika plaši slavētas un apbrīnotas pilsētvides struktūrā. Rakstā tiek analizētas vēsturiskās, zaļās parku teritorijas dažādās Lietuvas pilsētās.

# New structural elements and activities in historical gardens and parks

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**Abstract.** The main objective of the society in historical gardens and parks is to maintain the historical and artistic values. Researching on what has happened and what is happening to historical gardens and parks in Latvia, neighboring countries and Western Europe, it can be observed that in many places smaller or larger changes are being made in order to transform the gardens to serve for contemporary use. They are restored, renovated and reconstructed objects, the majority has been supplemented with various functions and activities, according to the understanding about what is and what is not appropriate for the historical environment. However, there is still a lack of understanding about what is needed and can be incorporated in the historical garden or park. It was observed that the structure of gardens has been supplemented with various elements and activities while inspecting around 50 historical parks and gardens in Western Europe, Baltic States and Latvia. Authors of these elements have divided them in the following categories: the required: parking lots, information centers and ticket office, restrooms, cafeterias and restaurants, souvenir stores. The possible: Children's playground, boating, internal transport, place for concerts, exhibitions or fairs. The discutable: New monuments, new buildings (pavillions, gazebos, tea houses, etc.), modern art objects and installations, sports court. The goal of this research is to investigate what benefits would be possible to obtain from new structural elements in historical parks and gardens and which structural elements could be recommended and exposition of which should be prevented in the historical Latvian environment. To assess the situation in historical parks and gardens and to develop recommendations for historical garden and park revitalization measures, visitors of these objects were surveyed. The group of respondents was formed of persons who are related to landscape architecture, architecture, restoration and history, in total 40 respondents were surveyed. Survey questions were very simple, most of which with yes and no answers, were illustrated with various comparative examples. The majority of respondents are supportive towards creation of new structural elements in historical parks and gardens, as such elements should serve for the convenience, wellness and enjoying of the beauty of historical heritage for visitors. These structural elements are parking lots, cafeterias, restrooms, internal transportation and water leisure. Very seriously should be thought about such objects as new monuments, new buildings, contemporaneous works of art and installations, as they can disturb the landscape space of the historical object with their firm volume and form. Although new structural elements might be very beneficial for the sustainability of the historical parks and gardens and their economic existence, the creation and maintenance of such elements has to be established in accordance to the regulatory enactments related to the cultural heritage protection.

**Keywords:** historical gardens and parks, modern infrastructure, events in historical gardens, historical values.

## Introduction

The park, or garden as it was called in Western Europe in the 18<sup>th</sup> century and in Latvia even until the middle of the 19<sup>th</sup> century, was created because of the longing for the lost paradise. In paradise nothing should remind people of the exhausting and often disharmonious everyday life. Paradise should be harmonious and disconnected from all the unpleasant, and a person needs to feel calm and happy in such an idealized nature [2]. It has been possible to observe, when researching on what has happened and what is happening in historical parks in Latvia, in neighboring countries and in Western Europe, that in many places greater or smaller changes are being made for the utilization of these parks. These parks are restored, renovated and reconstructed objects, and the majority are updated with different additional functions and activities regarding the understanding about what is permissible in the historical environment. However, there still is a lack of understanding about what is necessary and what is permissible to update and add in the historical garden or park.

Citing I. Janele, "Should the center of the park need to be left empty and quiet as a museum hall at the beginning of the week? Yes, certainly, because initially it was meant to be a place for quiet, contemplative walks, observing the beauty of nature, sometimes for pastimes (not sports), and, besides, only for a few visitors at a time" [1]. The park or garden, as art and meantime social phenomenon, needs life and modern function, not an expansion of the variety of activities in it. Historical gardens, parks and castles today are visited by huge amount of visitors.

## Practical observations

Authors of this research have visited historical gardens in England, France, Germany, Austria, Italy, Spain, Sweden, Norway, Denmark, Japan, Lithuania and Estonia, and all of the most significant gardens and parks in Latvia. While getting to know the contingent of visitors and their needs, not only the artistic and landscape values, it was found that the visitors can be divided into two groups:

- visitors with professional interest: landscape architects, architects, gardeners, historians, students with appropriate interests, artists, photographers;
- tourists, guided tourist groups, students accompanied by professors, families with children, couples on their wedding days.

This large variety on interest groups need to be provided with modern operating infrastructure: parking lots, cafeterias, stores, restrooms and other objects. In this research various elements of revitalization and structural garden and park elements are regarded, and their meaning can be divided as the following:

The required:

Parking lots, information center and ticket office, restrooms, cafeterias and restaurants, souvenir stores.

The possible:

Children's playground, boating, internal transport, place for concerts, exhibitions or fairs.

The discutable:

New monuments, new buildings (pavillions, gazebos, tea houses, etc.), modernt art objects and installations, sporting grounds.

Events in historical gardens and parks can be divided in two groups:

The desired:

Garden events, concerts, flower and art exhibitions.

The discutable:

Picnics and sitting on the lawn, wedding ceremonies, hanging locks on bridge rods.

The goal of this research is to investigate what benefits would be possible to obtain from new structural elements in historical parks and gardens, and which structural elements could be recommended and exposition of which should be prevented in the historical Latvian environment.

### Research process and results

To assess the situation in historical parks and gardens and to develop recommendations for historical garden and park revitalization measures, visitors of these objects (hereinafter historical parks and gardens) were surveyed. The group of respondents was formed from the visitor group No.1 – persons who are interested in landscape architecture, architecture, restoration and history. In total 40 respondents were surveyed. Survey questions were very simple, most of which had yes and no answers, and were illustrated with various comparative examples. In this article only the most typical examples are included.

A very important element of the modern infrastructure that has been used by visitors of historical parks and gardens is the parking lot. There are many examples of parking lots being incorporated in such a manner that they do not disturb the landscape of historical objects, yet there



Fig. 1. Versailles Palace in France, with a decent parking lot that does not interfere with capturing the landscape of the historical object  
[Source: <http://rentomod.wordpress.com/the-baroque-in-northern-europe/>]



Fig. 2. Parking lot at Blenheim Palace in England. This parking lot is for disabled persons. Parking for the rest of the visitors is on the lawn.  
A parking lot in close distance to historical objects decreases the quality of the landscape  
[Source: <http://stock.jasonhawkes.com/media/>]



Fig. 3. In Warwick Castle park in England. During the tourism season vehicles are parked on the lawn  
[Source: photo by S. Rubene, 2012]



Fig. 4. Jelgava Palace in Latvia. Vehicles are parked right beside the palace  
[Source: <http://www.latvia.eu/photo/jelgava-palace>]

are also parking lots situated right at the object. The question arose *whether parking lots should be situated in such distance that they do not disturb the overall landscape*, and illustrated examples included Versailles Palace in France, Blenheim Palace, Trentham Gardens and Warwick Castle in England, and Rundale Palace and Jelgava Palace in Latvia.

37 respondents answered that parking lots at the historical objects should be at such a distance that they would not disturb the overall landscape; 14 respondents noted that parking lots for disabled persons should be right at the object.

In many historical parks and gardens that are created as one complex together with palaces or castles, the information centers, ticket offices, cafeterias and restaurants, and also restrooms are located inside the palaces or castles, but in other objects additional buildings located outside the space of the historical view or near to it are used for these facilities. The question arose *whether the historical object's operational structural elements should be located outside the object's territory*, and illustrated examples included Chambord Castle and Chenonceau Castle Gardens in France, and Trentham Gardens and Packwood House Gardens in England.

28 respondents answered that the historical object's operational structural elements should be located outside the object's territory. 10 respondents answered that historical objects' operational structural elements should not be located outside the object territory, adding that restrooms should be located inside the territory of the historical object.

Outdoor cafeterias with no appropriate design regarding the historical landscape are installed in many historical parks and gardens in the summer season. Particularly disturbing are colorful parasols, shades and sheds regarding the overall landscape. At times the architecture of cafeterias represents a different age. It is understandable, as cafeterias and restaurants are added to the structure of historical parks and gardens in modern times. The question arose *whether the architecture, design and furniture should be appropriate and matched with the overall style of the object*, and illustrated examples included Versailles Gardens and Chenonceau Castle gardens in France, Blenheim Palace and Trentham Gardens in England, and Līvu square and Dome Square in Riga, Latvia.

Reflections and discussions led to a large number of outdoor cafes cafeterias and beer gardens in the Old Town of Riga, in Līvu Square and in Dome Square, for the summer season.

33 respondents answered that the architecture, design and furniture should be appropriate and matched with the overall style of the object, while 7 respondents answered that the design of these cafeterias could be very modern.



Fig. 5. Chambord Castle in France.  
The parking lot, restaurants and cafeterias are located in the nearest neighborhood  
[Source: <http://www.lefigaro.fr/culture/2013/04/16/>]

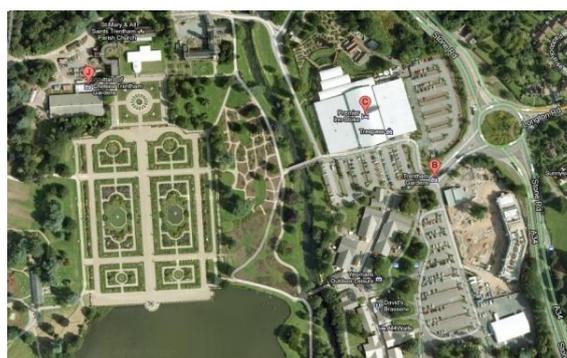


Fig. 6. Trentham Gardens in England. The parking lot, stores, cafeterias and restrooms are located in an area outside the garden but comparatively near to it  
[Source: <http://carole-miles.blogspot.com/2012/05/>]



Fig. 7. Packwood House in England, with restored 18<sup>th</sup> century kitchen garden. For the convenience of visitors, the parking lot is located outside the territory, and an additional building was built for the office, cafeteria, store and restrooms  
[Source: <http://janaruzena.blogspot.com/2013/12/packwood-houses-new-garden-kitchen-cafe/>]



Fig. 8. Versailles gardens, Dauphin bosquets. Coffee-house, refreshment bar: take-away service (restrooms free of charge, accessible to disabled persons, baby changing facilities)  
[Source: <http://www.eatingbender.com/2013/04/17/europe-day-two-versailles/>]

In very large parks and gardens, there is an opportunity to use special vehicles. This is very important for disabled visitors and families with children. The question arose whether internal transportation in large parks and gardens is desired, and illustrated examples included Schonbrunn Gardens in Austria, Blenheim Palace Park in England, Versailles Gardens in France and Rundale Gardens in Latvia.

29 respondents answered that internal transportation is required in large historical gardens and parks, 9 respondents answered that it is not needed, and 2 respondents could not decide upon this issue. Of the possible types of internal transportation, horse and cart is preferred; less supported is internal railway and electric cars, and the least supported are bicycles. Bicycles are desired only for the outermost areas of parks.

There are artificial basins, lakes, ponds and canals in many historical parks in which boating is offered. Back in historical times, in such basins boating was common. The question arose *whether the rental of boats in canals and ponds of historical parks is desired*, and illustrated examples included Versailles Gardens in France, Rundale Park, Riga Canal and Cēsu Castle Park in Latvia.

32 respondents answered that the rental of boats in canals and ponds of historical parks is desired, and 8 respondents answered that the rental of boats in canals and ponds of historical parks is not desired. Respondents noted that it would be desired to employ boating in limited quantities and not to offer motorized water transport.

In historical parks and gardens, very seldom children's playgrounds are situated, yet in Latvia they are common. It is typical that the artists of Riga gardens like A. Zeidaks and K. Barons also installed children's playgrounds when they were planning or reconstructing the gardens of Riga in their time. Today, children's playgrounds in Riga are being renovated in the historical Ziedoņdārzs and Grīziņkalna parks, and new children's playgrounds are being constructed and employed in Kronvalda Park, Viesturdārzs, Vērmanes Garden, Ziemeļblāzmas Park, Maskavas Garden and Miera Garden. In Jūrmalas and Raiņa Parks in Liepāja, children's playgrounds are installed, as well. In large parks of London, such as Kensington Gardens and Regent's Park children's playgrounds are employed as well, but they are located near entrances and do not disturb the park view. The question arose *whether children's playgrounds and playground installations should be incorporated in historical parks and gardens*, and illustrated examples included King's Garden in Copenhagen, Kensington Gardens and Regent's Park in London, and Raiņa Park in Liepāja as well as Ziemeļblāzmas Park, Kronvalda Park and Vērmanes Garden in Riga, Latvia.



Fig. 9. Blenheim Palace Gardens.  
Outdoor cafeteria with green parasols  
[Source: photo by S. Rubene, 2014]



Fig. 10. The cafeteria-restaurant can be found next to the Chenonceau Castle gardens. It is located in the orangery building and the design is neutral  
[Source: <http://loire.ca/chenonceau/chenonceaucafe/>]



Fig. 11. Trentham Gardens. A modern cafeteria is located outside the Italian garden  
[Source: <http://www.geograph.org.uk/photo/2016116/>]



Fig. 12. In Līvu Square in Riga, a large area has been occupied by summer cafeterias  
[Source: <http://wikimapia.org/7579490/Square/>]



Fig. 13. In Schonbrunn Gardens, thanks to the Panorama Train, the Gloriette Hill poses no obstacle for families with very small children or for people in wheelchairs: the last train car has a hydraulic lift for wheelchairs and baby carriages as well as a boarding aid

[Source: <https://www.zoovienna.at/en/zoo-and-visitors/panorama-train/>]



Fig. 14. This miniature railway carries visitors to Blenheim on a shuttle between the house and the Pleasure Gardens  
[Source: photo David Ross <http://www.britainexpress.com/counties/oxfordshire/houses/Blenheim/>]



Fig. 15. Guided tours with an electric car in Rundale Palace gardens  
[Source: <http://www.rundale.lv/turisms/ekskursijas-ar-elektromobili-pa-rundales-pils-darzu>]



Fig. 16. Golf carts for rent at Versailles Gardens  
[Source: <http://www.tripadvisor.co.uk>]



Fig. 17. The Grand Canal Versailles is 1670 meters long. Louis XIV ordered rowing boats and reduced models of ships. In 1674, the Republic of Venice sent the King two gondolas and four gondoliers

[Source: <http://www.ourworldheritage.be/france.htm>]



Fig. 18. In the pond in Rundale Palace Park (Latvia) boating is possible  
[Source: <http://rundale.net/pakalpojumi/>]



Fig. 19. Riding on the tourist boat is the best way to observe the beauty of the Old Town of Riga  
[Source: <http://www.skyscrapercity.com/>]



Fig. 20. The pond in Cesu Castle Park, where it is possible to go boating in the small vessel "Karlis"  
[Source: [www.tourism.cesis.lv](http://www.tourism.cesis.lv)]



Fig. 21. A good example of a children's playground in a historical park is Kongens Have in Copenhagen, Denmark.

The playground is surrounded by a hedge

[Source: [http://commons.wikimedia.org/wiki/Category:Kongens\\_Have](http://commons.wikimedia.org/wiki/Category:Kongens_Have)]



Fig. 22. A new children's playground in the renovated Ziemeļblāzmas Park in Riga

[Source: <http://www.kasjauns.lv/lv/galerijas/15059/kulturas-pils-ziemelblazma>]



Fig. 23. A new children's playground in Maskavas Garden in Riga

[Source: <http://www.photoriga.com/2013/11/maskacka-playground.html>]



Fig. 24. A new playground installation in historical Raina Park in Liepāja, Latvia

[Source: <http://www.liepajniekiem.lv/atslegvards/raina-parks>]

Only 3 respondents answered that children's playgrounds and installations should be incorporated in historical parks and gardens, 8 respondents answered that children's playgrounds and installations should not be incorporated in historical parks and gardens, 28 respondents answered that children's playgrounds and installations should be incorporated in historical parks and gardens - but with appropriate design for the historical area, and 12 respondents answered that children's playgrounds and installations should be incorporated in historical parks and gardens, but they should be placed in less noticeable areas.

There was a tradition in Latvia to build concert areas in city parks. As the Latvian tradition to sing in choirs become popular since 1873, concert areas were built in historical manor parks where they were not planned initially. Unfortunately, the historical concert areas have lost their visual quality, and the ones that were built in parks later did not have sufficient operational structure, so the historical composition has been destroyed. The most typical example is the concert area of Elejas Park, which was built in the historical park, as well as an additional asphalt road built that does not fit in the historical park. The question arose *whether concert areas in historical parks are required*, and illustrated examples included Elejas Park in the Jelgava region, Vērmanes Garden, Dzegužkalna Park and Arkādijas Park in Riga, and the Open Air Theatre in Regent's Park in London.

17 respondents answered that concert areas in historical parks are needed. 13 respondents answered that concert areas in historical parks are not required, while 10 respondents answered that new concert areas are not required, as today mobile constructions can be used, but the historical areas should be conserved.

In historical parks, at times there appears a place for new monuments to commemorate famous persons or important events. In London's Hyde Park, as well as in historical parks of Riga, new monuments are placed. In historical parks, modern artist installations are placed, e.g. Baboli Garden in Florence, Italy. In historical parks of Latvia, monuments were placed both in Soviet times, according to the ideology of that time, and lately for important events and for the memory of particular persons. The question arose *whether new monuments should be placed in historical parks*, and illustrated examples included Hyde Park in London, Dubrovina Park in Daugavpils, Kronvalda Park, Uzvaras Park and Kanālmala in Riga, Latvia.

10 respondents answered that more new monuments should be placed in historical parks, and 30 respondents answered that placement of new monument in historical parks is not recommended.



Fig. 25. A historical picture of the concert area in Vermanes Garden, Riga  
[Source: <http://www.zudusilatvija.lv/objects/object/24353/>]



Fig. 29. Historical Park Uzvaras in Riga. From 1985, a 79-meter obelisk-shaped monument entitled “For the liberators of the Soviet Latvia and Riga from German fascist invaders”  
[Source: <http://riga.pilseta24.lv/zinas/48/158323>]



Fig. 26. The concert area in Vermanes Garden with seats for spectators in modern Riga  
[Source: [wordpress.com/tag/vermanes-parka-estrade](http://wordpress.com/tag/vermanes-parka-estrade)]

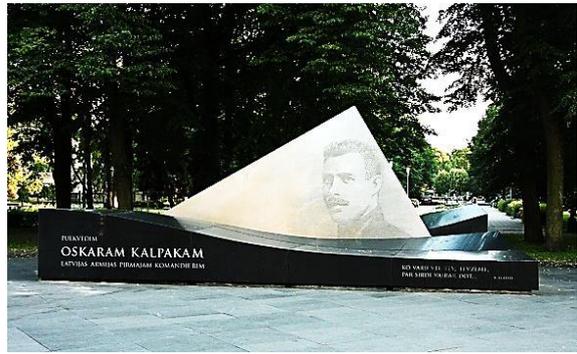


Fig. 30. A monument for Oskars Kalpakas, the colonel of Latvian Army, as photographed on 22 June, 2006  
[Source: M.Striķis <http://www.panoramio.com/photo/>]



Fig. 27. The concert area in Cēsu Castle Park fits well in the castle mound view  
[Source: [http://www.ventspilnieki.lv/atputas\\_bazes/apskates\\_objekti/776\\_cesu\\_brivdabas\\_estrade](http://www.ventspilnieki.lv/atputas_bazes/apskates_objekti/776_cesu_brivdabas_estrade)]



Fig. 31. A fragment of the Berlin Wall in Kronvalda Park in Riga  
[Source: <http://www.vieglicelot.lv/lv/object/berlines-mura-fragments.htm>]



Fig. 28. The memorial to the victims of the July 7, 2005, London bombings in Hyde Park, London  
[Source: <http://www.telegraph.co.uk/news/>]

Not only new monuments but also new buildings find their places in historical parks. Interesting examples are Serpentine Gallery Pavilion in Hyde Park that is being built by a different architect every year, and after a year it is razed again. This tradition has been practiced for 10 years already, and the pavilion has been built by many very famous architects. In the historical parks of Riga, new buildings appear as a form of donation, an example being the Chinese pavilion in Kronvalda Park. As Riga is the Capital of the European Culture in 2014, a “Summer Cottage of Culture” was built in Esplanade in Riga, where many different events took place. However, this building has already been razed.



Fig. 32. A Chinese pavilion with gates was built in Kronvalda Park in Riga as a donation from Suzhou city in China  
[Source: <http://livars.blogspot.com/2012/10/sudzou-kinapilsetas-davinata-kinas.html>]



Fig. 33. Tea house in Kanālmala, Riga, constructed within the zone of historical greenery in 2004  
[Source: <http://www.vieglicelot.lv/lv/object/apsara-tejas-namins.htm>]



Fig. 34. Underground parking lot exit pyramids in Kronvalda Park, Riga  
[Source: [http://foto.lu.lv/arhivs/2000/j\\_oktobris/riga/index.html](http://foto.lu.lv/arhivs/2000/j_oktobris/riga/index.html)]



Fig. 35. The 2014 Serpentine Pavilion in Kensington Gardens by Smiljan Radić [Source: Photo: Paul Grover, <http://www.telegraph.co.uk/culture/art/architecture/>]

The question arose *whether new buildings of any style are required in historical parks*, and illustrated examples included Hyde Park in London, and Kronvalda Park, Kanālmala and Esplanade in Riga, Latvia.

6 respondents answered that there could be new buildings of any style in historical parks, 26 respondents answered that such buildings are not required, and 8 respondents could not decide on this issue.

Creators of modern or contemporary art like to expose their installations in popular historical parks and castles to ensure numerous visits. Whether these art pieces make historical views more interesting and elicits positive emotions from visitors is an issue to be discussed. The most support modern artists can feel is in Versailles Gardens in France and in Chatsworth Garden in England, owned by Cavendish noble family. Modern or contemporary art pieces can be seen also in historical gardens in Latvia. The question *arose whether contemporary art and installation objects should be found in historical gardens and parks*, and illustrated examples included Versailles Palace Gardens and Tuileries Gardens in France, Chatsworth Gardens and Trentham Gardens in England, and parks in Riga, Latvia. 6 respondents answered that contemporary art and installation objects should be found in historical gardens and parks, 13 respondents answered that contemporary art and installation objects should not be found in historical gardens and parks, 21 respondents answered that contemporary art and installation objects should be found in historical gardens and parks as a short-term exposition.

Modern overcrowded cities lack green areas where inhabitants and visitors can relax. Inhabitants who do not have the opportunity to leave the city want to enjoy the contiguity of nature in city parks, sitting on the lawn or having a picnic there during the hot summer period. Traditionally urban inhabitants could be seen relaxing in lawns in the parks of large cities, such as Central Park in New York, Englisher Garten in Munich, and parks in Brussels, Copenhagen and elsewhere. There is no such tradition in historical parks of cities in Latvia, as it is prohibited to prevent any lawn maintenance problems. However, in recent years Riga has been visited by many tourists who want to sit and rest in lawns in the historical parks in the city center. Maintainers of these gardens do not allow it and indicate other possible areas to sit in lawns in other larger parks, such as Dzegužkalna Park, Mežaparks and Annīņmuižas Park in Riga. The question arose *whether it should be allowed to sit and have picnics in lawns in historical parks in city centers*, and illustrated examples included Carrousel Gardens at the Louvre Palace in Paris, Regent's Park London, and greeneries in Kanālmala in Riga.



Fig. 36. South Korean minimalist painter and sculptor Lee Ufan is this summer's guest artist in Versailles. Ten new works, described as "intense and silent," have been placed throughout the palace and gardens [Source: <http://news.artnet.com/in-brief/lee-ufan-exhibition-storms-versailles>]



Fig. 40. Artist Guna Poga created 9 installations in the shape of cows within the theme of summer solstice at the Kanālmala in Riga [Source: <http://1001latvianartists.tumblr.com/post/2191172467/guna-poga>]



Fig. 37. Dramatic Stainless Steel Wire Fairies by Robin Wight in Trentham Gardens England [Source: <http://www.thisiscolossal.com/2014/07/dramatic-stainless-steel-wire-fairies-by-robin-wight>]



Fig. 41. Many people enjoying a beautiful day, relaxing around the Carrousel Garden in Jardin des Tuileries [Source: <http://www.tourbytransit.com/paris/things-to-do/jardin-des-tuileries>]



Fig. 38. Louise Bourgeois Maman 1999. Bronze, stainless steel, and marble. Tuileries Garden, Paris [Source: <http://www.moma.org/explore/collection>]



Fig. 42. Picnics at Regent's Park London [Source: <http://www.ashmoreresidential.com/locations/regents-park/>]

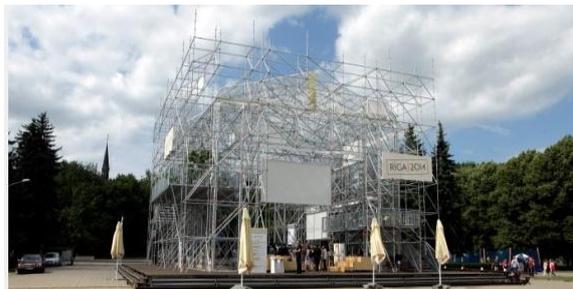


Fig. 39. Installation "Summer Cottage of Culture" in summer 2014 in Esplanāde, Riga [Source: <http://www.diena.lv/kd/muzika/kulturas-vasarnica-esplanade-2014>]



Fig. 43. It is allowed to sit in greeneries, except on the slopes, in Kanālmala in Riga, yet the lawn is not so resistant to endure many people sitting over the long term without damaging it [Source: <http://nra.lv/latvija/riga/49516>]

Only two respondents answered that it should be allowed to sit and have picnics in lawns in historical parks in city centers, 5 respondents answered that it should not be allowed to sit and have picnics in lawns of historical parks in city centers, and 35 respondents noted that it should be allowed only at outermost places with this special purpose.

## Conclusions

The majority of respondents support intentions of creating new structural elements in historical parks and gardens, as these should serve the convenience, wellbeing and joy of the visitors of the beauty of the historical heritage. These structural elements are parking lots, cafeterias, restrooms, internal transportation and water leisure. It is also very important to give consideration to objects such as new monuments, new buildings, contemporary art pieces and installations, because they intervene on the landscape of the historical object's space with their stable volume and form. Events in historic places make a vital contribution to the economic sustainability of our heritage. They add to the enjoyment of countless visitors at a huge range of sites, from urban squares to open countryside, as well as generating an important source of income. However, the new structures needed to facilitate them are not appropriate in every location, and need to be carefully positioned and designed to avoid potentially disfiguring or damaging sites and landscapes of historical importance [17].

Regarding the sustainability of these objects, new elements in historic parks and gardens bring certain benefits. They sustain or enhance the significance of a heritage asset and the contribution of their setting. They reduce or remove risks to a heritage asset. A new element secures the optimum viable use of a heritage asset in support of

it; it makes a positive contribution to economic vitality and sustainable communities. It is an appropriate design for its context and makes a positive contribution to the appearance, character, quality and local distinctiveness of the historic environment. New elements better reveal the significance of a heritage asset and therefore enhance our enjoyment of them and the sense of place.

Provided that they are well-organized and carefully managed, new structures can deliver these benefits in a variety of ways:

- they can be an important source of income, which can help to fund the repair and maintenance of heritage assets;
- they can enrich the experience of visitors and encourage repeat visits to heritage assets;
- they can accommodate a range of cultural, sporting and educational activities;
- they can encourage tourism and the engagement of local communities by attracting visitors to special events such as festivals and exhibitions;
- they can increase the capacity of historic sites temporarily and bring a wider range of visitors;
- they can accommodate activities such as hospitality;
- some temporary structures (such as garden pavilions and outdoor art works) can visually enhance historic places, as long as their location, scale and design are appropriate [17].

In order to gain all these benefits that new objects could bring with the least sacrifice of historical values, all legislative enactments considering the preservation of heritage should be met, regarded and respected.

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**Kopsavilkums.** Vēsturiskajos dārzos un parkos sabiedrības galvenais uzdevums ir saglabāt vēsturiskās un mākslinieciskās vērtības. Veicot pētījumus par to, kas noticis un notiek ar vēsturiskajiem dārziem un parkiem Latvijā, kaimiņvalstīs un Rietumeiropā, var konstatēt, ka daudzviet notiek lielākas vai mazākas izmaiņas, kas nepieciešamas mūsdienīgai šo dārzu izmantošanai. Ir restaurēti, renovēti un rekonstruēti objekti, lielākā daļa ir papildināti ar dažādām funkcijām un aktivitātēm atbilstoši izpratnei par to, kas ir pieļaujams vēsturiskajā vidē. Tomēr vēl arvien trūkst izpratnes par to, kas vajadzīgs un ko drīkst atļauties ierīkot vēsturiskā dārzā vai parkā. Apsekojot ap 50 vēsturisko dārzu un parku Rietumeiropā, Baltijas valstīs un Latvijā, konstatēts, ka dārzu struktūra papildināta ar dažādiem elementiem un aktivitātēm, kuras autori iedala sekojošās kategorijās: **nepieciešamie** – autostāvvietas, informācijas centrs un ieejas biļešu kases, labierīcības, kafējnīcas vai restorāni, suvenīru veikali; **iespējamie** – bērnu rotaļu laukumi, izbraukšana ar laivām, iekšējais transports, vieta koncertiem, izstādēm vai tirdziņiem; **diskutējamie** – jauni pieminekļi, jaunas būves (paviljoni, lapenes, tējas namiņi u. c.), mūsdienu mākslas un instalāciju objekti, sporta laukumi. **Pētījuma mērķis** – noskaidrot, kādu labumu vēl var iegūt no jauniem struktūras elementiem vēsturiskos parkos un dārzos, un kurus struktūras elementus rekomendēt vai no kuriem atturēties Latvijas vēsturiskajā vidē. Lai izvērtētu situāciju vēsturiskajos parkos un dārzos un izstrādātu rekomendācijas vēsturisko parku un dārzu revitalizācijas pasākumiem, tika veikta dārzu un parku apmeklētāju aptauja. Respondentu grupa tika izveidota no cilvēkiem, kas saistīti ar ainavu arhitektūru, arhitektūru, restaurāciju un vēsturi, kopā 40 respondenti. Jautājumi bija ļoti vienkārši, atbildami pārsvarā ar jā vai nē, tie tika ilustrēti ar vairākiem salīdzinošiem piemēriem. Respondentu vairākums atbalsta jaunu struktūras elementu radīšanu vēsturiskajos dārzos un parkos, jo tiem jākalpo objekta apmeklētāju ērtībām, labsajūtai un priekam par vēsturiskā mantojuma skaistumu. Šie struktūras elementi ir autostāvvietas, kafējnīcas, labierīcības, iekšējais transports, izklaides uz ūdens. Ļoti nopietni jāpārdomā par tādiem objektiem kā jauni pieminekļi, jaunas būves, mūsdienu mākslas darbi un instalācijas, jo tie iejaucas vēsturiskā objekta ainaviskajā telpā ar stabili apjomu un formu.

Lai arī jaunie struktūras elementi dod daudz labuma vēsturisko dārzu un parku ilgtspējai un ekonomiskai pastāvēšanai, to radīšana un apsaimniekošana jāsaņā ar normatīvajiem aktiem, kas saistīti ar kultūrvēsturiskā mantojuma aizsardzību.

Jauni struktūras elementi nodrošina optimāli aktīvu dzīvotspējīga mantojuma izmantošanu, sniedz pozitīvu ieguldījumu vietējo kopienu ekonomikā. Šiem objektiem jābūt kontekstā ar vēsturisko vidi un vietējām tradīcijām, jāiekļaujas tajās ar izskatu, raksturu un kvalitāti. Vēsturiskās vietas sniedz būtisku devumu mūsu kultūras mantojuma ekonomiskā ilgtspējā. Tās iepriecina apmeklētājus ar milzīgu iespēju diapazonu, ne tikai ar dārzu un parku, bet arī ar pilsētu, lauku un dabas ainavām. Tomēr nepieciešamo jauno struktūru izvēli katrai vietai un jāveic rūpīgi un tā, lai izvairītos no potenciāliem ainavu bojājumiem vai teritoriju vēsturiskas nozīmes izkropļojumiem.

Ar noteikumu, ka plānošana un dizains organizēti un ļoti rūpīgi, jaunas struktūras var nodrošināt priekšrocības dažādos veidos: tās var būt nozīmīgs ienākumu avots, kas var palīdzēt finansēt remontu un uzturēšanu vēsturiskajam mantojumam, tās var bagātināt apmeklētāju pieredzi un veicināt atkārtotu apmeklējumu, rodas iespēja izvietot dažādus kultūras, sporta un izglītojošus pasākumus, tās var veicināt tūrisma un vietējo kopienu aktivitāti, piesaistot apmeklētājus uz īpašiem notikumiem, piemēram, festivāliem un izstādēm, tās atļauj apkalpot plašāku apmeklētāju kontingentu un skaitu. Īslaicīgas būves (piemēram, dārzu paviljoni un brīvdabas mākslas darbi) var vizuāli uzlabot vēsturiskās vietas taču atbilstošā mērogā, pie kam saskaņots projekts ir nepieciešams.

# The Life and Work of William Morris (1834–1896)

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**Abstract.** The study reflects the English designer's, artist's, writer's and socialist's William Morris's (1834–1896) biography and creative output, highlighting the designer and craftsman's lifetime contribution to the decorative and applied arts sector and his participation in the design movement known as "The Arts and Crafts Movement" in Britain in the second part of the 19<sup>th</sup> century. The article examines W. Morris's backgrounds and artistic oeuvre, emphasizing the contribution to the interior decoration industry. His creative activities, as a designer and artisan, included the development of individual design objects, such as stained glass, textiles, wallpaper, tiles and furniture elements, as well as the professional performance of interior decoration.

**Key words:** Arts and Crafts Movement, decorative arts, pattern-making, painting, textile design, wallpaper design.

## Introduction

*Arts and Crafts Movement* was one of the most influential, fundamental and the most far-reaching design movements which began during the reign of the British Queen Victoria (1819–1901) around 1880 in the United Kingdom – the most industrialised country of that time. In 1887 a union was established of multi-profile confederates, workshops and producers, also known as the *Arts and Crafts Exhibition Society*, from which the following movement later borrowed its name [2; 8]. The motion can be characterized as a reaction against the impact and consequences of the industrial production and the unregulated market that affected the design industry, craft skills and people's everyday lives in general, and its philosophy is based on the improvement of the standard of decorative arts, preservation of the craft skills and the improvement of the quality of human habitat. The most prominent design movements have been represented by a theorist and art critic John Ruskin (1819–1900) and a designer, writer and activist W. Morris. J. Ruskin studied the relationship between art, society and employment, while W. Morris's applied the theoretical relationships in practice, emphasizing the value of work, satisfaction with the mastery of hand skills and the natural aesthetics of the raw material. Before the beginning of the 80's of the 19<sup>th</sup> century, W. Morris had already become an internationally recognised and commercially successful designer and manufacturer; the artist society of the newly established Guild, took over his ideas and established a common approach among the architects, painters, sculptors and designers, thus spreading the philosophical ideas of the design movement. The breeze of the new movement rapidly spread throughout the Europe and the United States [8].

Because of his outstanding skills and talents, the *pattern-making* can be considered the basis of W. Morris's artistry – the creation of brilliant designs for wallpaper, textiles and linoleum print, as well as the skillful stained glass print design, tapestry and embroidery works[9, 83].

Multiple other authors have conducted studies and biographical overviews of W. Morris's personal life, researches on his professional activity in the painting artistry and applied and decorative arts, his contributions to the design movement *Arts and Crafts* and literary arts, as well as reports of his public and political activities.

The aim of the study is to explore the W. Morris's biography and artistic creativity, emphasizing the contribution to the interior decoration industry. The assignment of the study is to research the biographical literature and visual material, to collect the most significant facts, to form a description of selected wallpaper and textile design work.

## Materials and Methods

The study was conducted during the period from July 2014 to September, it is based on literature review and research of the materials available from the archives in the William Morris Gallery, located in Lloyd Park, Forest Road, Walthamstow, London, E17 4PP, United Kingdom, as well as the authors' previous research experience.

W. Morris's stages of life – childhood, adolescence, youth years, and the adult years – were described based on the analysis of biographical literature, where, with the application of synthesis method, the emphasis is on the highlights of the interconnections in his artistic creativity; whereas, using the generalization method - through specific facts of individual's flow of life, were gathered



Fig. 1. William Morris [4]

specific personality traits and professional work characteristics. The use of historical method provides insight into the beginnings of Arts and Crafts Movement in Britain and W. Morris's participation in its development. Biographically historical method detects the links between W. Morris's personal life and his artistic creativity – how the environmental conditions formed his world view, which, in turn, affected his creative process. Through monographic or descriptive method, several interpretations were expressed regarding W. Morris's achievements in the decorative and applied arts over time: painting, stained glass art, textiles, wallpaper, tile and furniture design, calligraphy and prints. The conclusions on W. Morris's lifetime achievements in arts and crafts classes, and the impact he left on the art in the second half of the 19th century, in general, were developed on the basis of personal observation, after applying the induction and deduction methods.

### Results and Discussion

William Morris was born on 25 March 1834, in Walthamstow area of London, in the family of William Morris's father of Welsh origin and mother Emma Shelton. He grew up in a respectable and prosperous large family with the older sisters Emma and Henrietta, and his younger siblings – Isabella, Alice, Hugh, Thomas, Arthur, and Edgar [6].

Literary interest and artistic abilities emerged at an early age, and his childhood provided every opportunity for their development. W. Morris was

inquisitive reader, who was mostly fascinated by tales of knighthood and romance. By the age of seven, he had read all the *Waverly* edition novels (1814) by the Scottish novelist Walter Scott (1771–1832), and the impact of his favorite English writer Clara Reeve's (1729–1807) Gothic fiction work *The Old English Baron* (1778), runs through life and largely affects his artistic oeuvre. The Epping Forest, where in early boyhood he liked to spend time, theatrically reproducing the scenes of the medieval knighthood, wearing corresponding garment, and the presence of the Queen Elizabeth's I of England and Ireland – (1533–1603) hunting house, home garden, and the English botanist *John Gerard's* (1545–1612) book *The Herbal or General History of Plants* (1597), had instilled in him practical knowledge and devotion to nature, which was later portrayed in his creative performance by incorporating motives of flowers, foliage, fruit, sky and birds. As an eight-year-old, he expressed profound interest in architecture. Together with his father, he visited the Romanesque-Gothic Cathedral of Canterbury (1070–1834), which left a strong impression on him [5, 20].

During the period from 1848 to 1850, W. Morris studied at The Marlborough School, where, through self-study, he learned about the archaeological and sacred architectural industries, and where he enthusiastically spent time alone, exploring the surrounding landscape and architecture - Savernake Forest, Silbury Hill, Avebury big-stones and cairn of the megalithic age [5, 20; 22-23]. From 1851 to 1852, he was tutored privately, and from 1852 to 1855 he continued studies at Exeter College, Oxford with the intention of becoming a clergyman [4]. The study period was significant for both the artistic growth and the acquisition of new like-minded people. The acquired contact with the artist and designer Edward Burne – Jones (1833–1898) evolved into a close friendship and artistic collaboration throughout the lifetime. During the study period, the personal vision of the future of life was strongly influenced by the literary oeuvre of John Ruskin, as well as the writer William Shakespeare (1564–1616) and the poet Geoffrey Chaucer (1343–1400) [5, 25; 28]. The rural environment of the Oxford City continued to develop his interest towards flowers and plants; his favorite flowers - daisies, fritillaries, and wild tulips – are themes common in his design work. The time spent visiting the French cities of Chartres, Rouen, Beauvais and Amiens greatly impressed him with their aesthetics of the early Gothic cathedrals and the masterpieces of painters Jan van Eyck (1390–1441) and Hans Memling (1430–1494). From the domestic artists, he was mostly impressed by the artwork of painters from the *The English Pre-Raphaelite Brotherhood* artists' association [5, 29].



Fig. 2. A detail from the *If I Can* wall hanging, designed and worked by W. Morris, 1857 [5, 36]



Fig. 3. *The Red House*, designed and worked by author group, 1859 [5, 46]



Fig. 4. *George and Dragon* cabinet, designed by P. S. Webb, painted by W. Morris, 1861 [3]



Fig. 5. *Trellis* wallpaper, designed by W. Morris, 1864 [6]

After theology studies in Oxford, W. Morris decided to devote his career to art. Because of his strong interest in architecture, in 1856 he, as a trainee, joined the English architect George Edmund Street's (1824–1881) office in Oxford, but did not complete the whole internship time. While working those nine months, he felt limited and frustrated with his daily tasks; nevertheless, the time spent together with G.E. Street was substantial in the further expansion of designer's artistic vision; thus, raising the interest in the architecture. W. Morris always believed that architects are the highest-rank masters and that the decorative and applied art acquires meaning only in relation to architecture. During the internship, he got acquainted with the English architect Philip Speakman Webb (1831–1915), with who he developed a close friendship and professionally collaborated in many projects. Later that same year, a poet, painter, and founder of *The Pre-Raphaelite Brotherhood* association, Dante Gabriel Rossetti became his friend and mentor (1828–1882) [5, 32-34].

Another important field W. Morris researched in *The British Museum* in London, were the illuminated manuscripts. The artist's creative motifs derived from the observed *illuminated miniatures* and the decorative borders of pages; DG Rossetti characterized W. Morris's manuscript works as "quite unrivalled by anything modern that I know" [5, 38].

W. Morris's guideline for creative action was consistent with the view „that the designer should be totally familiar in practical terms with the techniques of his chosen medium, and should never design anything that he could not produce with his own hands". In 1857 he created a wall hanging *If I Can*, and its linen cloth backing is covered with wool thread embroidery, and because of the texture density, appears similar to a tapestry [5, 37]. The base of the textile is a symmetrical lining composition with a light-toned homogenous structure background and central themes – fruit tree, bird, and the title of the work – as nuanced accents.

In 1857 he met the English art model and muse Jane Burden (1839–1914), and they got married on 26 April 1859 in Oxford and had a family of two daughters – Alice Jane (1861 to 1935) and Mary (1862–1938) [4; 5, 45].

W. Morris was convinced that aesthetic living and working space is essential to create an outstanding work [5, 45]. The artist loved all of his homes, but his dream house was a private house in London – *The Red House* (1859). In its creation process he worked as a designer together with the architect P.S. Webb. The designs of the furniture and interior decorations were developed with the help of his family and friends [5, 45; 47]. The interior concept reflects the effects of medieval stylistics, the thoroughness of natural materials, and the game of texture contrasts.



Fig. 6. *Daisy* wallpaper, designed by W. Morris, 1864 [10]



Fig. 7. *Fruit (or Pomegranate)* wallpaper, designed by W. Morris, 1866 [6]



Fig. 8. *Daisy* tile, designed by W. Morris, about 1862 [6].

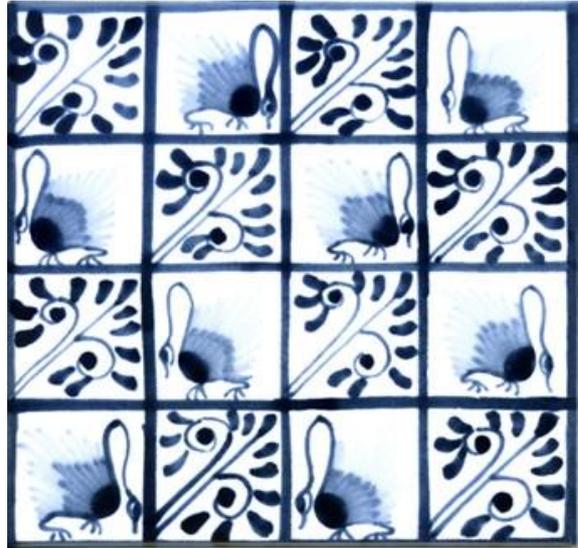


Fig. 9. *Swan* tile, designed by W. Morris, 1860s [6]

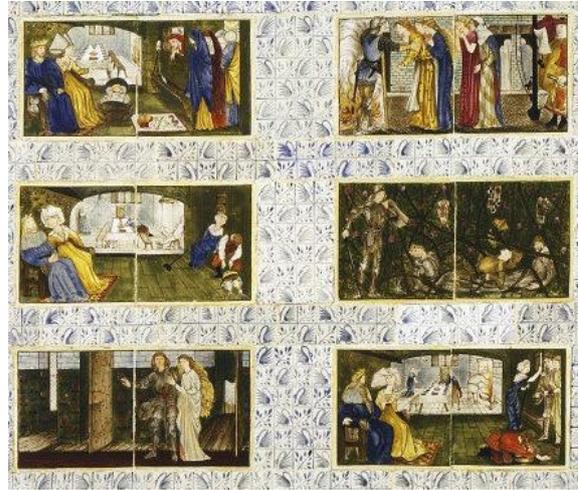


Fig. 10. *The Sleeping Beauty* tile panel, designed by E. Burne-Jones for Morris, Marshall, Faulkner and Co., 1862–1865 [Source: <http://collections.vam.ac.uk/item/O8053/tile-panel-burne-jones-edward/>]



Fig. 11. *Morris* chair, designed by P. S. Webb, fabric by W. Morris, about 1866 [5, 66]



Fig. 12. The Green Dining-Room at the South Kensington Museum, designed and worked by Morris, Marshall, Faulkner and Co., 1866 [5, 74]

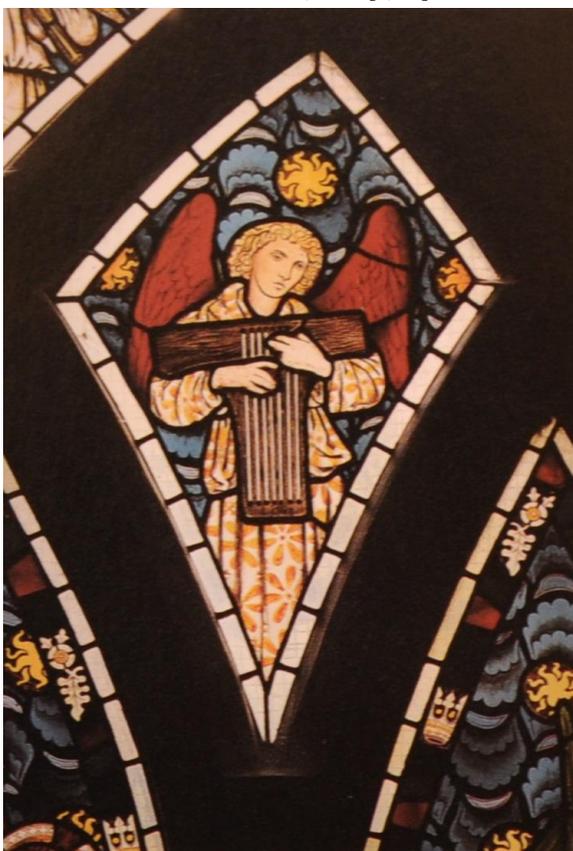


Fig. 13. Tracery light for St Michael' s Tilehurst, designed by W. Morris, 1869 [5, 56]



Fig. 14. Rossetti chair, designed by D. G. Rossetti for Morris, Marshall, Faulkner and Co., 1870–1890 [6]

After the collaborative work invested in the creation of cottage, the idea was born to continue their artistic collaboration and in 1861, together with like-minded colleagues, a company was founded - *Morris, Marshall, Faulkner and Co*; the aim of which was to create a hand-crafted design artwork in limited quantity. Artists' association was created by: designer and craftsman W. Morris, engineer Peter Paul Marshall (1830–1900), painter Ford Madox Brown (1821–1893), professor Charles Joseph Faulkner (1833–1892), artist and designer E. Burne – Jones, poet and painter D.G. Rossetti, and architect P.S. Webb. The essence of the business was fully consistent with W. Morris's professional calling, by offering decorative wall finishing, carving, stained glass, metal, and furniture design services [6].

As a painter, W. Morris was best able to express himself through creating decorative furniture and paintings on the ceilings [5, 44]. One of the artist's accomplishments is a decorative painting for P.S.Webb's designed cabinet *George and the Dragon* (1861), made of mahogany, pine and oak, and supplemented with copper metal fittings. The composition includes scenes from Roman legend of St. George and the Dragon, as well as the artist himself with his wife [3].

The inspiration for wallpaper design was borrowed from the late medieval art, and is closely linked with the interest toward the naturalistic ornamentation. First Trellis wallpaper was created in 1862 and printed only in 1864. The print motif *rose-trellis* was inspired by the garden at home in Bexlevheath, Kent [10]. The composition is made of vertically organised lining motif with a dynamic downstream, with a evenly spaced grid and highlighted central element – permeates rosewood strings with birds as accents – in the background.

The first printed wallpaper Daisy (1864) became one of the most popular of the century [5, 71]. It portrays a meadow in naive style, forming a composition of horizontally arranged rows of flowers and a light toned background.

In 1866 was printed the wallpaper Fruit, also known as Pomegranate [5, 68; 10]. The tree foliage with fruits arranged in an even diagonal composition with an alternating repeated motifs.

During his career, he created stained glass for more than 400 buildings in the UK, 41 types of wallpapers with mostly flowers, leaves, birds and fruit motifs, and 5 types of ceiling wallpapers [5, 62–70]. One of his favorite motifs – Daisy – frequently appeared on wallpaper, tiles and embroidery design.

In 1865, after years of happy living in The Red House, W. Morris and his family moved to a new residence building, on 26 Queen Square, London, where used to be the company's office,

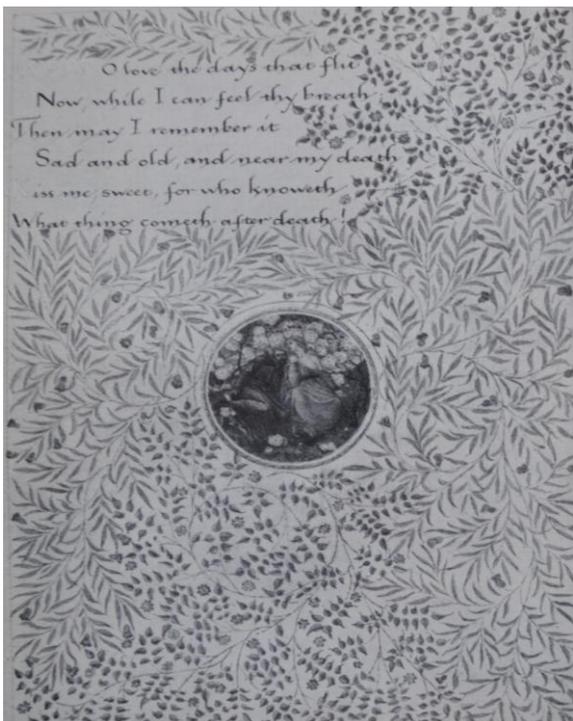


Fig. 15. Page from *A Book of Verse*, handwritten and decorated by W. Morris, 1870 [9, 144]



Fig. 18. Acanthus wallpaper, designed by W. Morris, 1875 [5, 72]

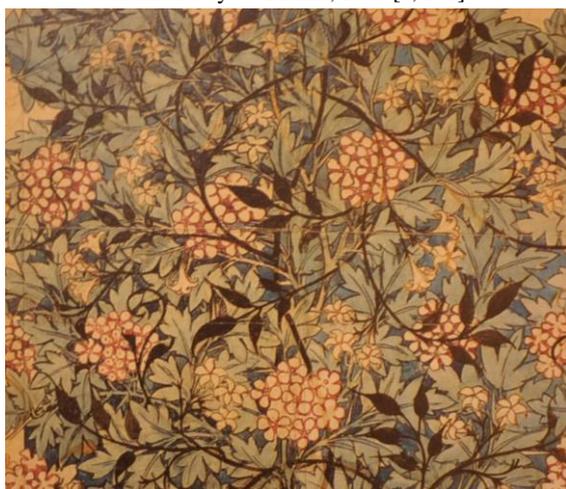


Fig. 16. Design for *Jasmine* wallpaper by W. Morris, 1872 [5, 71]

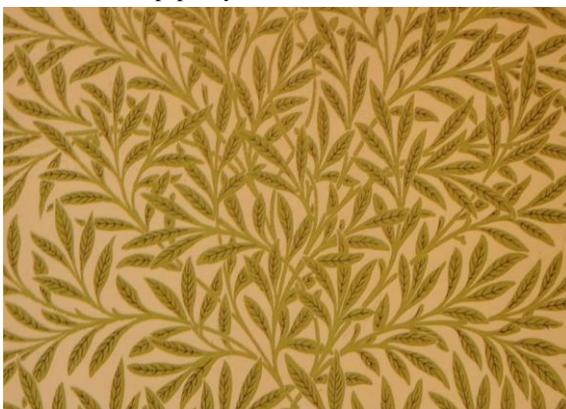


Fig. 17. *Willow* wallpaper, designed by W. Morris, 1874 [5, 73]



Fig. 19. *Columbine/Bluebell* chintz, designed by W. Morris, 1876 [5, 15]



Fig. 20. African Marigold chintz, designed by W. Morris, 1876 [5, 90]

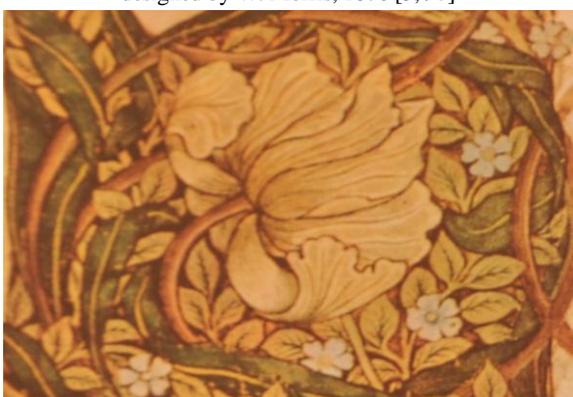


Fig. 21. Design for Pimpernel wallpaper by W. Morris, 1876 [5, 84]

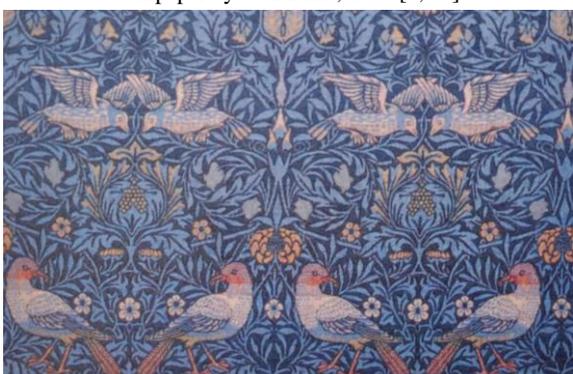


Fig. 22. Bird wall hanging, designed by W. Morris, 1878 [5, 10]

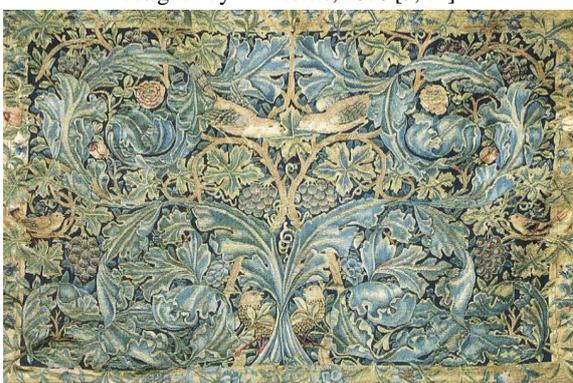


Fig. 23. Vine and Acanthus tapestry, designed by W. Morris, 1879 [5, 78]

design studio, workshop and a jeweler's shop [5, 54]. The company had already acquired a reputation very early because of the outstanding quality of their service. The strongest work areas were: stained glass, hand-painted tiles, furniture design [6].

In the following years their range of services expanded to the creation of unified architecture and interior design projects [6].

The poem *The Life and Death of Jason* was published in 1867, in 1868 – *The Earthly Paradise* [4; 5, 76]. During the period from 1868 until 1869, he studied and researched the Icelandic language; together with Icelandic scientists Eiríkr Magnússon (1833–1913) published the Norse sagas *The Saga of Gunnlaug Worm-tongue* and *The Story of Grettir the Strong*, in 1870 – the English translation of prose *Volsunga Saga* [4].

From 1871 until the year 1873 W. Morris and his family rented a place of residence together with D.G.Rossetti in the Kelmscott Manor, located in the Cotswold village, Gloucestershire; from 1874, in the rural rest house lived only his family. From 1872 until 1882, the family residence in London was the Horrington House, from 1878 – Kelmscott House [5, 76–77; 6].

In the period up to the year 1870, the only active members of the company were W. Morris, E. Burne – Jones and P.S.Webb. In the community W.Morris had established the reputation of an outstanding designer. The company for him was an important source of income, and a form of generating creative confidence and artwork marketing [6].

In 1875 the company was reorganized, renaming it the *Morris and Co*, and W. Morris became the sole owner. One of the most important steps was the acquisition of new retail space - the establishment of the showroom on 449 Oxford Street, London, maintaining the current working space, where the first experiments in weaving, textile dyeing and printing were performed [6].

Hand-printed chintzes became one of the designer's most recognizable creative achievements. In total, almost 40 different design textiles were created with a distinctive and crisp vertical turnover structure and a diagonal arrangement with motifs, borrowed from nature: flowers, trees, leaves, fruits, birds, rivers. The vertically organized pattern derived from the medieval Spanish and Sicilian textiles weaving technique, whereas, the emphasis of diagonal orientation was inspired by the 15th-century Italian cut velvet fabric. In 1875 began the first production of Tulip fabric for mass retailing. The printed cotton, unlike the woven, embroidered, tapestried and hand-tufted rug textiles, have been available for purchase for people with average income – for pillow cases, small furniture upholstery, and wall decor [5, 87–92].



Fig. 24. *Flower Garden* woven silk, designed by W. Morris, 1879 [5, 95]



Fig. 27. *St James* woven silk damask, designed by W. Morris, 1881 [5, 96]



Fig. 25. *Sunflower* wallpaper, designed by W. Morris, 1879 [5, 94]

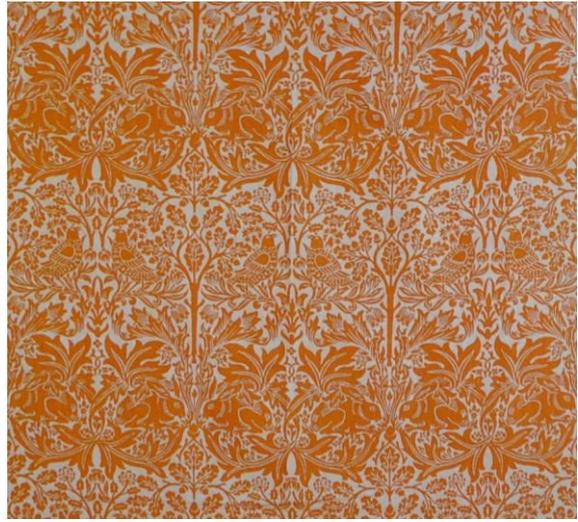


Fig. 28. *Brother Rabbit* chintz, designed by W. Morris, 1882 [5, 90]



Fig. 26. South Kensington Museum interior, decorated by Morris and Co., 1880 [9, 75]



Fig. 29. *Eyebright* printed cotton, designed by W. Morris, 1883 [5, 93]



Fig. 30. *Kennet* printed cotton, designed by W. Morris, 1883 [5, 89]



Fig. 31. *Honeysuckle* wallpaper,  
designed by W. Morris, 1883 [5, 15]



Fig. 32. *Wandle* chintz,  
designed by W. Morris, 1884 [5, 91]



Fig. 33. *Granada* woven silk velvet brocaded with gilt thread,  
designed by W. Morris, 1884 [5, 97]

Similar trends can be observed in the wallpaper design, which reflects the artist's natural ability to sort the elements in the symmetric upward-winding compositions [5, 94–95].

Weaving technique was one of the first craft industries that suffered as a result of mass-industrialization. Hand weaving art had been particularly close to W. Morris – it is reflected in the lecture *The Lesser Arts of Life*, published in 1882. The designer mastered the weaving technique by self-studying from the pre-Revolution period French engineering school *Arts et Métiers's* handbook, considering that a designer should be able to weave on his own. W. Morris's woven textiles were made

of silk, wool and a combination of these two threads, which ensured that the woven woolen cloth was considerably more practical and durable, therefore, more suitable for curtains, wall decor and furniture upholstery. The woven wool fabric *Bird*, created in 1878, was extremely popular among the customers and by the designer himself [5, 95–99]. The composition of vertically directed print textiles is composed of mirrored symmetry; the background is characterized by a smooth arrangement of leaves and flowers, highlighting the central theme – birds.

Within the company, W. Morris, in collaboration with his colleagues E. Burne – Jones, P. Webb, a British textile and stained glass artist John Henry Dearle (1859–1932), co-created tapestries. W. Morris considered tapestry techniques to be the most exalted of all weaving techniques. Designer admired medieval tapestry art and greatly disliked the tapestry work of the French factory *La Manufacture des Gobelins*. W. Morris's original embroidery structure was very similar to the tapestry fabric. The large-scale textile *Vine and Acanthus* (1879) was the first woven tapestry made of wool and cotton warp [5, 98–101]. In the textile's central mirrored symmetry composition, between the densely grouped vines, is the discretely incorporated bird motif.

In 1881, due to the limited space, the work space was moved from London 26 Queen Square to the factory at Merton Abbey. The first decade of the designer's business career had been the most productive and fruitful, with more than 600 kinds of wallpaper, chintzes, woven fabrics, damasks, carpets, tapestries, rugs, stained glass and embroidery [6].

W. Morris was a socialist sympathizer, who, during the period from 1884 to 1890, published an article *Art and Socialism* and the book *A Summary of the Principles of Socialism*. He was the founder of the Socialist League and actively engaged in the political processes, and has been arrested in connection with the free speech demonstrations [6].

W. Morris's studies and practical experiments, using natural dyes, were ones of his particularly important achievements – he developed formulae of natural dyes, which were described in detail in his essay *Of Dyeing as an Art* (1889): blue from indigo and Woad; red from the Kermes and Cochineal insects and the madder plant; yellow from weld, poplar, osier, birch, broom and quercitron; brown from walnut tree roots. The produced colors were used to dye textiles [5, 82; 85].

In the essay *Textiles*, published in 1893, he described textile fabrication and decorating options – advisable nuances that were necessary to create excellent quality woven fabric, using tapestry, handmade and mechanical printing, painting and

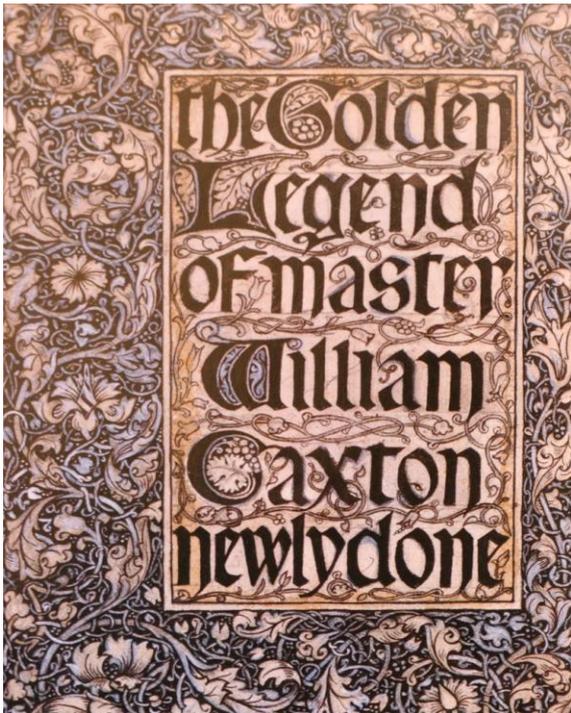


Fig. 34. *The Golden Legend* titlepage, designed by W. Morris, 1892 [5, 118]



Fig. 35. *Troy* typeface, designed by W. Morris, 1892 [5, 119]

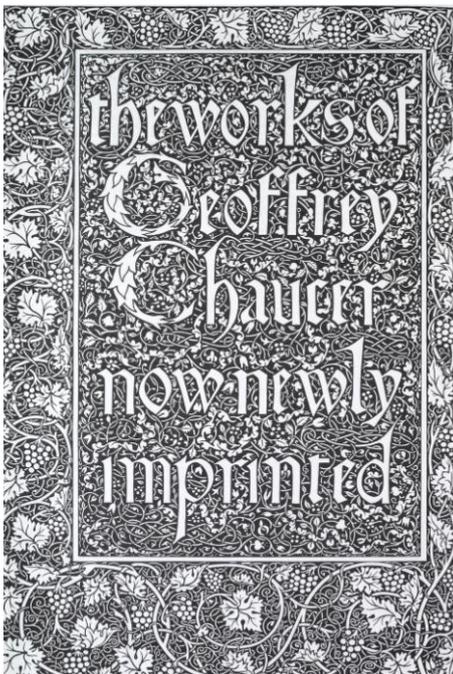


Fig. 36. *The Works of Geoffrey Chaucer* titlepage, designed by W. Morris, illustrated by E. Burne – Jones, 1896 [5, 120]

stitching techniques. W. Morris stressed that it is always crucial to assess the characteristics and processing capabilities of the raw material, maintaining its natural aesthetics and characteristics: „The special limitations of the material should be a pleasure to you, not a hindrance: a designer, therefore, should always thoroughly understand the processes of the special manufacture he is dealing with, or the result will be a mere tour de force. On the other hand, it is the pleasure in understanding the capabilities of a special material, and using them for suggesting (not imitating) natural beauty and incident, that gives the *raison d'être* of decorative art” [7].

He learned embroidery techniques through home study. Embroidery for sacred purpose use and for everyday, as well as individual orders, were a significant source of revenue for the business. Popular products among customers were the wall hangings, cushion covers, fire screens, drapes, portières, business bags, evening bags, gloves, nightdress cases, bell pulls, tea cosies, book covers, photograph frames, tablecloths, billiard table covers [5, 103–104].

Carpet crafting is another field of art that W. Morris worked diligently at, in order to preserve it, and expressed his artistic credo: „... the art of Carpet-making, in common with the rather special arts of the East, is either dead or dying fast... we people of the West must make our own hand-made Carpets... and these, while they should equal the Eastern ones as nearly as may be in materials and durability, should by no means imitate them in design, but show themselves obviously to be the outcome of modern and Western ideas, guided by those principles that underlie all architectural art in common”. The artist felt that the design of the carpet should be fairly simple in form, with moderately unobtrusive motifs of nature – tree foliage, flowers, birds and animals, developed in opposite colours [5, 107–108].

The founding of an independent private publishing company – Kelmscott Press – in 1891, London, was the next logical step in the process of expressing his interests in medieval illuminated manuscripts. According to W. Morris, printing had been one of the sectors that degraded during the commercialization process, and his goal was to restore the type-designing, fine printing, and book production. W. Morris had not only been a collector of illuminated manuscripts, but also a brilliant calligrapher and illuminator [5, 116].

W. Morris, inspired by 15th-century letter art, developed a Gothic Typeface *Troy*, with more than 600 design sets of initials, borders, title pages, inscriptions, and printers' marks [5, 120–121].

During the period from 1894 to 1896, he published his fiction novel *The Wood Beyond the*

*World* and *The Well at the World's End*, as well as started working on the book *The Works of Geoffrey Chaucer*, taking part as a designer in its development, and invited E. Burne – Jones as an illustrator [4].

W. Morris died in Kelmscott House on October 3, 1896 [6]. The company Morris and Co. continued their business until 1940, when, under the influence of The Second World War, it was voluntarily liquidated [5, 80]. The British fabric and wallpaper manufacturer *Arthur Sanderson and Sons Limited* bought the company with the showroom, equipment and materials [1]. The company under the name of Morris and Co. operates today, continuing the tradition prophesied by W. Morris and maintaining the uniqueness of the design.

### Conclusion

W. Morris's professional activity is characterized by the harmony between the theory and practice – the results from researches and practical experiments have allowed developing the artistic oeuvre that is based on the philosophy of creating an excellent quality design work, preserving and developing the traditional craftsmanship, and highlighting the importance of manual labor. The self-education had a significant impact on the enhancement of his creative performance; Through self-study he acquired skills in architecture, stained glass artistry, textile, wallpaper and tile design, prints and calligraphy.

W. Morris is considered one of the most remarkable personalities involved in the development of the *Arts and Crafts* design movement. Because of

the hard work and the continuous development of his professional skills during life, he gained a respectable status in the society both in the UK and overseas. His artistic beliefs and perception of quality in human habitats had reached understanding among wide audience, through participation in local and international exhibitions.

The uniqueness of his artistic creativity is primarily based on a thorough research of nature, as a source of inspiration, and the observation of medieval art stylistics. Through linking the performance with the general activity of the *Arts and Crafts* design movement, W. Morris especially succeeded in developing the approach for the improvement of the craft quality standard in the textile and wallpaper design fields, thus, gaining popularity until the present day. The designer and artisan's contribution to the art of interior decorating can be considered a substantial resource for research and can be a useful source of information for developing modern living environment projects. W. Morris's textile and wallpaper printing oeuvre can be considered an indispensable contribution with an existing value in the applied and decorative arts industry.

The provided insight on W. Morris, as a designer and craftsman, should be continued also in other studies and linked with the interior design field – the research of arts and crafts traditions and development of authentic or eclectic styles for interior design projects.

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**Kopsavilkums.** Pētījums atspoguļo angļu dizainera, mākslinieka, rakstnieka, sociālista Viljama Morisa (1834–1896) dzīves gājumu un māksliniecisko daiļradi, uzsverot dizainera – amatnieka mūža ieguldījumu dekoratīvi lietišķās mākslas nozarē un līdzdalību 19. gs. 2. puses dizaina kustībā „*Arts and Crafts*” Lielbritānijā. Pētījuma mērķis ir izziņāt V. Morisa dzīves gājumu un māksliniecisko daiļradi, akcentējot ieguldījumu interjera apdares nozarē.

„Arts and Crafts” bijusi viena no ietekmīgākajām, pamatīgākajām un tālejošākajām dizaina kustībām, kas aizsākusies britu karalienes Viktorijas (1819–1901) valdīšanas laikā ap 1880. gadu Lielbritānijā – tā laika visindustriālizētākajā valstī pasaulē. 1887. gadā dibināta plaša profila domubiedru, darbinīcu un ražotāju biedrība „Arts and Crafts Exhibition Society”, no kuras mākslas kustība aizguvusi savu nosaukumu. Kustības pamatnostādne raksturojama kā pretreakcija rūpnieciskās ražošanas ietekmei un neregulēta tirgus sekām attiecībā uz dizaina nozari, amatniecības prasmēm un cilvēka ikdienas kopumā, un tās filozofija balstīta uz dekoratīvās mākslas standarta pilnveidi, amatniecības prasmju saglabāšanu un cilvēka dzīvesvides kvalitātes uzlabošanu. Ievērojamākie dizaina kustības pārstāvji bijuši teorētiķis, mākslas kritiķis Džons Raskins (1819–1900) un dizainers, rakstnieks, aktīvists V. Moriss. D. Raskins pētījis attiecības starp mākslu, sabiedrību un nodarbinātību, savukārt, V. Moriss teorētiskās sakarības pielietojis praksē, uzsverot darbu kā vērtību, gandarījumu par roku meistarības prasmēm un izejmateriālu dabisko estētiku. Līdz 19. gadsimta 80. gadiem V. Moriss kļuvis starptautiski pazīstams, komerciāli veiksmīgs dizaineris un ražotājs; jaundibinātās tirgotāju gildes, mākslinieku sabiedrība pārņēmusi viņa idejas un atspoguļojusi vienotu pieeju arhitektu, gleznotāju, tēlnieku un dizaineru starpā, šādā veidā izplatot dizaina kustības fizoloģiskos ideālus. Virziena vēsmas strauji izplatījās Eiropā un Amerikas Savienotajās Valstīs.

V. Moriss dzimis 1834. gada 25. martā Valthamstovas rajonā Londonā, velsiešu izcelsmes tēva Viljama Morisa un mātes Emmas Šeltones ģimenē. Uzaudzis cienījamā un pārtikušā daudz bērnu ģimenē, kur vecākās māsas ir Emma un Henrieta, jaunākās māsas un brāļi – Izabella, Alise, Hjū, Tomass, Artūrs, Edgars. Literārā interese un mākslinieciskās spējas parādījušās ievērojami agrā vecumā, bērnības gados bijušas visas iespējas nodoties to attīstīšanā. Līdz septiņu gadu vecumam izlasījis visas skotu romantisma rakstnieka Valtera Skota (1771–1832) noveles izdevumā „Vāverlijs” (1814), un, iecienītākā angļu rakstnieces Klāras Rīvas (1729–1807) gotiskās literatūras darba „Vecais angļu barons” (1778) atstātais iespaids caurvijas dzīves garumā un lielā mērā iezīmē māksliniecisko daiļradi. Epingas mežs, kur bērnības gados paticis uzturēties un teatrāli atveidot viduslaiku bruņinieka tēlu atbilstošā ģērbā, tajā esošais Anglijas un Īrijas karalienes Elizabetes I (1533–1603) medību nams, piemājas dārzs, angļu botāniķa Džons Džerarda (1545–1612) grāmata „Augi jeb vispārējā augu vēsture” (1597) ir devis praktiskas zināšanas un radījis pieķeršanos dabai, savā radošajā veikumā atspoguļojot ziedu, koku lapotnes, augļu, debesu un putnu motīvus. Astoņu gadu vecumā novērota izteikta interese par arhitektūru, kopā ar tēvu apmeklēja romānikas un gotikas stila Kenterberijas katedrāle (1070–1834), kas atstājusi spēcīgu iespaidu. No 1851. gada līdz 1852. gadam skolojies privāti, no 1852. gada līdz 1855. gadam studējis Ekseteras koledžā Oksfordā ar nodomu kļūt par garīdznieku. Studiju laiks bijis nozīmīgs gan mākslinieciskajā izaugsmē, gan jaunu domubiedru iegūšanā. Iepazīšanās ar mākslinieku un dizaineru Edvardu Bēru – Džonsu (1833–1898) pārtapusi par ciešu draudzību un māksliniecisko sadarbību mūža garumā. Studiju laikā un turpmākās dzīves personisko redzējumu spēcīgi ietekmējis D. Raskina, kā arī rakstnieka Viljama Šekspīra (1564–1616) un dzejnieka Džefrijs Čosera (1343–1400) literārā daiļrade. Pēc teoloģijas studijām Oksfordā, V. Moriss nolēmis veltīt savu karjeru mākslai. Balstoties uz padziļināto interesi par arhitektūru, 1856. gadā kā praktikants sācis strādāt angļu arhitekta Džordža Edmunda Strīta (1824–1881) birojā Oksfordā, taču neizgājis pilnu prakses laiku. Nostrādāto deviņu mēnešu garumā juties ierobežots un neapmierināts ar ikdienas pienākumiem, tomēr aizvadītais laiks kopā ar D. E. Strītu bijis lietderīgs – paplašinājis dizainera redzējumu un raisījis interesi par arhitektūru dzīves garumā. V. Moriss vienmēr uzskatījis, ka arhitekts ir augstākās pakāpes meistars un lietišķi dekoratīvā māksla iegūst nozīmi tikai saistībā ar arhitektūru.

V. Moriss bijis pārliecināts, ka estētiska apkārtēja dzīves un darba telpa ir būtiska, lai radītu izcilu darbu, profesionālo darbību raksturo teorijas un prakses saskaņa – pētījumu un praktisko eksperimentu rezultāti ļāvuši pilnveidot māksliniecisko daiļradi, kuras filozofija balstīta uz izcilas kvalitātes dizaina darbu radīšanu, saglabājot un attīstot tradicionālās amatniecības prasmes, uzsverot roku darba nozīmību. Pašizglītība ieņēmusi nozīmīgu vietu radošā veikuma pilnveidē, pašmācības ceļā apgūtas zināšanas arhitektūras jomā, iegūta kompetence vitrāžas, tekstiliju, tapešu un flīžu dizaina, iespiedgrafikas un kaligrāfijas nozarēs. Pateicoties apdāvinātībai un izkoptom talantam, grafiska apdruka uzskatāma par V. Morisa mākslas pamatu – radīti izcili tapešu dizaina paraugi, tekstiliju un linoleju apdruckas, raksta izstrāde atspoguļojas arī vitrāžas, izšuvumu un gobelēnu daiļradē. Mākslinieciskās daiļrades unikalitāte pamatā balstās uz pamatīgu dabas, kā iedvesmas avota, izpēti un viduslaiku mākslas stilistikas novērojumiem. Radošā darbība ietvērusi atsevišķu dizaina objektu izstrādi vitrāžas, tekstiliju, tapešu, flīžu un mēbeļu dizaina jomās, kā arī profesionālu veikumu interjera dekorēšanā. Sasaistot veikumu ar dizaina kustības „Arts and Crafts” virzību kopumā, V. Morisam īpaši izdevies realizēt nostādni par amatniecības kvalitātes standarta pilnveidi tekstiliju un tapešu dizaina sfērās, ar šo nopelni iegūstot atpazīstamību līdz mūsdienām. Dizainera – amatnieka ieguldījums interjera dekorēšanas mākslā ir raksturojams kā izpētes vērts resurss un informācijas avots mūsdienu dzīvesvides projektu izstrādē. V. Morisa tekstila un tapešu apdruckas daiļradi var uzskatīt par neaizstājamu ieguldījumu ar pastāvošas vērtības nozīmi lietišķi dekoratīvās mākslas nozarē.

# The revival of the Liepupe Manor - synthesis of the values of the architectural and cultural - historical environment over time

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**Abstract.** The Manor House at the Liepupe Manor and the building are a considerable architectural testimony of the 18<sup>th</sup>, 19<sup>th</sup> centuries. The Manor House has largely retained its authenticity, including the interior and its research is a challenge. Several authors have paid their attention to this theme before, but a new modern perspective on all the estate heritage is not generally found. It is essential to keep track of the progress of the Manor House not only from its start, but also through the times of the agrarian reform, the Soviet and Latvian rebirth.

**Keywords:** architectural heritage, manor architecture, monument protection and restoration.

## The owners of the estate and architecture of the Manor House over time

During the Great Northern War, the Liepupe Manor (*Pernigel*), like all Vidzeme was thoroughly devastated. The owner of the estate Friedrich Wilhelm von Meck returned back to his abode in 1723. During the Great Northern War, he fought on the Swedish side and after the defeat, he was a prisoner in Russia for many years. At first, he managed the estate together with his brother, but after three years he became the sole owner. He died in 1744, but could experience the marriage of his wife's sister Jacobine von Dunten, the heir of Dunte (*Ruthern*), with the famous romancer Hieronymus Karl Friedrich Münchhausen. Thus, the widow of F. V. Meck - Sophie Auguste von Meck had to build the new Manor House. *It can be assumed that a certain role was also played by von Meck's son Georg Friedrich, who served in the Saxon army. His prolonged absence did not give many opportunities to intervene directly in the construction of the house, but his service in Saxony certainly affected his taste and Georg Friedrich von Meck could propose the artistic slant of the new Manor House* [1]. The completion time of the construction of the Manor House at the Liepupe Manor with metal forged figures 1751 is noted in the gable. The author of the project of the Manor House is the mason Johann Andreas Haberland, father of the famous architect Christoph Haberland from Riga. He came from Saxony and in 1749 became a citizen of the city of Riga. A little later he married a daughter of the mason Christoph Meinert from Riga and diligently worked in Vidzeme. His work at Liepupe must be considered as his early achievements, if we compare them to the manor houses designed by him at the Aizkraukle Manor and the Linde Manor. We can view very similar solutions at the nearby Ķirbiži and

Katvari manors, representing the Baroque time architectural expressions of estates in Vidzeme.

The relationship of the Manor House at Liepupe with the Manor House at Ungurmuīža is interesting. In 1762, rot was detected in the wooden house at Ungurmuīža, and the only solution seemed to be the construction of a new house. Helene Juliane von Kampenhauzen, the owner of Ungurmuīža, as the sample chose the Manor House at Liepupe. For this purpose, a drawing was prepared that could be considered as a copy of the draft of the Manor House at the Liepupe Manor. It was kept in the Kampenhauzen family archive [2].

The aforementioned widow S.A. von Meck was buried in 1757 – in the old Liepupe Church. After her, the Liepupe Manor was managed by her son Georg Friedrich. After his death in 1775, the estate became the property of his brother Johann Gotthard. By profession he was a lawyer and by lifestyle – a very sociable person who loved to hold events and feasts in his property, frequently attended by neighboring nobles. J. G. Von Meck, who died in 1779, was married to Eleanor Veronica, the daughter of Vice-Governor General von Wiedermann from Riga. Six children were born to this marriage. Further, the estate was inherited by Friedrich von Meck, who also was a lawyer. In the book about him, Garlieb Merkel writes, *“I knew a landlord – let unforgettably dear to every good man who knew him is my noble friend's commemoration! – Who during such events rejoiced almost all the night together with his merry folks. Gifts - often significant - and welcoming negotiations opened their hearts to him. The old man confidently told him his fate, the adult – of his home conditions, a young man of his heart matters and desires. Even a kid got closer to see the*



Fig. 1. Liepupe Manor House [Source: State Inspection for Heritage Protection of Republic of Latvia, Monument Documentation Center, 1929]



Fig. 2. Liepupe Manor House [Source: State Inspection for Heritage Protection of Republic of Latvia, Monument Documentation Center, 1919]



Fig. 3. Liepupe Manor House [Source: State Inspection for Heritage Protection of Republic of Latvia, Monument Documentation Center, 1949]



Fig. 4. Liepupe Manor House [Source: photo by author, 1977]  
*kind grand master, who spoke as they themselves and cuddled him. Each oppressed sought and found a mate in him ...* [3] F. von Meck died very early in 1794, reaching only 25 years of age. His mother died in 1799, and the estate was inherited by the youngest son Georg Christoph von Meck.

In 1922, the estate was alienated and later a farm workers' school started its work in the Manor House, which continued its operation until World War 2. During this war, the estate building did not suffer, but it could not be said about the park – several trees the chestnut alley were felt. In the Soviet times, the center of the Soviet farm *Liepupe* was located in the Manor House. The building housed the office, the library and the club. The building was maintained in proper

order. In 1983, it is stated that in the Manor House, the construction of the attic floor should be completed for the needs of the office. It is also mentioned there that restoration of all the architecturally valuable fragments and details should be started [4]. Around 2002, abandoned for a long time, the Manor House at the Liepupe Manor was looking for a new master and soon such was found in the person of the citizen of Riga – Egita Lauska at the end of 2004. The restoration and renovation of the building lasted eight years. The works were completed in 2012, when on December 27, a solemn open-door day was held.

The Manor House is a one-story building, with the base floor and the attic floor, its main facade is emphasized by strongly raised risalites, with the roof ridge being lower than the basic ridge. In the center of this facade, a three-aisle axis mezzanine with a triangular gable is placed. In front of the main entrance, bilateral curved stairs are made, above which the columns support a terrace located at the second-floor level. The rooms on the attic floor are illuminated by the Baroque-type roof windows, the roof cornices are richly profiled. All the window apertures have semi-circular lintels, which gives evidence of the Baroque traditions in the architectural solution of the facades. The rusts of the volume corners are restored, which in the photos from the 1920s are not visible [5], but discovered in the research of the facade polychromy. No less impressive is the park's facade, which, although fails to have risalites, but the central part of which, just as at the front yard, is freshened by a mezzanine with a triangular gable. The eastern end facade has preserved the Baroque-type window angles and hinges. In the center of the first floor, there was a veranda, which supposedly was built later than the building itself – in the second half of the 19<sup>th</sup> century. The windows of the veranda were with a semicircular lintel and sumptuous arches were formed for them. Over time, the veranda has been lost and in its place a terrace is located today. A question arises – whether to restore the lost veranda from old photos and drawings? It seems that better – not, although – the vestige of another time, it was not really appropriate for the Baroque spirit in the building.

Viewing the Manor House today, the visual material should be looked at from the older to the more recent times. Separate latest photos of the Manor House date back to 1929 [6]. They display the main facade and the park's facade of the house. The Manor House was surveyed in 1949 (Architect M. Ozoliņš), which is also a material worth of research [7]. Here, though the author has made a mistake, as in the representations of the long facades – the roofs of both risalites with the basic



Fig. 5. Liepupe Manor House  
[Source: photo by author, 2014]



Fig. 6. Liepupe Manor House  
[Source: photo by author, 2014]



Fig. 7. Liepupe Manor House [Source: photo by author, 2004]

volume are connected quite differently. In the photos of M. Ozoliņš of the same year, in front of the Manor House there can be viewed a muddy, rutted rural road with building materials scattered around, but all of the building's roof is covered with smooth square slate plates.

The author of this article has visited the Liepupe Manor several times. For the first time in 1977, when the Manor House was still relatively in a good technical condition. In 2004, it was hardly possible to take a picture of the deadly gone-down building from the front yard as it was hidden by pyramidal tujas and different shrubs. The park's facade did not look better – the plantations completely hid the first-floor facade. One part of the roof was covered with corrugated sheets of slate, the other one – with tin. Nothing better could also be viewed in 2008 – crumbling facades, desolation and hopelessness. Only the tujas had disappeared.

### Layout

the layout of the building is functionally based and the spatial structure is logically arranged. The first-floor rooms are arranged in two anphilades, in the center, entering through the main entrance door, there is a hall with stairs, behind which the Great Hall can be reached with a further entrance to the park. At both ends of the building, three smaller rooms are located that have served for the needs of the household. There are also inbuilt fireplace chimneys. At the ends of the Manor House, entrances are provided for household and service needs not to disturb the everyday life and movement of the *masters*. Like the building's volume, the layout is also symmetrical and gives evidence of the living traditions of their time. The central part is devoted to the representation, the second floor – for everyday living. Under the building, spacious cellars with cross vaults are built. They are twelve fairly large rooms, reachable from the entrances at both ends of the building. The cellar is also reachable from the inner rooms, through the so-called wine staircase located in the room from the hall to the left.

### *The indoor space and the indoor of the Manor House*

From the front yard, we can enter the Manor House through the main double doors that are restored and original from the Baroque period. In their composition, they are divided into two panels. The upper ones are with a fold convolution Baroque configuration, the bottom with an unwieldy, Baroque-shaped plastic surface. The upper part of the door leaf is richly profiled and the mid-lath capital is Corinthian. The window at the top of the door was created later – in the second half of the 19<sup>th</sup> century – with the Gothic form mullions. Opening this door, we come to the hall, but before getting acquainted here with the existing historical evidence, let's go back – to the already mentioned front door sashes. Its hinges have survived from the 18<sup>th</sup> century and that which was lost, for example, the key box, by analogy was exactly constructed from scratch. In the hall, the unique wooden staircase with Baroque-style balusters was restored. It was initially painted, as evidenced by the progress of the survey. The fragments are stored and exposed on the second floor. It may be judged that the bluish-green tones were predominating in them. From the hall, the door leads to the Grand Hall. It is with a heavy panel division that fits well next to the baroque stairs. In the second half of the 19<sup>th</sup> century, a Neo-Gothic portal was created for the sash, appearing in the photos from the 1970s, when a survey was carried out by the author of this article. Today, a decision is taken for placing this portal in the attic, in the exhibition or the museum space, as an interesting testimony of the bygone times. It is the desire of the time to follow the fashion trends in architecture, namely, Neo-Gothics.



Fig. 8. Liepupe Manor House. Staircase  
[Source: photo by author, 2014]



Fig. 9. Liepupe Manor House. Staircase  
[Source: photo by author, 2014]



Fig. 10. Liepupe Manor House. Staircase  
[Source: photo by author, 2014]

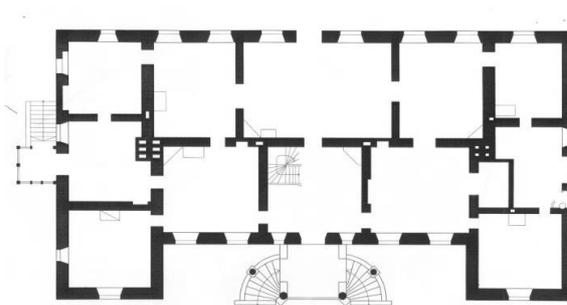


Fig. 11. Liepupe Manor House. First floor plan. 1949.  
[Source: drawing by architect M. Zilgalvis]

Apparently, the owners of the estate were not so rich to complement the building with Gothic towers or similar structures. And thanks goodness, the Manor House at Liepupe got only separate components of *the new taste*. All has remained that came authentic from the 18<sup>th</sup> century. In the hall opposite the stairs, a fireplace from the Eclectic period is installed. From the hall, we come to the Grand Hall, from which there is the exit to the terrace of the park. The ceiling formations of the Grand Hall were partly preserved and restored to their original appearance from historic photos. The corner of the Grand Hall is decorated with the Eclectic-style oven taken from some other place.

From the hall, before the historic wooden stairs, we reach a room illuminated by two windows. In the corner of the room, a fireplace of the second half of the 19<sup>th</sup> century is located, which is original and brought from some other place. Its tiles are embossed and polychrome. Especially luxurious is the cornice and the Baroque-style crowning. The ceiling formations of this room are very interesting and preserved from the 18<sup>th</sup> century, of course, restoring them and complementing the lost spaces. The waving and folding cornices, mutually alternating around the perimeter, frame the ceiling of the room. In some places between them, reproductions of the tiny petals are rhythmically arranged. In the middle of the ceiling, a square rosette is located and its surface is also topped with these petals. From this room, the stairs, called the wine stairs are leading to the cellar.

The interior of the Manor House is photographed in 1929 and one of the photos shows the Baroque time stove, tiles of which are decorated with plot scenes [8]. After 1949, this stove was simply demolished and thrown away. In 2008, during the restoration work, one tile from this stove was found. This stove was located next to the Grand Hall, the current *Music Room*. And it was a great success, when the today's owners of the estate got a chance to buy the same stove, which was torn down in one place and many decades's was abandoned. As it turned out in the survey, the tile maker had been one and the same person.



Fig. 12. Stove

[Source: photo by author, 2014].

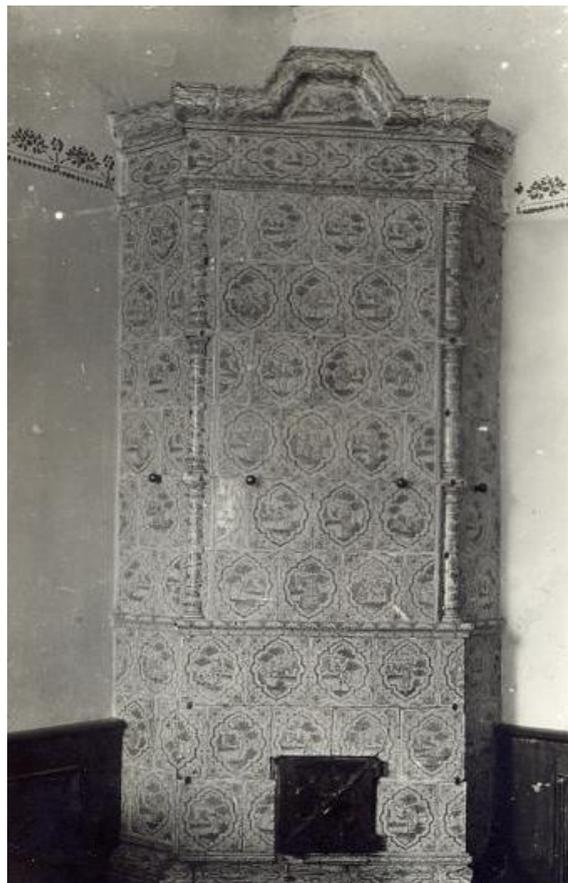


Fig. 13. Stove [Source: State Inspection for Heritage  
Protection of Republic of Latvia, 1929]

Some tiles were missing, so the stove turned into the fireplace. And what do we see in the plot scenes of the white background-bluish tone paintings? They are southern landscapes with castles painted in the framework of Baroque-style convolutions, elsewhere with a musician in the foreground or a similar type with similar scenery in the background. The ceiling formations of this room are preserved from the 18<sup>th</sup> century, they are restored and the lost places are renewed.

A range of stoves can be still found in the house. They have travelled here from other places, restored and mostly represent the Eclectic style. One of the stoves in its crowning has kept from the stove that was here in the Soviet period even in 1997. It was located in the room of the Grand Hall to the left. If we compare it with what we see today – really, this element has survived. However, the historic stove initially stood in the corner of the room, today it is not so. The room's ceiling formations are recreated *in the old taste*.

From the Music Room to the right, a small room can be reached, the ceiling decorations of which are original and restored. The same ceiling is in the room from the hall to the right, which now serves as the administration's space or the front desk. Here, too, the Eclectic-style stove is installed and the ceiling decorations are historic. From this room we

come to the right end of the building, the layout of which is slightly modified to furnish the guest rooms here. In the ceiling of one of them, a completely different decor is visible - it is a multi-beam star.

The door sash of this room is with the Baroque panel, which elsewhere is not found. In the room, in which the anteroom of the kitchen is now located, nothing is retained from the original. It should be noted that in the Soviet years, all the roof formations had been repainted countless times, all in different shades, and in 2008, part of it was already peeled off. It should be noted that the door frames are made from historical models, wallpapers, where they appear, have been ordered from a firm in England, where they are made from historical models.

In the rooms on the second floor, historic roof structures are exposed, which give the rooms a special mood. The stairway has preserved the historical floor boards with an impressive widths, but in the central room the floor boards are arranged in a specific pattern, which is based on a cross, the four parts of which are filled with boards placed in the same direction. Such floor boards pattern is rare and only the Manor House at the Ķirbirži Manor and the Mentendorff's House in Riga can boast of such one. On the third floor – in the attic an exposition is located about the history of the estate and two servants' rooms are also restored here, the upper

part of the walls of which is adorned with a routine drawing.

Today, after restoration and reconstruction, a hotel with 10 luxury apartments, a restaurant, a wine cellar and SPA are located in the Manor House. In the furnishing of the apartments, the romantic rural style is dominating. The historical ambience is supplemented by all the modern amenities. The room arrangement is tasteful – with antique furniture and items of art. The SPA procedures are an emotional and sensual activity that you can enjoy in the vaulted cellars of the Manor House. Here, the ancient atmosphere is complemented by a tasteful wall tone solution and successfully selected illumination of the rooms.

### The estate building

Information about the location, situation and development of the estate is provided by the contemporary cartographic materials. The oldest of them is the land plan of the Lāde, Liepupe, Dunte manors drawn up by J. Becker in 1686 [9]. It contains only indication of the location of the estate, and yet it provides information that during this period an estate has already been located there.

The place of the estate is also visible on the Highway and Road Department map issued in 1979 [10]. The situation plan of the estate building is recorded in 1979 as well [11]. Later, the employees of the monumental defensive institutions created the building situation plan with the explanations about the purpose of each building [12]. Unfortunately, the functional role of the buildings is different in various materials.

In 1983, the building of the estate consisted of the Manor House surrounded by a wide economic complex, the space called “vāgūzis” (19<sup>th</sup> century), which housed the apartments, the barn (late 19<sup>th</sup> century), the small servants’ house (the second half of the 19<sup>th</sup> century), the large servants’ house (the second half of the 19<sup>th</sup> century), the barn – log building with masonry columns (mid 19<sup>th</sup> century) and the cattle-shed (the second half of the 19<sup>th</sup> century) and the park.

One of the components of the estate building was the watermill. The large enough building was covered with a mighty steep gabled roof with partially tapered ends. The pediment of the building was constructed by trussed construction and in the center of the construction there was a door sash. In 1977, the building was still preserved, though its interior and equipment were vandalized and the neighborhood was in the trash. This is shown by the today’s photographic recording materials and survey materials, including drawings [13]. During that year, we managed to find an interesting detail in the abandoned building. Unfortunately, it is not known

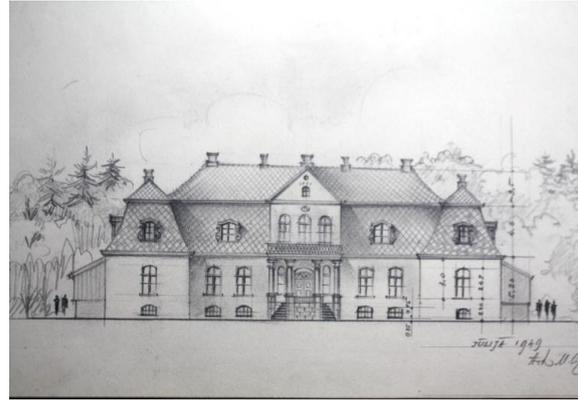


Fig. 14. Liepupe Manor House [Source: State Inspection for Heritage Protection of Republic of Latvia, Monument Documentation Center, 1929]



Fig. 15. Watermill indoor fragment [Source: photo by author, 1977]

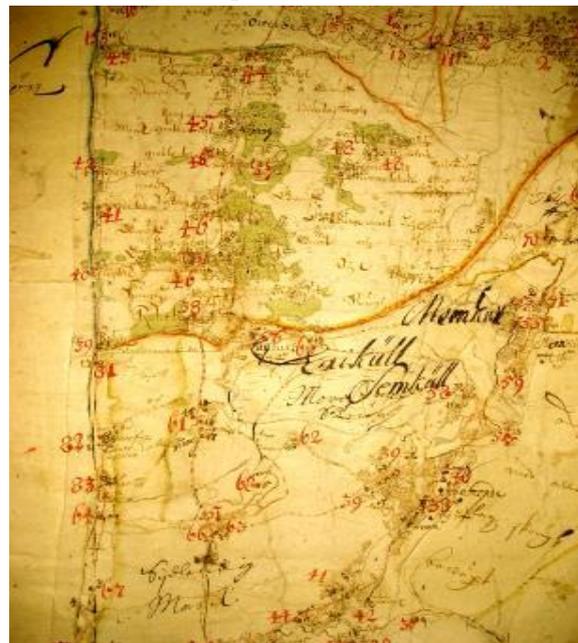


Fig. 16. Land Plan of Lāde, Liepupe, Dunte Manor. Prepared by J. Becker. 1689 [Source: Latvian State Historical Archives, file 7404. 2<sup>nd</sup> description, 31.1]



Fig. 17. Topographic plan with indications of monuments of architecture

[Source: State Inspection for Heritage Protection of Republic of Latvia, Monument Documentation Center, 1979]



Fig. 18. Manager's House [Source: photo by author, 2014]



Fig. 19. Large Servants' House [Source: photo by author, 2014]

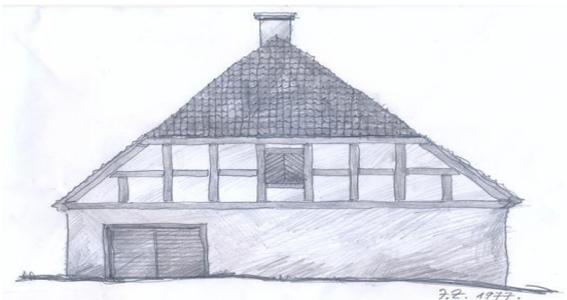


Fig. 20. Fig. Watermill of Liepupe Manor [Source: drawing by author, 1977].

where in the building it was located. It is a square block of wood, on the surface of which, in the center of a perimeter frame, there was a circle with adhering stylized angels from four sides. Today, only the remains of the foundation and some remains of the rubble walls are left from the watermill.

The building of the estate was also supplemented by the forge, located distant from the front yard. It is a small rubble building, covered with a steep gabled roof. The forge was located on one side at the edge of a steep precipice and, on the other side, a road led from Liepupe to Limbazi. At the beginning of the awakening, a frequently visited tavern was located there, now, in the autumn of 2014, on the windows of the forgery it is written that here space for events is leased. Looking at the photos of 1994, the forge has not changed its external appearance.

The Manager's House is the closest to the Manor House. The Manager's House was built in the Classicist-style traditions. The one-story building is covered with a steep gabled roof, the ends of which are tapered. The center of the main facade of the building is highlighted by a just slightly raised risalite with a triangular gable, in the heart of which there is a semi-circular window. This building, when viewing its stylistics, was rebuilt after the emergence of the Manor House. The skylights in the end facades are of a later formation, but specifically do not interfere with the general mood of the architectural image of the building. In 2014, a construction design is developed to house a democratic hotel and at the end of the same year the works were already drawing to a close. From the newly created terrace, located on the rear of the building (on the opposite side of the front yard), there will open a fantastically nice view of the pond of the estate, which is dammed there from the Liepupe River. The pond facilities for swimming are available here and from the platform it is possible to enjoy an extensive landscape with a bridge over the Lielupe River and the distant fields and forests.

The center building of the estate also consisted of houses for the servants. One of them was called the Small Servants' House. It is an unwieldy, as embedded in the ground, covered with a steep, massive roof hat. This mighty roof, the ends of which are partially tapered dominates in the building's architecture. The building's form is pristine and it is associated with the formation of the estate building at the end of the 18<sup>th</sup> century – the first half of the 19<sup>th</sup> century. In the course of time, the external image of the Servants' House has not dramatically changed. In 2014, when the estate building was inspected, this building was not used, but it is a tempting proposition for whoever is here and desires to operate *in the taste of the estate*. In the course of time, the window apertures have

changed – instead of one window, there is a doorway, in some places the historic six-pane division is lost, replacing it with a simpler solution. But the finishing solution of the apertures is preserved in the facades – the red brick edging, which contrasts with the white tinted plaster of the facades.

The Large Servants' House (mid 19<sup>th</sup> century) is covered with a steep gabled roof, the stucco covered walls are tinted white, in some places the historic six-pane windows have remained, but in the main facade two windows without the division are built, which do not correspond to the architectural solution of the building. The building is partly inhabited.

The Coach House (the 19<sup>th</sup> century), often also called *vāgūzis* is covered with a mighty steep gabled roof, the ends of which are tapered. The walls of the building are constructed of broken boulders in mortar squeezing in small granite chips – a classic facade finishing solution for the estate and often sacred architecture.

The edging of the apertures was probably built from the red brick. In the Soviet time, the building housed garages, as shown by the uglified main facade – side by side placed gates – of different sizes, finishes and shading. It seems that one of the end walls is authentic, where between the parts of the brick walls there are two symmetrical parts of horizontal beams and a two-piece six-pane window is built into each of them.

The barn is one of the most architecturally interesting farm buildings of the estate (the second half of the 19<sup>th</sup> century). Its walls are colored white, but the pediments, corners rusts and edging of the apertures are made in the red brick, which tonally successfully contrasts with the wall coloring. The decorative solution of the corner rusts is an attempt to visually approximate this building to the appearance of the Manor House. The constructions visible in the pediments – the ends of the purlins and bundles, also add some attractiveness. The photographic recordings from 1994 show that the windows of the pediment of the building has had another, much more subtle panes [14], which are now simplified. On the rear of the building, an asymmetrical wing is located, which, judging by the architectural composition was built simultaneously with the main volume. If it is a one-story building, then the wing has two floors, with the first one constructed of broken boulders, but the second one – of the red brick. Today the barn houses a shop and utility rooms.

The cattle-shed with the end ramp is located away from the center of the estate building and reachable by walking past the Coach House. It is a building of the second half of the 19<sup>th</sup> century, which impresses with its scale and the mighty shape. The stone building is covered with a steep gabled



Fig.21. Barn [Source: photo by author, 2014]



Fig. 22. Servants' House [Source: photo by author, 2013]



Fig. 23. Cattle-shed [Source: photo by author, 2014]



Fig. 24. Coach House [Source: photo by author, 2014]

roof. At the end facade, a ramp to the second floor is constructed, it is also thought of the architectural ensemble of the pediment, as far as possible its apertures are decorated. Today, the existence of this large and architecturally interesting building is endangered as its roof is partially collapsed, the walls toppled and the indoor space is dangerous for visitors. The building's first floor is constructed of broken boulders, the pediments – from the red brick – the edging of the apertures is made of the red brick in the form of rusts, the same kind of the material is also visible in the roof cornice and the corners of the building.

The estate building is supplemented by an outbuilding (the 19<sup>th</sup> century), located near the Manor house at the side of the park. It is built of red

bricks and the edging of the apertures is shaded white. The building has been restored and serves to the economic needs of the Manor House. On one side of the front yard, a rather modern-looking building is located, which is believed to be built on the foundations of an older building. In general, all the economic complex of the estate, as it is still left, should be protected and not a single loss of buildings is permissible for it to be a large cattle-shed or a small coach house.

### Park

The present plantations of the park date back to the second half of the 19th century. In front of the Manor House, there is a regular layout with a circular flower bed in the center, where flower lovers can walk around it as well. Once, behind the building there was a regular layout - with a wide lawn and lines of shorn linden trees. Over time, the park has been transformed into a landscaped space. In the 1990s, it was neglected and abandoned, with chaotic plantation additions. Today, the park is well maintained. The local plant species are met here – the spruce, maple, alder, white alder, birch, hazel, ash, etc., as well as the introduced species – the Siberian spruce, Siberian cedar pine, western Thuja, tree and shrub Caragana, Japanese quince, etc. At the edge of the park, a noble tree, called the Love Oak, is located. The lines of shorn linden are renewed at the park side of the building and between them - a vast lawn. From the terrace of the Manor House, this view is perfectly enjoyable. The park's pond and the adjacent groups of trees and shrubs provide nice impressions. The landscape is reflected on the water surface, the pond overlooks a lovely

view of the buildings of the estate – the Manor House and the Manager's House. The park is also complemented by a modern building – it is a small conservatory, located close to the Manor House. Clearly, there is a desire in the summer months to sit in the park, watching the scenery and experiencing a relationship with nature, despite the climatic conditions. Therefore, for this purpose this building has been constructed and actively used.

### Conclusions

The Manor House at the Liepupe Manor is one of the brightest of the Baroque time architectural testimonies in Vidzeme. It, along with the Manor Houses at Ķirbirži, Ungurmuiža and other manor houses reflects the expression of this style and the influence of the local building traditions. It was planned that the manor House would exist long through the times, and through the times it has retained a large part of its authenticity. Used in the Soviet period, abandoned and despised in the post-Soviet period, however, it has found a new master, that has understood the uniqueness of the building, after a thorough study of the architectural artistry restored and renewed it, and now it serves to the needs of the society as a whole. The Manor House is located in a framework of a vast economic complex. Several of the buildings have been restored, others – still waiting for this moment. But overall, the estate building from an abandoned and run-down place has become a tidy environment that enhances quality of the environment of the contemporary society.

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### INFORMATION ABOUT AUTHOR:

In 1979 **Jānis Zilgalvis** graduated from the faculty of Architecture of the Riga Technical University. In 1990 he defended his doctoral thesis on the subject of *the Manor architecture of the second half of the 19<sup>th</sup> century – the start of the 20<sup>th</sup> century*. Since 1995, is the Head of the Architecture Department of the State Inspection for Cultural Monument Protection and since 2001 up to 2014 – an associate professor of the Faculty of Architecture and Urban Planning at the Riga Technical University. Since 2012 – a full member of the Latvian Academy of Sciences. Over 170 scientific and popular scientific publications and 21 books (some co-authored). The main lines of research – the manor architecture and cultural history, sacral architecture, cultural heritage protection and use.

**Kopsavilkums.** Ziemeļu kara laikā Liepupes muiža, tāpat kā visa Vidzeme tika pamatīgi izpostīta. Muižas īpašnieks F. V. fon Meks savā mājvietā atgriezās 1723. gadā. Sākumā viņš muižā saimniekoja kopā ar brāli, vēlāk kļuva vienīgais īpašnieks. Viņš mira 1744. gadā, tādejādi viņa atraitnei S. A. fon Mekai nācās realizēt jaunās kungu mājas īstenošanu. Tās projekta autors ir slavenā Rīgas arhitekta K. Hāberlanda tēvs mūrniekmeistars J. A. Hāberlands. Viņa darbs Liepupē jāuzskata par agrīnu veikumu, ja to salīdzinām ar viņa projektētajām Aizkraukles un Lindes muižas kungu mājām. Ļoti līdzīgus risinājumus redzam netāļajās Ķirbižu un Katvaru muižās, kuras pārstāv baroka laika muižu arhitektūras izpausmes Vidzemē.

Minētā atraitne S. A. fon Meka tika guldīta zemes klēpī 1757. gadā. Pēc viņas Liepupē saimniekoja viņas dēls Georgs Frīdrihs. Pēc viņa nāves 1775. gadā muiža nonāca viņa brāļa Johana Gotharda īpašumā. Tālāk muižu mantoja viņa dēls F. fon Meks. Viņš mira ļoti agri 1794. gadā sasniedzis tikai 25 gadu vecumu. Viņa māte nomira 1799. gadā un muižu mantoja jaunākais dēls G. K. fon Meks. Tālāk muižas īpašnieki mainījās.

1922. gadā muiža tika atsavināta un vēlāk kungu mājā darbu uzsāka laukstrādnieku skola, kas pastāvēja līdz 2. Pasaules karam. Šī kara laikā muižas apbūve necieta, taču to nevar teikt par parku – tajā tika izzāģēti vairāki koki un kastaņu aleja. Padomju laikā kungu mājā atradās padomju saimniecības *Liepupe* centrs. Ēkā atradās kantoris, bibliotēka un klubs. Ēka tika uzturēta pienācīgā kārtībā. 1983. gadā norādīts, ka kungu mājā jāpabeidz mansarda stāva izbūve kantora vajadzībām. Te arī minēts, ka jāveic visu arhitektoniski vērtīgo fragmentu un sīkdaļu atjaunošana – restaurācija. Ap 2002. gadu Liepupes muižas kungu māja jau ilgstoši pamesta meklēja sev jaunu saimnieku un tāds atradās rīdzinieces Egītas Lauskas personā 2004. gada beigās. Ēkas restaurācija un atjaunošana ilga astoņus gadus. Darbi pabeigti 2012. gadā, kad 27. decembrī notika svinīga atvērto durvju diena.

Kungu māja ir vienstāva, ar cokolstāvu un mansarda stāvu, tās simetrisko galveno fasādi sānos akcentē spēcīgi izvīzīti rīzalīti, kuru jumta kore ir zemāka par pamatapjoma jumta kori. Šīs fasādes centrā likts centrā likts trīs ailu asu mezonīns ar trīsstūra frontonu. Galvenās ieejas priekšā veidotas divpusējas ieloka veida kāpnēs, virs kurām kolonnas balsta otrā stāva līmenī novietotu terasi. Mansarda stāva telpas izgaismo barokāli jumta lodziņi, bagātīgi profilētas ir jumta dzegas. Visām logailām ir pusaploces pārsedes, kas liecina par baroka tradīcijām fasāžu arhitektoniskajā risinājumā. Atjaunoti ir apjomu stūru rusti, kādi 1920. gadu fotogrāfijās nav redzami, bet atklājušies fasāžu polihromijas izpētē. Ne mazāk izteiksmīga ir parka fasāde, kurā gan nav rīzalītu, bet toties centrālo daļu, tāpat kā parādes pagalma pusē uzirdina mezonīns ar trīsstūra frontonu. 1977. gadā kungu māja bija vēl samērā labā tehniskā stāvoklī. 2004. gadā pagalam nolaisto ēku no parādes pagalma puses tā īsti nevarēja nofotografēt, jo to aizsedza piramidālās tūjas un citādāki krūmi. Parka fasāde nebija labāka – stādījumi pilnībā aizsedza pirmā stāva fasādi. Viena daļa jumta bija segta ar viļņotā šīfera loksniem, cita ar skārdu. Nekas labāks nebija redzams arī 2008. gadā – apdrupušas fasādes, pamestība un bezcerība.

Šodien kungu mājā no parādes pagalma puses mēs varam ienākt pa galvenajām divviru durvīm, kas ir restaurētas un oriģinālas no baroka laika. Ārdurvju vērtīgu eņģu viras saglabājušās no 18. gs un tas, kas bija zudis, piemēram, atslēgas kārba, pēc analogijām precīzi izgatavota no jauna. Hallē restaurētas unikālas koka kāpnēs ar barokāliem balustriem. No halles durvis ved Lielajā zālē. Tās ir ar smagnēju pildīņu daļījumu, kas labi iederas blakus barokālajām kāpnēm. Šīm vērtīgām 19. gs. otrajā pusē ticis izveidots neogotisks portāls, kas noguldīts bēniņos, izstāžu jeb tādā kā muzeja telpā. Hallē iepretim kāpnēm uzstādīta eklektisma laika kamīnkrāsns. No halles nonākam Lielajā zālē, no kuras ir izeja uz parka puses terasi. Lielās zāles griestu veidojumi daļēji bija saglabājušies un tie sākotnējā izskatā tika atjaunoti pēc vēsturiskām fotogrāfijām. Lielās zāles stūri rotā no citurienes pārvesta eklektisma stila krāsns.

No halles pirms vēsturiskajām koka kāpnēm nonākam telpā, kuru izgaismo divi logi. Telpas stūrī novietota 19. gs. otrās puses kamīnkrāsns, kas ir oriģināla un pārvesta no citurienes. Šīs telpas griestu veidojumi saglabājušies no 18. gs. Barokāli izlocītas un ielocītas dzegas savstarpēji mijoties pa perimetru ierāmē telpas griestus.

Kungu mājas iekštelpu 1929. gada fotogrāfijās redzama baroka laika krāsni, kuru 1949. gada nojauca. 2008. gadā restaurācijas darbu laikā tika atrasts viens šīs krāsns podiņš. Šī krāsns atradās blakus Lielajai zālei, tagadējā *Mūzikas istabā*. Un tā bija liela veiksmē, kad muižas mūsdienu īpašniekiem radās iespēja iegādāties tādu pašu krāsni, kas bija kādā vietā nojaukta un daudzus gadus desmitus nogulējusi pamesta. Kā izpētē izrādījās, ka arī podiņu izgatavotājs bijis viens un tas pats. Viena daļa podiņu trūka, tāpēc krāsns pārtapa par kamīnkrāsni. Kungu mājā atrodas vēl vesela virkne krāsnis. Tās šeit atceļojušas no citām vietām, restaurētas un galvenokārt pārstāv eklektisma stilu.

Otrajā stāvā telpās eksponētas vēsturiskās jumta konstrukcijas. Kāpņu telpā saglabājušies vēsturiskie grīdas dēļi ar iespaidīgu platumu, bet centrālajā telpā grīdas dēļi kārtoti īpašā rakstā, kura pamatā ir krusts, kura veidotās četras daļas aizpildītas ar vienādā virzienā liktiem dēļiem.

Šodien kungu mājā pēc tās restaurācijas un atjaunošanas atrodas viesnīca ar 10 gresniem apartamentiem, restorāns, vīna pagrabs un SPA. Apartamentu iekārtojumā dominē romantisks lauku stils. Tajos vēsturiskās

noskaņas papildina visas mūsdienu ērtības. Gaumīgs ir istabu iekārtojums – ar antikvārām mēbelēm un mākslas priekšmetiem.

Par muižas atrašanās vietu, situāciju un apbūvi informāciju sniedz vēsturiski un mūsdienu kartogrāfiskie materiāli. Senākais no tiem ir Lādes, Liepupes, Duntē un citu muižu zemju plāns, kuru sastādījis J. Bekers 1686. gadā. Tajā norādīta tikai muižas atrašanās vieta, un tomēr tas sniedz informāciju, ka muiža šajā vietā minētajā laikā jau atradusies.

Muižas vieta redzama arī 1940. gada Šoseju un Zemesceļu departamenta izdotajā kartē. Muižas apbūves situācijas plāns fiksēts arī 1979. gadā. Arī vēlāk, Pieminekļu sargājošo institūciju darbinieki radījuši apbūves situācijas plānu ar skaidrojumu, kas kura ēka ir.

Viena no muižas apbūves sastāvdaļām bija ūdensdzirnavas. Muižas apbūvi papildināja arī smēde, kas atradās attālak no parādes pagalma. Tā ir neliela laukakmeņu mūra ēka, segta ar stāvu divslīpju jumtu. Vistuvāk kungu mājai atrodas pārvaldnieka māja, kas celta klasicisma stila tradīcijās. Ēkas galvenās fasādes centru akcentē tikko jūtami izvirzīts rizalīts ar trīsstūrveida frontonu, kura centrā likts pusapļa logs. 2014. gadā izstrādāts būvprojekts, lai ēkā iekārtotu demokrātisku viesnīcu un tas tā paša gada nogalē darbi jau tuvojas nobeigumam. Muižas centra apbūvi veidoja arī kalpu mājas. Viena no tām dēvēta par mazo kalpu māju. Tā ir smagnēja, it kā zemē ieaugusi ēka, segta ar stāvu, izteikti masīvu jumta cepuri. Šis varenais jumts, kura gali ir daļēji nošļaupti dominē ēkas arhitektūrā. Ēkas veidols ir senatnīgs un tā saistāma ar muižas apbūves veidošanos 18. gs. beigās – 19. gs. pirmajā pusē.

Lielā kalpu māja (19. gs. vidus) segta ar stāvu divslīpju jumtu, tās apmetuma klātās sienas ir tonētas baltas, vietām vēl saglabājušies vēsturiski sešrūšu logi, taču galvenajā fasādē ielikti divi logi bez dalījuma, kas neatbilst ēkas arhitektoniskajam risinājumam. Ēka ir daļēji apdzīvota.

Ratnīcas (19. gs.) sienas mūrētas no šķeltiem laukakmeņiem javā iespiežot sīkas granīta šķembas – klasisks fasāžu apdares risinājums muižu un nereti arī sakrālajā arhitektūrā. Ailu apmales droši vien bija veidotas no sarkanā ķieģeļa. Padomju laikā ēkā ierīkotas garāžas, par ko liecina izķēmotā galvenā fasādē – viens pie otra virknēti vārti – dažāda izmēra, apdares un tonējuma. Autentiska liekas viena no gala sienām, kur starp mūra daļām ir divas simetriskas gulbalku daļas un katrā no tām iebūvēts divdaļīgs sešrūšu logs.

Klēts ir viena no arhitektoniski interesantākajām muižas saimniecības ēkām (19. gs. otrā pusē). Tās sienas ir tonētas baltas, taču zeltiņi, stūru rusti un ailu apmales ir veidotas sarkanajā ķieģelī, kas tonāli veiksmīgi kontrastē ar sienu krāsojumu. Kūts ar gala uzbrauktuvi atrodas attālak no muižas apbūves centra. 19. gs. otrās puses celtne pārsteidz ar saviem apmēriem un vareno veidolu. Mūra ēka segta ar stāvu divslīpju jumtu. Tās gala fasādē veidota uzbrauktuve otrajā stāvā, par zeltiņa arhitektonisko ietēru arī ir domāts, tā ailes iespēju robežās ir dekorētas. Muižas apbūvi vēl papildina kāda saimniecības ēka (19. gs.), kas atrodas tuvu kungu mājai parka pusē. Tā celta no sarkanajiem ķieģeļiem un ailu apmales ir balti tonētas. Ēka ir atjaunota un kalpo kungu mājas saimnieciskajām vajadzībām.

Muižas parka esošie stādījumi radušies 19. gs. otrajā pusē. Kungu mājas priekšā plānojums ir regulārs ar apļveida puķu dobi centrā. Regulārs plānojums kādreiz bijis aiz ēkas – ar plašu zālienu un cirtu liepu rindām. 1990. gados tas bija nekopts un aizlaists, ar haotisku stādījumu papildinājumiem. Šodien parks ir sakopts. Tajā aug vietējās sugas, gan arī introducētās sugas. Atjaunotas ir cirtu liepu rindas ēkas parka pusē un starp tām – plašs zāliens. Arī parka dīķis un pie tā esošās koku un krūmu grupas sniedz jaukus iespaidus. Ūdens virsmā atspoguļojas krastmalas ainava, no dīķa krastmalas paveras arī jauks skats uz muižas ēkām – kungu un pārvaldnieka mājām. Parku papildina arī kāda mūsdienīga būve – tā ir neliela oranžērija, kas atrodas tuvu kungu mājai.

Liepupes muižas kungu māja ir viena no spilgtākajām baroka laika muižu arhitektūras liecībām Vidzemē. Tā kopā ar Ķirbižu, Ungurmuižas un citām kungu mājām atspoguļo šī stila izpausmes un vietējo būvniecības tradīciju ietekmi. Kungu mājai bija vēlēts garš mūžs un tā cauri laikiem saglabājusi lielu daļu no sava autentiskuma. Izmantota padomju laikā, pamesta un nicināta pēcpadomju laikā tā tomēr ir atradusi jaunu saimnieci, kas sapratusi šīs ēkas unikalitāti to, pēc rūpīgas arhitektoniski mākslinieciskās izpētes restaurējusi un atjaunojusi un nu tā kalpo visas sabiedrības vajadzībām. Kungu māja atrodas plaša saimnieciskā kompleksa ietvarā. Vairākas no ēkām ir atjaunotas, citas vēl gaida šo brīdi. Taču kopumā muižas apbūve no pamestas un nolaistas vietas ir kļuvusi par sakoptu vidi, kas vairo mūsdienu sabiedrības dzīvesvides kvalitāti.

# Study of Harmony in the Indoor / Outdoor Context of Architecture from G. Birkerts at the new building National Library of Latvia

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**Abstract.** Today, built in the period from 1989-2014, the building of the National Library of Latvia in the center of Riga, on the Daugava's left bank is a vivid and highlighted example of integration of architecture, interior and landscape architecture as one wholeness. Tracking its author's G. Birkerts used general principles in architecture, the masterful use of light, it must be concluded that in order to foster maximum indoor/outdoor space harmony of the art of the environmental design, in starting design work it is necessary to define the primary aim and assignments to achieve it in the long-term perspective, with alternative material secondary aims, assignments and resources. Subordination has a key role in the achievement of harmony in the art of the environmental building. Here, high goals, defined twenty-five years ago, meet with corresponding results today, they have passed the test of time and recognizable as being ahead of time. The findings obtained supplement the earlier ones with regard to other functionally dissimilar structures in nature. By the inductive method, it is likely to gain approval to the hypothesis that the quality of mutual harmony of any space, directly proportional depends on the subordination of the goals and conformity of the results obtained. By the change of the settings of the target program in the art of the environmental building, not only the result is changing but also the means to achieve them. If the result and means are not up to the aims set, disharmony of the architectural environment and the indoor/outdoor space proportional to the discrepancy is created. The higher the correlation between the aims and the result in the art of the environmental development, the higher the level of achievement of harmony. The greater the gap between them, the greater disharmony is expected.

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

## Introduction

Looking at the joint performance of the contemporary Latvian environmental builders (architects, interior decorators, landscape architects, designers and other specialists), there is a reflection of what in each case has been the main aim unifying the specialists, creating this or a different environmental site, whether the aims of public facilities reach high and ahead of time spiritual and material benefits or barely meet the desperate self-assertion of an eccentric environmental builder, financial and the economic considerations of a narrow group, the customary incapacity? Architect J. Dripe writes, "The mission of good architecture is to enhance the benefits of society, to move and to inspire [6]." The contemporary Latvia's landscape surroundings are rich with excellent and internationally highly valued examples of architecture in the field of the outdoor/indoor communication. However, in parallel with them, a series of sites have been created where this factor has been ignored in general or still there is not utilized the knowledge and opportunities that give the contemporary outdoor/indoor space communication, especially through the glazed plane. Architects, artists and scientists of all times have been looking for the key of harmony, trying to use it as precisely as possible [13, 15]. In creating

spaces, the basis of making a harmonious environment is a synthesis of arts [21]. What are the examples of successful collaborative principles and conditions in the field of the interspace communication today? Which would be raised as a priority, which as subordinated?

Based on the previous findings, obtained in my research on the indoor/outdoor space harmonious development opportunities in the art of the environmental building [2, 10, 11], there is a logical need to continue research in the direction started, looking for answers to the opportunities for harmonious development of the interspace (in the indoor/outdoor environmental art).

One of the most significant projects of the 21<sup>st</sup> century in the Baltic States is the National Library of Latvia, which has made it possible for the existing library to become a modern world-class information and cultural center. The building is designed by the Latvian origin architect G. Birkerts from the USA, an internationally acclaimed virtuoso of light, the author of a number of distinguished libraries, in collaboration with famous Latvian architects - Modris Ģelzis and his colleagues [4, 12, 19]. In 1989, architect G. Birkerts draws the first sketches of the library building [8]. Later, thanks to

the popularity of the architect and the work of his biographers, the sketch has been placed in many magazines, causing an international interest [16].

Project's autor architect G. Birkerts have made the following comments:

*"This architectural idea of the National Library of Latvia appeared 20 years ago and turned into one of the widely recognised harbingers of the new age in architecture. The British historian of architecture Peter Buchanam has said that the architecture of a nascent age should "surpass and contain ". The new should be created by absorbing and synthesising teachings of both historical and local, as well as the contemporary architecture. It leads to the thought that contemporary architecture should be like a bridge crossing the borders of time – rooted in the past, looking towards the future. The need appears to create a new language of form, a language that would treat the previous ones with respect. Looking at the building we see an intriguing form. It is visually attractive to us. What is it like? It is expressive. It is a library, a functional symbol. It is a reminder of an outstanding historical event, important for Latvia, the making of its statehood, as well as praise to the rebirth of the state and its renewed collections of cultural treasures. The linear nature of words fail to describe fully the three dimensional architectural shapes. As to the expressivity the form has many meanings. To perceive its meaning, we have to return to the feelings and intuition that accompanied the moment of creation. This architecture tells about the merging of humanism and culture, it carries references to history, folklore, literature, music and visual art. Moreover, it expresses the architect's love of his land and its history.*

*It tells of green fields and meadows, of many-coloured flowers;*

*It tells of dark pine forests and white birch groves;*

*It tells of slowly flowing, dark, dreamy rivers, their streams are so slow, that at times it seems that they are flowing backwards;*

*The landscape is flat and slightly sloping, its highest mountain – Gaiziņš, is only 12 metres higher than the Eiffel Tower;*

*It tells of the ever present folklore, of the human emotions expressed in the folk songs and legends. Legends of the determination that will make a brilliant castle rise up from the dark waters.*

*It tells of the courageous riders riding up the mountain of ice to save the princess. It takes a strong will and persistence to accomplish it. Turning to the influences upon the form of the building, we recognise the architecture of rural farmsteads, with layers of Riga's historical architectural manifestations over it.*

*All these metaphors have contributed to the sketch of the contemporary library shape. This new shape carries individuality and power to engage in a dialogue with the historical architecture on the*

*opposite bank of the Daugava. I call this synthesis of the metaphors soul; it creates the expressivity of the external appearance of the new National Library of Latvia building. And then there is the soul, which is reflected in the interior"[3].*

In August 2014, the building of the National Library of Latvia and its adjacent territory is fully open and available to visitors [8].

**Purpose of study:** to find out whether the interspace harmony principles obtained in the previous phases of the study and their priorities in the architecture of educational establishments, sacred buildings and functionally transformed, renovated buildings [2, 10, 11] apply also to other functionally different buildings, in this case the library, in the art of the environmental building as well as generalized with the inductive reasoning (cognition from the individual case to the general statement) method [17].

**Hypothesis** – the quality of the mutual harmony of any room is directly proportional to the subordination of the set aims and the conformity of the results obtained. So, for instance, the indoor/outdoor space harmony of the library building can be achieved by placing as a priority the presence of natural light indoors and the presence of subordinated second plane picturesque scenic space from the interior looking through a glazed plane into the outdoor space. If the priorities are swapped, as a priority would become the presence of a picturesque scenic space from the interior looking through a glazed plane into the outdoor space that would leave a negative impact on the quality of the work of the visitors at the library or the main function of the building. An excellent example of this is the new building of the National Library of Latvia in Riga. By the change of the settings of the target program in the art of the environmental building, not only the result is changing, but also the means to achieve them. If the result and the means are not up to the aims set, disharmony of the indoor/outdoor space is created in the proportion to the discrepancy. The higher the correlation between the targets and the result in the art of the environmental building, the higher the level of achievement of harmony. The greater the gap between them, the more disharmony is expected.

**Assignments:**

- To study and analyse factors of harmony in the indoor/outdoor interaction in the new building of the National Library of Latvia at 3 Mukusalas St., Riga.
- To determine priorities of the indoor/outdoor harmony, to compare the results with the obtained in the previous studies and to define the general conclusions.

## Materials and Methods

The article summarises a general review of a subject studied very little until now. Not only one alone library has been built in different Latvian cities over the last twenty years. In 2004, the main building of the library in Ventspils has been rebuilt under the project of “Architect J. Poga Office” and the interior designed by V. Terbets. In the harmonious ensemble, there is integrated the new, glazed one and the old, rebuilt parts of the building which through the glazed planes and the horizontal wooden blinds today actively presents the library indoor space in the environment of Old Riga. But in 2009, the library of Pārventa was built in organic forms, the authors of which are the group “India” architects P. Bajārs, I. Kalvāns, R. Jansons, I. Baumanē, D. Sotņikova, I. Ļuļe and the interior decorator A. Ķibilde. A modern vivid example of success and mastery, in the priorities of which in the created outdoor /indoor space communication, there might be dragged some parallels with the new building of the National Library of Latvia – a delicate openness to the urban environment subordinated to strong skylight through delicate glazed planes. For obtaining the results of the study as **the material** has been selected and surveyed from 1989 to 2014 designed and built new building of the National Library of Latvia in Riga, which itself is so unique site that at the scale of Latvia between the structures of analog nature, it has no equivalent player, which could be comparable with other ones in one weight category. The building is characterized by a distinctive, expressive architecture, appropriate indoor space, landscaped area around it and the surrounding landscape of the urban regeneration.

The present outline of materials uses general principles of methodology in researching buildings developed by architect Jurijs Vasiļjevs, founder of Latvian modern architectural history school: detailed summary of basic information provided by written sources and the very physical object [5, 15].

As the main method for studying of architecture, landscape architecture and interiors was the comparative method that expresses as informative, archival, interview and photo analysis. While inspecting the object in nature (October, 2014), photo images of architecture and interior were made with digital camera Sony X Peria C6603. Stylistic features of building architecture and interior (composition, coloristics, proportions – massiveness, filigreeing, glazing fields, level of emotionality), harmony in mutual interaction of landscape, architecture and interior were analyzed.

**Application of the comparative method for drawing the information summary for the research:**

1. Principles of applying glass systems in architecture:

- Composition of glazed areas in space and their proportions, i.e. massiveness in relation to unglazed parts;
- Compositional application of coloristic and light/shadow under the impact of insolation;
- Assessment of semantic correspondence and level of emotionality of indoor/outdoor space in relation to the highest functional task of the space.

2. Outline of research materials in reference to the impact of compositional arrangement of outdoor space on the indoor space and vice versa:

- Architectural form building, glazing and outdoor landscape of the building as the main criteria for the search of harmony between building architecture and landscape architecture thus finding compliance with their highest task;
- Assessment of indoor/outdoor harmony: summary of views expressed experts and other respondents on correspondence of indoor/outdoor dialogue to the highest task of architecture.

During inspection of the building, architecture, landscape and interiors were photographed.

With the help of inductive reasoning method (from an individual case to general statements) the priority factors for assessing visual aesthetic quality of indoor/outdoor space were determined in the analytical generalisation stage. It was performed by inspecting the buildings in Latvia and trying to find out the general principles for setting the main criteria of indoor/outdoor harmony studies.

## Results and Discussion

1. Principles of applying glass systems in architecture:

- Composition of glazed areas in space and their proportions, i.e., massiveness in relation to unglazed parts:

Despite the impressive space of the building and the peculiar silhouette, it leaves a slightly illusory overall impression thanks to the non-translucent frosted glass used in the facade finishes, which is rhythmically alternating with vertical translucent glass window openings.

*NNL new building – the technical parameters:*

- Total area of the building – 40,455 m<sup>2</sup>;
- Built-up area – 8,590 m<sup>2</sup>;
- Height – 68 m;
- Building space – 263,00m<sup>3</sup>;
- Number of floors – 13.

The building of the library is divided into five major areas: the public (23 % of the total area of the



Fig. 1. View on the NLL new building entrance  
[Source: photo by author private archive, 2014]



Fig. 2. A view of the NLL. The upstairs crown portion of the interior  
[Source: photo by author private archive, 2014]



Fig. 3. A view of the NLL. A fragment of the light lock of the interior  
[Source: photo by author private archive, 2014]

building), the reader (27 %), the employee (18 %), the repository (12 %) and the technical zone, including the vertical communications (20 %) [20].

The entrance motive “At the Foothill of the Glass Hill” is addressed in transparent glass as the opening of the cave at the foot of the cliff, which enables the library visitors from outdoor space to go indoors gradually in the emotional way (Fig. 1). All the library services are available to people with physical disabilities, specially equipped places for people with visual impairments. It has:

- Reading spots – 1000;
- Daily accommodate for around 3 000 visitors;
- The conference and concert hall with 462 seats;
- 10 different group instruction rooms (6–16 people);
- The number of the employees around – 400 [18].

The view on Old Riga is followed through the glass planes, entering the library and a little more is visible in the hall on the 1st floor, gradually fading in front of other priorities (Fig. 5). The entrance through the outdoor/indoor space linking is resolved visually smoothly. By contrast, the transparent glass horizontal insertions in the inclined planes of the building interspersed with frosted bands, give an intense skylight to the interiors of the reading rooms that provides a perfect natural light for the readers. The presence of the landscape of the urban planning at both ends of the building plan is replaced by the color-changing sky and contributes to the necessary focus on intellectual work. The new building can store 6 million printed publications, 350000 printed publications are placed for free access and use [18]. A more powerful source of light in the interior opens through the peak of the volume of the building itself - the crowning finish is resolved in transparent glass in the roof ridge of the building, through the internal atrium in the interior flooding a strong daylight flow (Fig. 5). The application of special, multi-tiered decorative shields organizes and intensifies the light direction, simultaneously making it velvety unobtrusive (Fig. 2; 3; 4). Proportionally assessing in square meters, the transparent glazed part of the façades and the roof of the building takes up a much smaller part than the closed, non-transparent one (Fig. 11–15). A masterful application of the transparent planes complemented with the artificial lighting makes the indoor space look light, bright and so very pleasant to mental work that you want to stay here as long as possible. Through the inclined glass planes in the roof of the building, the sky can be viewed and the white daylight flows into the indoor space, associatively recalling a hole in the rock peak, looking from a dark cave up (Fig. 2; 3; 4). The picturesque view through the vertical window aisles to Old Riga occupies a subordinate position in relation to the skylight flow (Fig. 6). The buffer zone of the Daugava River



Fig. 4. The NLL. The skylight detail fragment  
[Source: photo by author private archive, 2014]

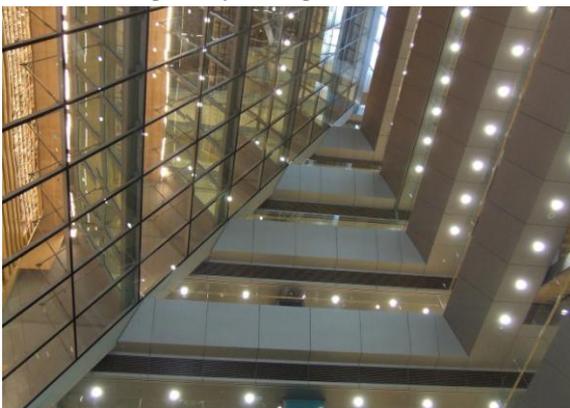


Fig. 5. A view of the NLL interior. The hall with the atrium  
[Source: photo by author private archive, 2014]



Fig. 6. The NLL. The interior of the reading room on the 2<sup>nd</sup> floor  
[Source: photo by author private archive, 2014]



Fig.7. A view on Riga through the window  
of the reading room on the 8<sup>th</sup> floor  
[Source: photo by author private archive, 2014]

watercourse protects the indoor space from the urban rush and obtrusion. This landscape quietly and serenely as the river itself glides along the glazed library reading room windows, calling one if the attention is turned to it. It gently accompanies visitors on each floor, allowing you to enjoy the scenic diversity, but climbing the stairs there is a saturated dynamics of the viewpoints along the vertical (Fig. 7; 8; 9).

▪ *Compositional application of coloristic and light/shadow under the impact of insolation:*

The interior of the building as the facades are resolved in Nordic grayish tinge shades, which, thanks to the diversity of materials used and the mutual dialogue, create a slight light and shadow game. The matte light absorbing materials as the grayish carpets in light tonal shades, the light color Latvian birch and Canadian maple wooden floor covers and the wall paneling make up a subdued absorbing background for the polished floor tiles brightly shining thanks to the sunlight and artificial lighting in the hall on the 1<sup>st</sup> floor, as well as for the planes made of polished glass and sheet metal shimmering in the play of light (Fig. 5; 10). Through the indoor atrium, the light and shadow game accents are easily flowing through the floors, creating a mutual dialogue. So, for instance, the dark gray matt/polished floor cover made in the Latvian ornamental pattern on the 1st floor with its cooling presence and radiance balances the interior of the building up to the upper floors. In the colors of the interior of the building, the Latvian currency – the Lat is immortalized, which is removed from circulation after the introduction of the Euro and which has become a mere historical relic [9]. As far as possible, in all works, materials manufactured in Latvia have been used, such as building fixtures, ready-mixed concrete, mortar, glass packets, etc. [19].

▪ *Assessment of semantic correspondence and level of emotionality of indoor/outdoor space in relation to the highest functional task of the space:*

The building's silhouette, scale, details, the color solution and the use of materials bring the semantics of the "Palace of Light" and the "Glass Hill" of the Latvian people's spiritual heritage [6]. Symbolically, this "Glass or Crystal Hill" and efforts made to reach its peak, point to the difficult path of knowledge acquisition, at the same time through the semantics of the material, stressing its great value for a small nation and the national well-being (Fig. 1).

2. Outline of research materials in reference to the impact of compositional arrangement of outdoor space on the indoor space and vice versa:

▪ *Architectural form building, glazing and outdoor landscape of the building as the main criteria for the search of harmony between building*



Fig. 8. A view from the glazed interior partition wall, the reading room and the facade glazing on the Riga Railroad bridge, when climbing the NLL central staircase in the atrium part [Source: photo by author private archive, 2014]



Fig. 9. A view from the public area on the adjacent to the library, greened left bank of the Daugava River in the close-up and Old Riga in the further plan [Source: photo by author private archive, 2014]

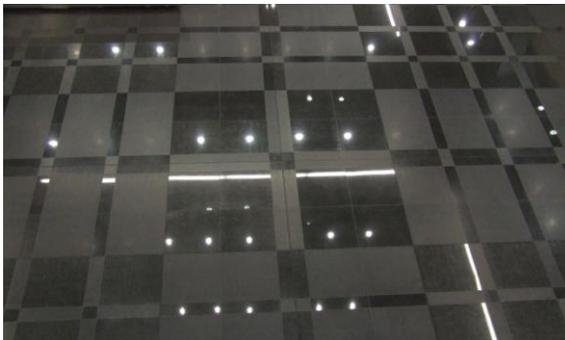


Fig. 10. The NLL floor tile cover in the hall on the 1st floor [Source: photo by author private archive, 2014]



Fig. 11. A view of the NLL building from the side of the Daugava River [Source: photo from author private archive, 2014]

*architecture and landscape architecture thus finding compliance with their highest task:*

The image of the library building is bizarre, semantically precise, powerful and, at the same time, a harmonious accent in the urban environment of Riga, in particular noting the fact that this accent as a dominant is apparent from all major traffic and pedestrian arteries, encouraging the idea of the importance of modern dominants in the functional decentralization of the city. In balanced doses, the pulsating landscape of Riga participates in the specific rhythm of the library's indoor space, not mixing it, but supplementing it with a rhythm, remote silhouettes of Old Riga, the noises of the working day in the furthest planes of the views and the natural beauty the close-up planes. Flower... in the future! Thanks to the plantations of the left bank of the Daugava River, which change their color scheme through the seasons, the constant change of the natural landscape flows into the library's interior. By contrast, the urban environment has gained not only a new silhouette, expressed in the volume of the building. Through the regularly located glass planes, the interiors of the library's reading rooms delicately reveal their intellectual spirit (Fig. 11 – 15). During the daylight hours, the precise linking of the artificial lighting with the placement of the windows is more displayed, but in the dark hours of the day the indoor life takes an active participation in the outdoor space. All of the outdoor/indoor interaction factors together form an environment that eminently achieves the functional and the emotional aim of the library.

▪ *Assessment of indoor/outdoor harmony: summary of views expressed experts and other respondents on correspondence of indoor/outdoor dialogue to the highest task of the architecture:*

The social activity in both the professional (expert) and non-professional (user) circles in relation to this site is very high, as shown by the number of records to be measured in many thousands, for instance, on the websites of *facebook.com*, *twitter.com*, *draugiem.lv*, etc. Overall, the Latvian society is proud of this site and it is happy for the opportunities it provides. However, not everyone has a positive attitude. It is heard that some professional architects feel ashamed of the existence of such a monster in Riga. Not all foreign tourists know and understand the meaning of the Latvian folk symbolism contained in the form of the building and which is sinking today beneath the thick layer of the dust of Riga. In some cases, the site is viewed with irony. Not everyone is aware that Nanotech coating has been engineered for the library facades to protect them from dust, but for economic reasons or due to the failure of responsible persons to understand the significance of the proportions of



Fig. 12. View on the NLL  
[Source: photo by author private archive, 2014]



Fig. 13. View on the indoor from outdoor NLL  
[Source: photo by author private archive, 2014]



Fig. 14. A view on the NLL indoor from outdoor  
[Source: photo by author private archive, 2014]



Fig. 15. A view on the NLL indoor from outdoor  
[Source: photo from author private archive, 2014]

the means and the results, it is not yet applied. Not everyone knows that this issue of the care of the facade is on the agenda and hopefully the Castle of Light will soon be lit up in the envisaged splendor.

“The tonal discipline and elegant simplicity”, that’s the rating of architect Jānis Dripe for the building of the National Library of Latvia [7]. A huge glass partition wall in the interior physically separates, but visually merges the repository, reader and public space areas. The strongly dominant gray matt tonality of the wall planes is continued by matte metal load-bearing structures and the respective coloristic frames of the glazed planes. Also, in the floor cover planes dominates the gray gamut with discrete red, blue, green and violet impurity. A modest coziness to the finishing of the public space is given by the widely used Latvian birch wood paneling and the technical and communication space blocks in the zone of the public space. This tonality is completed by the floor finish made from the Canadian maple wood in slightly warmer shades (with high persistence indicators) and the ceiling finishing with perforated veneer planes in the communication zones. The semantically airy overview of the interior is stressed by the stainless steel skirting and the wooden paneling splitter bar. The solution stems from the author’s intention to create an environment, which in the cognitive process serves as a subordinate architectural background for 350000 printed publications. The principles of the illumination of the office space reveal Birkert’s high mastery in the use of light in architecture. In the space “the leading glazed zone enters light in the upper part of the space, but the lower glazed zone provides a direct solar radiation damping and visual extension of the workspace”. The atrium’s skylight solution is as a crowning touch to the launched theme of the tonal solutions and light in the interior. “The light splitting planes continue the theme of the demure gray-white tonality”, says J. Dripe [7]. The sloping roof planes in contact with the horizontal floor plane of the reading room zone create a light, airy space illusion that an articulated use of the skylight and finishing panels is achieved. The sloping plane of the ceiling in the reading rooms and the vertical glazed planes of the facade give an extra light and openness of the space on the views of Old Riga and the Daugava River in the foreground [7].

The National Library of Latvia is a special structure in the history of Latvia, in the silhouette of the capital city bringing in a strong contrast. Dr. arch. Jānis Lejnīeks writes, “It is the only one at Pārdaugava that talks to Old Riga as with an equal partner [16].” Due to the specific, previously unseen construction volume of this building, it has even led to a certain confusion in the professional circles accustomed to vertical dominants of a different

proportions in the landscape of Riga. Critics have attacked both the building's silhouette and the insufficient transparency. As in the analog situation forty years ago, the leading architectural critic of those times, Candidate of Sciences and Assistant Professor Ivars Strautmanis has written, "Part of the adaptation cycle must also be undertaken by the viewers. The most important thing is to get used to, get into [16]." The world famous Eiffel Tower in Paris, the importance of which today would be hard to question and Le Corbusier's chapel in Ronshan, and a number of other outstanding architectural sites within their benefices have caused a huge public turmoil and even cleavage. The glazed parts of the volume of the library building are not made transparent in the traditional sense, thus protecting the building from the excessive exposure to sunlight. The special double-glazed units used in the façades do not reflect, but change the hue, depending on the ongoing processes in the outdoor space. Each of the building's facades change color tints and halftones differently depending on the season and the angle of incidence of the sun's rays [16].

In the vision of Mg. arch. in landscape architecture L. Balode, the majesty and spatiality are revealed, which is visible in the distant perspective from the windows of the building of the National Library of Latvia, it attracts, causes not only one library visitor to stop and view the landscape [1]. This dialogue is emotionally very strong. Not only the panoramic

view of the city are visible from the window in the background and the blue water landscape attract, but also the close-up /down view at the main entrance of the building, depicted in small details, objects of art and the wide lawn [1].

## Conclusions

1. The new NLL building is considered as a brilliant and subtle example of the architecture of the outdoor/indoor space harmony, a successful result of interdisciplinary cooperation of the environmental builders. Here, high goals, defined twenty-five years ago, meet with corresponding results today, they have passed the test of time and recognizable as being ahead of time.
2. The conclusions obtained in the previous studies on the interspace priorities of harmony in other, functional different sites, are also confirmed by the harmony study of the outdoor /indoor space in the new building of the NLL. In order to come closer to the harmony of the maximum indoor/outdoor space in the art of the environmental building, it is necessary to start designing works, potentially far better looking in the long-term perspective, to define the primary aim and assignments to achieve it together with the subordinated secondary aims and assignments. Subordination has a key role in the achievement of harmony.

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**Kopsavilkums.** Arhitekti, interjeristi, mākslinieki, zinātnieki un citi vides veidotāji allaž ir centušies pieslīpēt harmonijas atslēgas atbilstoši sava laikmeta sasniegtajiem un nākotnē sagaidāmajiem rezultātiem. Mainoties objektīviem un subjektīviem apstākļiem, rodas nepieciešamība atkal no jauna rast harmoniju mūsdienu urbānās vides izaicinājumu priekšā, kad iekštelpa un ārtelpa viegli saplūst viena otrā, pateicoties lielo stikloto plakņu pielietojumam arhitektūrā. Balstoties uz iepriekšējiem secinājumiem, kas iegūti manos pētījumos par iekštelpas/ārtelpas harmonijas attīstības iespējām vides veidošanas mākslā, radās likumsakarīga nepieciešamība turpināt pētījumus aizsāktajā virzienā, kas meklētu atbildes uz starptelpu harmonijas attīstības iespējām mūsdienās. Laikā no 1989. –2014. gadam tapusi Latvijas Nacionālās bibliotēkas ēka Rīgas centrā Daugavas kreisā krastā šodien ir spilgts un pārliecinošs arhitektūras, ainavu arhitektūras un interjeru savstarpējās integrācijas piemērs harmoniskas vides veidošanas mākslā mūsdienu urbānās pilsētvides komplicētajos apstākļos Latvijā. Šīs ēkas arhitektūras, interjeru un ainavu arhitektūras savstarpējā dialoga studija lieliski kalpoja kā harmonijas aspekta izpētes materiāls vides veidošanas mākslā šī pētījuma ietvaros. Kā metodes tika lietotas ēkas un to aptverošās pilsētbūvnieciskās ainavas apsekošana dabā 2014. gada oktobrī, fotofiksācija, arhivārā metode, eksperu viedokļu apkopojums un analīze. Ar salīdzinošo metodi, kas izpaužas kā informatīvā tika analizēta objekta nozīme urbānajā pilsētbūvnieciskajā ainavtelpā un tās rezonanse ēkas interjeros, stikloto plakņu pielietojuma principi arhitektūrā, stiklojuma laukumu kompozīcija telpā un proporcijas - masivitāte attiecībā pret nestikloto daļu, koloristika telpā caur gaismēnu spēli saules ietekmē. Tika veikta gaismēnu spēles radīto vizuālo akcentu analīze, ārtelpas/ iekštelpas semantiskās atbilstības un emocionalitātes pakāpes analīze bibliotēkas telpas funkcionālajam virszudējumam. Visbeidzot ar induktīvo metodi tika iegūti kopējie secinājumi harmoniskas vides veidošanas mākslā. Izpētot tās autora G. Birkerta pielietotos paņēmienus šīs ēkas arhitektūras ārtelpas/iekštelpas (starpelpu) dialoga veicināšanas jomā, īpašu uzmanību veltot gaismas izmantojumam, tika iegūti hipotēzi apstiprinoši secinājumi. Tie apliecināja, ka lai maksimāli pietuvotos iekštelpas/ārtelpas harmonijai vides veidošanas mākslā, nepieciešams, uzsākot projektēšanas darbus, iespējami precīzāk, raugoties ilgtermiņā, definēt primāro garīgo mērķi un uzdevumus tā sasniegšanai, kam pakārtoti materiāli sekundārie mērķi, uzdevumi un līdzekļi. Subordinācijai ir izšķiroša loma harmoniskas vides veidošanas mākslā. Konkrētajā piemērā pirms divdesmit pieciem gadiem definēti mērķi šodien satiekas ar attiecīgi realizētiem rezultātiem, tie izturējuši laika pārbaudi un atzīstami par pārlaicīgiem. Šajā pētījumā iegūtie secinājumi apstiprina iepriekšējos pētījumos iegūtos secinājumus attiecībā uz citām funkcionāli atšķirīga rakstura būvēm. Pielietojot induktīvo metodi apstiprinājās pētījumam izvirzītā hipotēze, ka jebkuru telpu savstarpējās harmonijas kvalitāte ir tieši proporcionāli atkarīga no izvirzīto mērķu subordinācijas un iegūto rezultātu atbilstības tai. Tā, piemēram, ārtelpas/iekštelpas harmonija jaunajā Latvijas Nacionālās bibliotēkas ēkā Rīgā sasniegta par prioritāti izvirzot dabiskas gaismas klātbūtni iekštelpās un tai pakārtotu otrā plānā gleznainu ainavtelpu no interjera raugoties caur stiklotu plakni ārtelpā. Ja prioritātes būtu apmainītas vietām, dominējoša kļūtu brīnišķīgas ainavas vizuāli emocionāla klātbūtne interjerā, kas atstātu negatīvu iespaidu uz bibliotēkas apmeklētāju darba kvalitāti jeb ēkas galveno funkciju. Mainoties mērķu programmas uzstādījumiem vides veidošanas mākslā, mainās ne tikai rezultāts, bet arī līdzekļi to sasniegšanai. Ja rezultāts un līdzekļi netiek līdzī izvirzītajiem mērķiem, veidojas neatbilstībai proporcionāla iekštelpas/ārtelpas disharmonija. Jo augstāka atbilstība starp mērķiem un rezultātu vides veidošanas mākslā, jo augstāks sasniegtās harmonijas līmenis. Jo lielāka plaša starp tiem, jo lielāka disharmonija sagaidāma.

# The creative life and achievements of the landscape architect Alfons Ķišķis (1910–1994)

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**Abstract.** In the period of the post-war policy when the creative expressions were restricted, the landscape architect Alfons Ķišķis designed squares, gardens, parks and memorial ensembles, based on a detailed, in-depth and thorough study of the local traditions and the existing natural conditions.

**Key words:** memorial ensembles, compositional solutions, spatial structure, sculpture, painting.

## Introduction

The family of the Latvian landscape architects must know and remember those talented people who already in the '20s – '30s of the 20<sup>th</sup> century actively have studied and worked in Latvia in favor of the independent Latvian state, who survived the war danger, the Siberian exile years, the Soviet-year period and despite the persecution, prohibitions and restrictions of the ruling system, created remarkable masterpieces of the landscape architecture. These talented people in seminars and conferences have actively shared their knowledge with colleagues about the world's latest, greatest landscape architectural creative achievements and the contemporary garden art in the world.

## Materials and methods

The study of the creative work of the eminent landscape architect is based on the biographical data and the highly rated work of A. Ķišķis in the society. The enormous personal sufferings during the war and exile, as well as the postwar fate of Latvia, gave a serious hardening for the creative work, which is brightly apparent in the created memorial sites, new squares and parks in the urban construction space. The landscape architect's work was evaluated with high honors, which was rare in the Soviet state for those people who did not support the Communist regime and had endured the years of exile in Siberia.

The post-war years of the Soviet life have left a deep impact on many members of the creative profession - writers, artists and architects. It is a time when the thought of freedom and independence has to be concealed between the lines of poetry, in the plot structure of paintings, in the composition of sculptural works, where their dual structure is evident. In order to evaluate the creative life of A. Ķišķis, several of his works are discussed.

Despite the prohibitions of the Soviet power, at the end of his life, his professional work got a very high evaluation. The peculiarities of the creative achievements of the master, the applied

functional solutions, the composition of the spatial structures and a very rich and subtle application of ornamental plants in the designed ensembles can be better understood if we raise the first steps and further twists and turns of his career.

## Results and discussion

Alfons Ķišķis was born on August 26, 1910, in Lithuania, at Žeime (Žeimeitis), 18 miles to the south of the Latvian and Lithuanian border town Bauska. His mother – Latvian, born Eferts from the Vāne parish in the Kuldīga rural district. His father – Lithuanian, from the Ūbišķi village in the Birži rural district. His father was a medical person – a feldsher.

At the start of the war, in 1915, he was mobilized into the army. During World War I, the family fled to Saratov and in 1919 returned to Latvia, when the war ended. In 1926, he finished the Bauska high school and in 1927, A. Ķišķis joined the three-year Ziedoņi horticultural school (the former Bornsminde Manor on the left bank of the picturesque Lielupe River).

At school, gardening and horticulture were taught by educators who had completed special horticultural institutions in Russia and Germany, agronomists from the Faculty of Agriculture of the University of Latvia, as well as clever, experienced gardeners from the former manor gardenings. The old gardeners shared with school students not only their gardening wisdom, but also their practical experiences.

After the school completion – work at the Apgulde agricultural school as a gardener and a practical work teacher in the subject of horticulture. This practice gave a significant experience in the organization of the school curriculum and the practical work, which was then published in several articles in journals published by the Latvian Horticultural Society. In 1931, Alfons Ķišķis began his studies at the



Fig. 1. Alfons Ķišķis with colleagues  
from Latvia and Lithuania

[Source: material from author private archive]

Faculty of Agriculture of the University of Latvia and while studying he worked in Riga, in greenhouse gardening in order to earn money for studies.

While studying, he participated in the student group "Green Land" of the Academy of Fine Arts, where the later famous painters and sculptors – Viļumanis, Melnārs, Šulcs, Mednis, Megnis, Sprīģis, Zariņš, K. Zemdega (then still K. Baumanis), K. Dane, etc., developed their creative work.

Cooperation with the young artists very significantly deepened the understanding of art, painting and sculpture. The future landscape architect actively visited art exhibitions and his creative archive contains many photos from exhibitions of sculptural works of different periods. In his later work, designing both large ensembles and small squares, the master collaborated with talented sculptors and in the centers of the compositions of his projects he placed sculptural works created by outstanding masters.

During the period of the first independent state, after graduation from the faculty, he worked as a horticultural instructor at the District Department of Talsi-Ventspils of the Latvian Chamber of Agriculture. The field of work was versatile and interesting. The young specialist had to organize courses, lectures, tutorials and large agricultural exhibitions. A republic-wide recognition was repeatedly received for the outstanding results of his work. Greenery projects for farmhouses, urban gardens and public green areas were also drawn. After the project designed by A. Ķišķis, a square at the Lutheran church and a new cemetery were built.

After receiving a diploma in agriculture (1936), A. Ķišķis visited a grand horticultural exhibition in Dresden. An active participation in Latvia's major agricultural exhibitions was immediately started, for which numerous awards and recognitions were received.

In 1937, Alfons Ķišķis started working at the Latvian Ministry of Agriculture as a Deputy Head of the Horticultural Department. Laws and regulations were written to facilitate future development of the horticultural sector of the Latvian State. The work was started to organize centralized large fruit and vegetable warehouses, marshalling yards and packaging yards to prepare the Latvian produce for large-scale trade and exports. Voluntarily – also editorial work in the gardening and beekeeping magazine, significantly improving the appearance and the content of the magazine. In 1938, a new outfit to the magazine and articles on his own experience, as well as articles translated from German, English, Russian and Lithuanian for Lithuanian gardening magazines were also placed there. For an outstanding performance, in 1938, A. Ķišķis was awarded with a scholarship of the English organization "British Council" for one year postgraduate studies in England, the University of Bristol.

During this period of studies, he intensively worked – studying and carrying out practical work in scientific research with apple seedling rootstock. A dissertation was prepared on the role of genetics for stock selection in fruit growing. In England, the opportunity was provided for the students to become acquainted with the English horticultural training and testing institutions, botanical gardens, museums and cultural and historical sites and other professional and comprehensive programs.

In 1939, as a successful foreign student A. Ķišķis represented the University of Bristol in the President's residence in London, at 10 Downing Street, where the students were welcomed by Mrs. Chamberlain.

Winston Churchill, in turn, was an honorary rector of the University of Bristol. During the celebrations, in connection with awarding the honorary doctor's degree to Sir Kennedy – the U.S. Envoy in London, father of President John F. Kennedy, A. Ķišķis had the opportunity to listen to both Kennedy and Churchill's academic speeches, where they warned of the coming war and called to defend the homelands inherited from the ancestors.

At the start of the war, all the trials with the rootstocks were stopped and the doctoral dissertation remained unwritten. But since then, A. Ķišķis had many good friends from many parts of the world, who in later times sent to Latvia both the latest magazines and good, very useful specialty books.

In 1940, A. Ķišķis returned to Latvia and after the establishment of the Soviet power remained in the previous post in the Ministry. After traveling to Moscow and visiting the People's Economic Achievements Exhibition, it was clear that in Russia agronomy was at a considerably lower level than in Latvia. At the end of 1940, the Chamber of Agriculture was liquidated, the old personnel were replaced by new ones – the necessary for the party – members and A. Ķišķis as had studied in the wrong country, was dismissed from work.

After July 01, 1941, when the German troops entered Riga, A. Ķišķis was taken back to work in the Ministry, he was also asked to manage the Pūre Horticultural Experimental Station. It was necessary to narrow the fruit-growing section and to expand vegetable production. In 1942 and 1943, in his post Alfons Ķišķis variously contributed to the research work, published information booklets, coordinated cooperation with Estonia and Lithuania and organized the annual Latvian public garden day. Even discussions were held about the establishment of a new scientific – research center in Jelgava at the Latvian Academy of Agriculture.

In 1943, A. Ķišķis wrote a scenario for the documentary film "Let's go to the garden", directed by Pūce and L. Gaigals being the cameraman. The filming was funded by the consumer union association "Turība"/Prosperity/. The fate of the film is not known.

In 1944, A. Ķišķis was conscripted into the Latvian Legion. In his autobiography A. Ķišķis wrote that he was fighting with the Germans, just as it was done at the beginning of the last war by the Finns to defend their land, so as "the grim year" does not repeat in Latvia. There was still a quiet hope that the scenario of 1919–1920 could repeat and Latvia would regain its independence.

On June 11, 1948, A. Ķišķis was arrested and sent for 25 years to the corrective labor camp in Irkutsk. A. Ķišķis worked in forestry jobs, the village construction works and later in his specialty as a camp gardener. In two camps, he built a greenhouse and arranged greenery, he began an intensive work at the Pūre Horticultural Experimental Station as a scientific worker in the greenhouse sector, where he was preparing to defend a dissertation on labor consumption in greenhouses.

The next job was at the Latvian Society of Horticulture and Apiculture, where for two years A. Ķišķis worked as a scientific-technical manager. After the incident at the flower exhibition with the tulip variety "General Eisenhower", he had to look for a new job again as the new selected variety in the Soviet State a "wrong" name was given.

In 1966, at the design institute "Latkomunprojek" after the projects developed by A. Ķišķis,



Fig. 2. Sanatorium "Ķemeris", architect E. Laube, 1936  
[Source: www.zudusilatvija.lv]



Fig. 3. Sanatorium "Ķemeris", parterre by A. Ķišķis  
[Source: <http://www.pirtslietas.lv/web/?id=400872>]

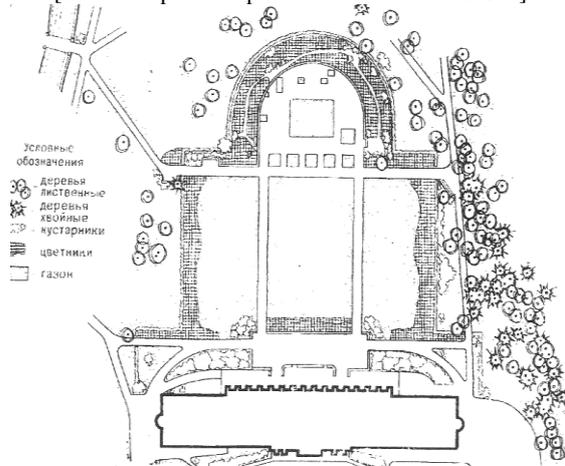


Fig. 4. Sketch of territory, parterre by A. Ķišķis  
[Source: material from Ilzes Indriksones private archive]



Fig. 5. View from sanatorium roof to the parterre  
[Source: photo by Ilzes Indriksones private archive]

the Warrior's Cemetery at Bulduri and Ķemeri, the modern rebuilding of the large parterre of the sanatorium "Ķemeri" and the redesign of the sanatorium park, squares at Dubulti and Majori, the memorial ensemble at the Ančepāni hills near Rēzekne and the memorial ensemble "Krasnij Luč" in Lugansk area of Ukraine were implemented. Several of these projects were awarded with both the Latvian and the Soviet Union awards.

At the People's Economic Achievements Exhibition (TSSI) in Moscow, each republic had to design and then arrange a "portion of the park", which in essence was a large and multipurpose square.

The project, implemented at the TSSI exhibition, in all the 15 brotherly republic competition won the 1<sup>st</sup> place and the Great Exhibition Prize. The author of this article, at that time a student majoring in architecture at the Faculty of Construction of the Riga Polytechnical Institute, chose the Jūrmala office of the design institute "Latkomunalprojekt" as the practice place as considered A. Ķišķis to be the most outstanding landscape architect of the Soviet Union. It was a great school - day by day delving into the ideas of these projects and their implementation.

In 1967, at the scale of the Soviet Union, the minister of Agriculture of Lithuania offered the recognized, talented landscape architect to move to Vilnius, establish and then run the Greenery Design Office of the Lithuanian Institute of Land Use Planning in the newly built modern building, while also giving a comfortable flat in a new residential area.

In Lithuania, in the office of A. Ķišķis, both under his designing and managing projects of the staff of the office, around 300 greenery projects for various large and small sites were developed.

Only the projects where the site management agreed to the author's supervision of the setup works were implemented more or less in line with the expectations. These include the most interesting implemented projects:

- the village and the park of the Pergale collective-farm "Skaistgiris" of Joniški district;
- the experimental village of the Soviet farm "Dainava" of the Leonpole village of the Ukmergė district (awarded with the State Prize of the USSR);
- the greenery of the sanatorium "Lina" in Palanga;
- the greenery of the sanatorium "Egle" in Druskininkai;
- the Junkaiči experimental farm village and its greenery at the Šilute district (Lenin Prize in 1988);
- the greenery of the Vilnius greenhouse plant (Council of Minister's prize of the USSR);
- restoration of the Voke historic park in Trakai, the Vilnius district. In 1897, the park was designed by the famous French garden architect



Fig. 6. Junkaiči ciemata kultūras nama apstādījumi pēc A. Ķišķa projekta [Source: <http://www.bernardinai.lt/straipsnis>]



Fig. 7. Junkaiči greenery at the Šilute district by A. Ķišķis [Source: <http://www.bernardinai.lt/straipsnis>]

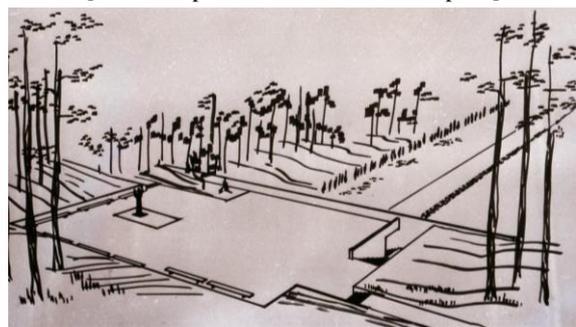


Fig. 8. A. Ķišķis. The plan of the Ančupāni Memorial Ensemble [Source: material by author private archive]

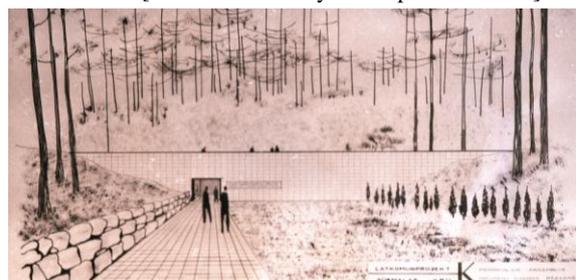


Fig. 9. The entrance of the memorial to the symbolic gate [Source: material by author private archive]



Fig. 10. The symbolic road of eternity [Source: [www.panoramio.com/photo/106616419](http://www.panoramio.com/photo/106616419)]

Eduard Andre, who had designed several parks in Lithuania for the family of Earls Mickiewicz;

- The experimental village of the Soviet farm “Dainava” at the Leonpole village of the Ukmerge district (awarded with the State Prize of the USSR), in 1988 Alfons Ķišķis was awarded the title of the honorary architect of the Lithuanian SSR. Alfons Ķišķis was also a member of the Lithuanian Union of Architects.

After retirement in 1983, the Mažeikiai district leadership invited A. Ķišķis and his wife Rūta to design greenery of the city’s streets, squares and a large park of the newly built residential district.

The park – like many other A. Ķišķis sites – is decorated with a number of sculptures.

On May 25, 1990, finishing his autobiography, Alfons Ķišķis writes: “Now, when life is almost over, I am looking back to my life and I am glad that it was so rich in events and adventures, that something has remained, that a lot of planted trees still grow, that my sons have grown up and are decent people and that it is my good fortune to see my grandchildren to be born, too.”

As his wife Rūta writes – Alfons Ķišķis has often remembered a sentence from a short story written by J. Ezeriņš: “And isn’t a man like a wonderful plant that blooms in the face and the hands of which are like leafy branches”.

#### *The spatial location of the Ančupāni Memorial Ensemble*

The planning composition of the memorial ensemble, built in 1973, emphasizes the historical plan of this commemoration site, which has been a forest road in a hilly area of Latgale near Rēzekne where during World War II the German army soldiers led to shooting the captured red Army soldiers and peaceful inhabitants of the village of Audriņi - for cooperation with partisans.

Turning away from the highway, a car park is provided, from where a road through a pine forest flatly leads uphill, which is blocked by a monotonous, gray plaster wall with a closed, narrow aisle of the entrance – symbolizing the last gate behind which people's destinies have abruptly stopped. In the view point from the main entrance road, successfully in the composition is played out the terrain and the wall’s slowly curved line, so emotionally increasing each man's feelings. The light tone of the wall plaster well contrasts with the green tones of a forest parcel in the background and the sides. The drama of the place is increased by the tops of the giant spruce toward the sky, which, from the whole of the forest is as if separated by the memorial wall. In the center of the memorial – the sculpture “Mother – apple tree” created by the sculptor R. Kalniņa-Grīnberga – a mother who is holding a child in her hands – the continuation of



Fig. “Mother - Apple tree”, R. Kalniņa-Grīnberga (1973)  
[Source: <http://www.panoramio.com/photo/106616327>]

life. In this ensemble, like in many other A. Ķišķis designed sites, the main in the composition is a remarkable sculptural work, which strengthens the emotional perception of the ensemble. The cast metal work, its structure, scale and the color scheme are artfully incorporated in the background of the dense cover of spruce trees. Huge heavy overhanging spruce branches increase the feeling of the tragedy of the war and the fragility of human life. The drapes of the sculptural work, cast in metal in dynamic lines, well harmonize with the background of the dark green spruce branches.

Undoubtedly, the emotional vein of the memorial is drawn from A. Ķišķis own fate by drawing parallels to the cruelty of the Soviet power towards the deported to Siberia and the front, where in front of the eyes – the war fire devoured thousands of people.

The view line of the ensemble continues across the terrace to the support wall of the relief, which consists of a course rubble masonry wall, so symbolizing the shooters. Behind the support wall, a gully can be viewed on the opposite side of which opens a line of junipers, symbolizing the people brought for shooting – partisans and local population, who were suspected for collaboration with the partisans.

The emotions are raised by the continuation of the movement in the direction of the realm of the dead along steep stairs toward the junipers, boulders and the peaceful lawn plane between them. Passing the rows of boulders, it is possible to continue the journey through the pine forest. Returning back to the terrace, the view lines overlook the world of Eternity.

The creative achievements of the landscape architect Alfons Ķišķis are based on the fact that a mix of heredity of genes plays the main role – his father and mother come from the Lithuanian and Latvian families. In the biographies of many outstanding people, this factor is often highlighted. The development of talent might also include contingency – at the age of 16, raised in an intelligent townspeople family the young man found himself in a traditional Latvian farmstead, where with great

love the hostess sowed, planted and cultivated not only the agricultural crops for the needs of the farm, but also the Latvian traditional flower garden near the dwelling house. The Latvian folk belief reads, "If flowers glamorously blossom at the farmstead – you will succeed in life, if all the flowers languish, all of the farm is also set to decrease." One summer in the Latvian farmstead changed the future plans of the talented young man. He began to study landscape gardening and agronomy. When entering the university life, heredity and the good upbringing were the reasons why the young man spent the years of study in the best possible way – intensively accumulating knowledge and practicing in the chosen profession. Another coincidence was the opportunity to get to know the art of sculpture in the years of study. In further projects of landscape architecture and memorial ensembles, placed in the center of the compositions, the outstanding sculptural works leave original, memorable impressions when viewing all the designed ensembles of the parks and memorial sites even today.

## References

In this full paper all materials, biographic data are used from Rūtas Ķišķes, Ilzes Indriksones and author private archive.

## INFORMATION ABOUT AUTHOR:

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**Kopsavilkums.** Latvijas Ainavu arhitektu saimei ir jāzina un jāatceras tie talantīgie cilvēki, kas jau 20. gs. 20.–30. gados aktīvi studēja un strādāja Latvijas brīvvalsts labā, kas pārcieta kara briesmas, Sibīrijas izsūtījuma gadus un padomijas laiku, un par spīti valdošās sistēmas vajāšanām, aizliegumiem un ierobežojumiem, radīja izcilus ainavu arhitektūras šedevrus.

Izcilā ainavu arhitekta radošā darba pētījums balstīts uz biogrāfiskajiem datiem un A. Ķišķa realizēto darbu augsti novērtēto atzinumu sabiedrībā. Smagi personīgie pārdzīvojumi kara gados un izsūtījumā, kā arī pēckara gadu likteņgaitas Latvijā, deva radošajam darbam nopietnu rūdījumu, kas spilgti izpaužas piemiņas vietu, jaunu skvēru un parku izveidē pilsētībūvnieciskajā telpā. Pēc A. Ķišķa izstrādātajiem projektiem realizēti Brāļu kapi Bulduros un Ķemeru (1966. g.), sanatorijas „Ķemeru” lielā partera moderni risinātā pārbūve un sanatorijas parka pārprojektēšana, skvēri Dubultos un Majoros, Memoriālais ansamblis Ančupānu kalnos pie Rēzeknes un memoriālais ansamblis „Krasnij Luč” Luganskas apgabalā Ukrainā. Vairāki no šiem projektiem tika apbalvoti gan ar Latvijas, gan ar Padomju Savienības godalgām.

Maskavas Tautas saimniecības sasniegumu izstādē (TSSI) realizētais projekts visu 15 brālīgo republiku konkurencē ieguva 1. vietu un Lielo izstādes godalgu. No 1967. g. Lietuvā, A. Ķišķim gan pašam projektējot, gan vadot nodaļas darbinieku darbus, tika izstrādāti ap 300 apstādījumu projekti dažādiem lieliem un maziem objektiem. Interesantākie realizētie projekti: Jonišķu rajona Pergales kolhoza „Skaistgiris” ciemats un parks, Ukmerģes rajona Leonpoles ciemata padomju saimniecības „Dainava” eksperimentālais ciemats (apbalvots ar PSRS Valsts prēmiju), sanatorijas „Lina” apstādījumi Palangā, sanatorijas „Egle” apstādījumi Druskiņinkos, Šilutes rajona Juknaiču eksperimentālās saimniecības ciemats un tā apstādījumi, (Ļeņina prēmija 1988. gadā), Viļņas siltumnīcu kombināta apstādījumi (PSRS MP prēmija), Viļņas rajona Traku Vokes vēsturiskā parka restaurācija. Parku 1897. gadā projektējis slavenais franču dārzu arhitekts Eduards Andrē, kas Lietuvā projektējis vairākus parkus grāfu Mickeviču dzimtai). Ukmerģes rajona Leonpoles ciemata padomju saimniecības „Dainava” eksperimentālais ciemats (apbalvots ar PSRS Valsts prēmiju), 1988. gadā Alfonam Ķišķim piešķīra Lietuvas PSR Nopelniem bagātā arhitekta goda nosaukumu. Alfons Ķišķis bija arī Lietuvas Arhitektu savienības biedrs.

The creative collaboration with the equally talented graduate of the Bulduri school, the gardener Rūta Zariņa, later his wife Rūta Ķišķe, was another key to success of Alfons Ķišķis. Bulduri Horticultural School gave the ability to logically and decoratively design compositions of trees, shrubs and flowering plants that perfectly complemented the ideas of planning of parks, squares and memorial ensembles designed by Alfons Ķišķis.

## Conclusion

During the Soviet period, Alfons Ķišķis creates many sites, both in Latvia and Lithuania. In his works, brightly characteristic compositions with slab pavings and picturesque greenery are recognizable. The entire A. Ķišķi's oeuvre clearly reflects the stylistic trends of landscape parks of the '50s – '70s of the 20<sup>th</sup> century. The garden and landscape sites created by A. Ķišķis should be preserved and maintained as the monuments of garden art of the last century.

# Cognitive aspects of Kurzeme coastal landscape identity

Daiga Zigmunde, Natalija Ņitavska, *Latvian University of Agriculture*

**Abstract.** Understanding of landscape identity is not complete without people's cognitive perception which reflects their inner world, emotions, memories and associations. On the one hand landscape identity is formed by a collective memory. It represents the interpretation of history, culture and traditions which is subjected to the influence of mass media, political and economic situation. On the other hand there is an individual who is subjected to this collective memory. However, each individual has his/her own experience and memories, family traditions, and even changing emotions and sensations.

In order to reveal the cognitive aspects of Latvia's Kurzeme coastal landscape identity a survey was carried out in the autumn of 2013. There were 269 respondents who participated in it. For conducting the survey Kurzeme coastline was divided into 18 stretches- study areas, depending on the spatial structure of the landscape and cultural heritage features. As a result of the questionnaire, by selecting the most frequent answers about each study area of Kurzeme coastline, each individual's attitude was analysed and a collective view about the place's identity was obtained. The key findings of the research indicate the public opinion, which is often associated with the collective memory and media promoted information but does not necessarily reflect an individual's true opinion.

**Keywords:** 4-5 keywords. Kurzeme, coastal landscape identity, cognitive aspects.

## Introduction

Up to now multifaceted research has been carried out on the Baltic Sea coast in the territory of Latvia within the framework of particular research fields. However, there is no complex methodology for determining the coastal landscape identity which would include the different aspects characterizing the coast. Carrying out the analysis of the present researches, it should be concluded that they generally deal with the research of geomorphological processes of the sea coast, nature protection as well as coastal spatial development and the possibilities of tourism development, in certain cases touching upon the issue of identity as well. The research on Latvia's coastline geomorphological processes includes their monitoring, which shows the dynamics of coastal erosion and sediment accumulation [57, 49, 58, 15, 16, 31]. Among the coastal values unique protected nature objects and natural ecosystems should be mentioned. Their classification, protection and regeneration as well as joint management of coastal area are significant issues which have been widely researched in Latvia and other countries [44, 25, 46, 56, 38].

Regarding the issue of nature protection, it should be emphasized that a large part of the Baltic Sea coast consists of forest landscapes. Several research papers and projects have been devoted to the research of these landscapes addressing the ecological processes, possibilities of preserving biodiversity, measures and activities regarding management and planning and also the design of forest landscape [1, 12, 17]. The cultural heritage of the places, changes in the population

density and the aspects of culture and traditions have been analysed in the researches on coastal spatial development [3, 7, 45]. At the same time the concept of culture is included in the research of national identity. The ex-president of Latvia and cultural scientist Vaira Vīķe – Freiberga points out that culture shapes the core and the heart of national identity which is of particular importance to those who happen to be in exile far away from their native country. Therefore, culture is one of the ways to preserve one's ethnic identity. The issue of identity preservation and heritage pertaining to the nation's traditions, culture, folklore, spiritual and moral values, identity traits, signs, symbols, etc. is particularly topical in the period of globalisation [4, 32, 39, 59].

Therefore, the core of identity should grow out from our ancestors' roots where new branches grow and develop in the modern world. The concept of place identity has often been used in the research, planning and management projects which are related to recreation development facilities and infrastructure improvement. They emphasize the traditions and symbols as tools for attracting tourists [13, 23, 27]. Landscape identity research is complicated since it involves both physically recognizable elements and cognitive elements formed in people's memories and sensations. Even though in some fields of research the coastal landscape identity is included as one of the aspects, its cognitive aspect has not been extensively researched in Latvia at present. Thus, the aim of this research was to reveal the coastal landscape identity forming cognitive aspects basing on the example of

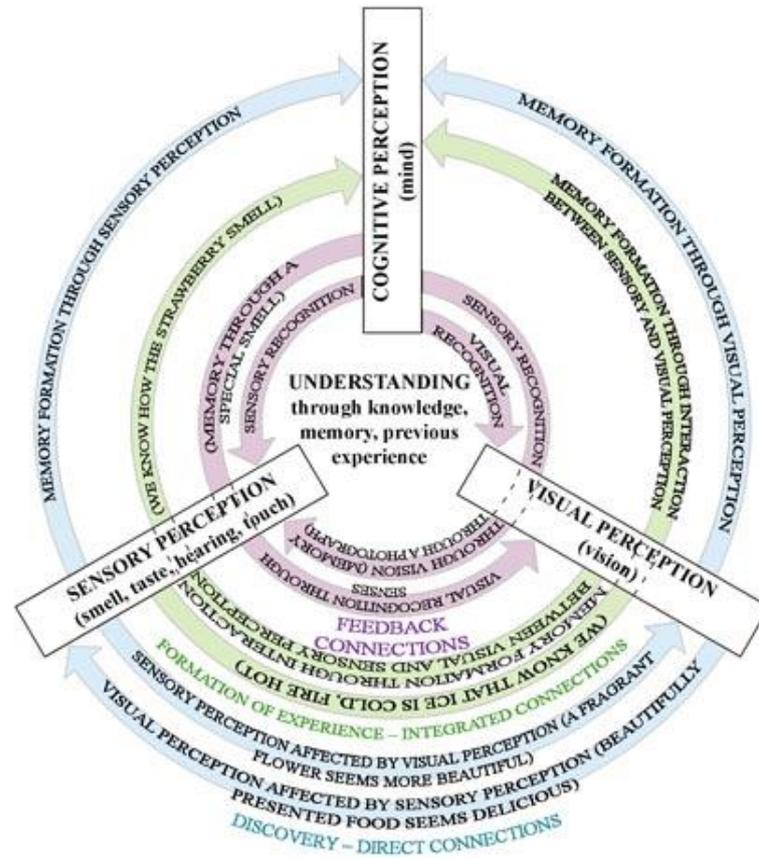


Fig. 1. Formation of human perceptions, interaction of them [Source: created by the author]

Latvia's Kurzeme coastline. It will help in future to better understand the identity forming processes and perception of a place and include the cognitive aspects in the territorial planning.

### Multifaceted nature of landscape identity

The research on landscape identity has started quite recently and it has been more focused on the understanding of the concept. The scientists Derk Stobbelar and Bas Pedroli in their research have defined the landscape identity as a uniqueness of a place through physically-social aspects which are reflected in spatial cultural structure of the place. [55]. This definition confirms the multifaceted nature of landscape identity as well as its instability and continuous transformation due to diverse influencing factors [21, 26, 30, 36, 53]. These are cognitive aspects formed by both people's perception, knowledge experience and sensations and also by the changes in landscape in the course of time. Therefore a topical issue is of the uniqueness of each landscape and its values with which very often the identity of a definite place is associated. The uniqueness can be formed by both nature and human created elements and also by memories, traditions and ties with outstanding people and events. Quite often the concept of identity distinguishes only one of these parts, however landscape identity is formed by a balance of all these parts.

### Human perception of landscape

The peculiarities of human perception play an important role in the interpretation of landscape values and identity. Perception is each person's individual impression and cognition of the surrounding landscape [2, 5, 9, 22, 33, 37, 40, 65] and it is formed by visual, sensory and cognitive perception, which by interacting interpret what we have seen and heard in our consciousness (Fig. 1). These three ways of perception determine also the differences in each individual's cumulative perception, since each individual has them developed in different intensities which is determined by different specifics, e.g age, gender, profession, education, family traditions, life style, etc.

Visual perception is one of the most important of people's senses, since visual information is the first which reaches our mind and constitutes 80 % of what is perceived [19, 20, 41, 42, 62, 63, 64, 69]. That is why the human's visual perception occupies the most important part in everything surrounding us daily. However, the greatest emphasis regarding the importance of human's visual perception is in the fields associated with the quest for aesthetic quality – in art, architecture, landscape architecture and other fields whose basic rules are formed by human's perception of the beautiful [29].

Other senses make up sensory perception or perception of the surrounding things or phenomena

through olfactory, palate and tactile senses [47, 52, 63]. Quite often the sensory perception unconsciously adds to the visual perception, for example the image of a flower together with its pleasant fragrance enhances positive emotions which we get from looking at the flower. Sensory and visual perceptions supplement each other, creating a whole image of the perceived item [29, 37, 52].

Cognitive perception can be described as unconscious perception [29, 50] because it is connected with each individual's previous knowledge, experience and level of knowledge, and therefore, with the capability to analyse and understand the processes. The visual and sensory perception of an individual interacts actively with the cognitive perception or the perception formed by our mind and experience. It is most vividly proved by a child's perception. A child who is actively engaged in acquiring something new and unknown, perceives it with an excitement of a discoverer and sincere manifestation of emotions. When feeling the gentle touch of a lawn or fine sand under the feet, smelling a flower or seeing stars in the sky the child's emotions are genuine, because the cognitive perception only starts forming. Growing older our mind accumulates the previously seen, sensed and learnt, and we no longer discover, but analyse and compare (Fig. 1). An adult person knows what feelings are aroused when he/she comes into contact with something familiar and therefore this person tries to discover something new again just to have the feeling of a new discovery that the person had experienced in his/her childhood. Cognitive perception plays the leading role in evaluation of landscape determined by human knowledge, understanding and previous experience [47,60].

### **Cognitive aspects of the landscape identity**

A human's cognitive perception is the key element in the cognition of landscape identity. The cognitive aspects are formed from several layers which when overlapped result in a complex understanding of landscape identity.

One of the layers is *ethnic identity or belonging*. This concept reflects the result of emotionally cognitive (connected with cognition) awareness process of ethnic belonging, the feeling of belonging to a certain ethnical group [68]. The process of forming ethnic identity starts from childhood, where religion and understanding of one's culture and place play an important role. At this moment the second layer is formed – *a collective consciousness* where the attitude and connectedness with the surrounding environment is formed.

Close connection between religion and environmental cognition can be observed here. For many people nature is God or God is found in

nature [18, 48]. *Memory and mythology* can also be considered to be cognitive aspects of landscape identity. Quite often the term "*collective memory*" is used in this context. The influence of collective memory on the process of identity formation is closely related to even a wider concept – race and a nation's memory and consciousness, which influence not only the language, traditions and conceptual state structure but also everyday behaviour, actions and perception characteristics [10, 14, 32, 51, 61].

The research on collective memory and consciousness had started already back in 1920, when the sociologist Mauricijs Halbvahs published his work. He acknowledged that memory which had previously been defined only as an individual category turned out to be a collective phenomenon as well. This idea was further developed positively concerning the research pertaining to national awareness, where landscape and its objects constitute a part of social memory formation [51]. In sociology the research on identity includes its symbolic expression, e.g. – to identify the nation from outside and identify with the nation inside it, is helped by national symbols, habits and rituals [28] Quite often the process of identity forming is connected with stereotypes and clichés. Its culture elements and traditions are simplified and transformed so that they could be easier to subject to market needs which are connected with the tourism industry. This process is often facilitated by works of art, mass media reports, advertisements and speeches of politicians [11, 34, 35, 43].

The cognitive aspects of landscape identity are also influenced by the regional context which is formed by nature factors and traditions in economy, architecture and culture of a particular region. Many landscapes are easily perceived and associated with a certain place. These are usually specific relief shapes, specific nature and human made elements [24]. When seashore bluffs are mentioned, most of Latvia's inhabitants associate it with a definite geographical place – Jūrkalne, although there are several seashore bluff stretches in Latvia. The names people have given to places also form the cognitive aspects of landscape identity creating an additional link with the memories, associations and perception. These place names usually have a symbolic meaning which can change our perception of the place.

Knowing the symbolic meaning of the place we are no longer able to perceive this place separately from the information we have about it. Conversely, a specific name given to a common landscape creates prerequisites for memorable perception, thus creating landscape identity. The place name can be both romantic and dramatic. It may contain the names of particular historical characters which

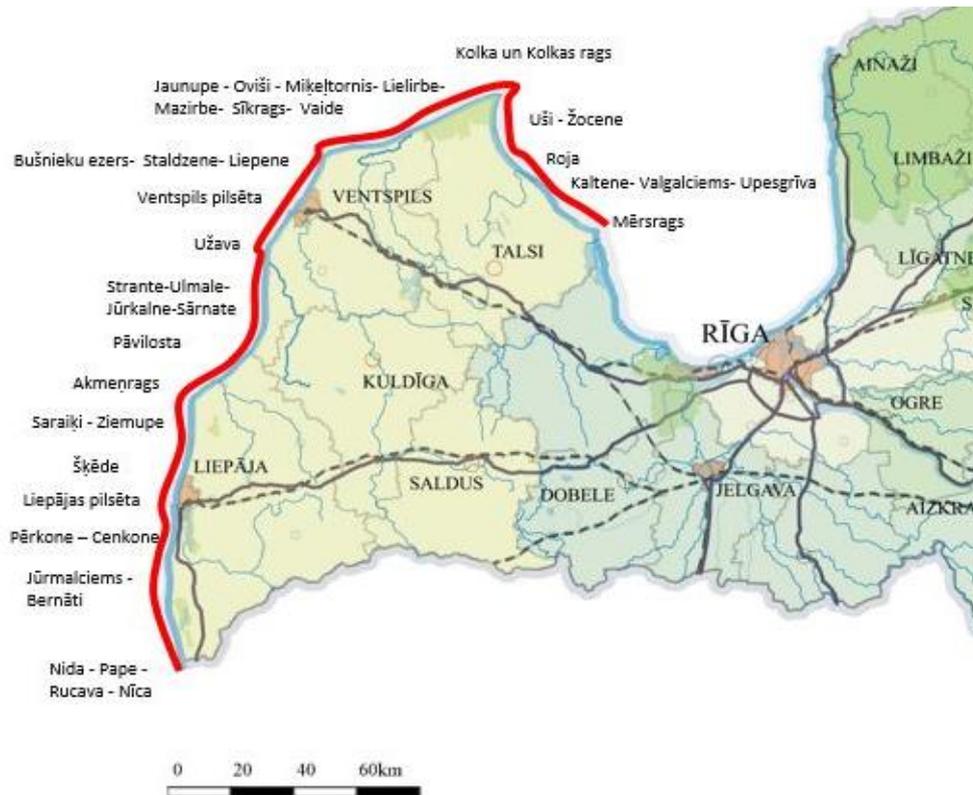


Fig. 2. Kurzeme coastline and the stretches distinguished during the research [Source: created by the author]

brings along some background knowledge and a story to tell. The place name can create a conflict or discomfort as it may not coincide with the actual mood and character of the landscape [24]. A good example can be the names once given to the villages of Lielirbe (Large irbe) and Mazirbe (Small irbe) on the Liv coast, which once marked the size and significance of each village. Today's situation is the opposite to the historical one. Mazirbe has developed as the largest populated centre in the neighbourhood, while Lielirbe slowly disappeared as a village.

Cognitive aspects are also decisive in creating the sense of place. The sense of place and the place identity are closely linked. Both are based on the person's belonging to a nation, traditions and culture, on each individual's emotional state and many other social, economic and political aspects, which, being in a particular landscape is often difficult to perceive and be aware of. The sense of place and landscape identity are also influenced by many side factors – how often and how long a person has visited this landscape; the available information about the place in tourism, advertising and social networks; in what season of the year the place was visited and what the weather was like at the time of the visit, etc. All this proves that it is not possible to define one common sense of place or landscape identity.

It will always be a changing, multifaceted and different evaluation for each individual or each group of individuals [10, 24, 51, 54]. Therefore, to understand the place identity,

one should take into consideration each individual's subjective perception of landscape. One of the ways to learn the public opinion is surveys.

The importance of public surveys has been appreciated by many landscape researchers who include the associative perception in their research. In these research papers the concept "psychology of place" is used, which in Canter's theory [8] is characterised through physical elements of place, people's understanding, perception and activities [6]. Associative symbols, individual's memory and self-confidence as well as folklore and cultural characteristics play a great role here [66, 67]. Within the framework of Kurzeme coastal research, the complex structure of cognitive aspects forming landscape identity has been analysed using the surveys of Latvia's inhabitants.

### Materials and Methods

Kurzeme coastal landscape identity research was carried out over the period from September 2010 to November 2013. In the research period the coastline was divided into 18 stretches. The proximity of a definite populated area, similar visual characteristics and spatial structure of landscape were taken as a basis for dividing the coastline into stretches. The following stretches were distinguished: Nīda – Pape – Rucava – Nīca; Jūrmalciems – Bernāti; Pērkone – Cencone; Liepājas pilsēta; Šķēde; Saraiķi – Ziemeupe; Akmeņrags; Pāvilosta; Strante – Ulmale – Jūrkalne – Sārņate; Užava; Ventspils pilsēta; Bušnieku ezers –

Staldzene – Liepene; Jaunupe – Oviši – Miķeļtornis – Lielirbe – Mazirbe – Sīkrags – Vaide; Kolka un Kolkas rags; Uši – Aizklāņi – Melnsils – Pūrčiemis – Ģipka – Žocene; Roja; Kaltene – Valgalciems – Upesgrīva; Mērsrags (Fig. 1). In order to determine Kurzeme coastal landscape identity forming cognitive aspects of each stretch, a survey of Latvian people was carried out. A questionnaire of the survey was developed on the website [www.visidati.lv](http://www.visidati.lv), where an individual template for all 18 coastal landscape stretches was elaborated. The total number of questions was 56. The request to fill in the questionnaire online was sent to the respondents personally and also a group of respondents from website [www.visidati.lv](http://www.visidati.lv) was invited. The total number of respondents taking part in the survey was 269. The questionnaire included general questions about the respondents' age, gender and occupation as well as three open-ended questions on each coastal landscape stretch: has the respondent lived or been in the definite coastal area; what are the associations, emotions and memories about the landscapes; what is unique about the particular place. The respondents were not given the options of responses to the last two questions. They had to write their own responses by using 1–10 statements. Since qualitative or descriptive data were obtained in the survey, they were first coded according to keyword groups which were made by the respondents' statements having similar meanings. As the respondents' responses could include different statements in terms of meaning, each of them was included in different keyword groups. The data obtained in the survey after coding were processed using the SPSS data statistical processing programme.

### Results and discussion

As a result of the survey, by selecting the keyword groups with the most often mentioned statements, common associations of Latvian inhabitants were obtained about each Kurzeme coastal stretch (Table 1).

The results of the survey indicate the opinion of the society that can often reflect the collective memory and information spread in mass media, but not always shows the true opinion of an individual. Depending on how familiar and how often each coastal stretch was visited, the number of responses fluctuated. More responses were obtained about the popular places, which are large populated urban centres, significant tourist destinations or which are often mentioned in mass media. For instance, such places are the largest cities of Kurzeme coastline – Ventspils, Liepāja, Kolka, and also places which are famous for their traditions.

In this case the associations about those places were shared by those inhabitants of Latvia who had been in close contact with a particular place and also those who had read or heard information from the mass media about it. In the responses about the associations, most often those objects and landscape elements which are advertised through mass media and tourism information materials were mentioned as well as important activities or even famous personalities of Latvia. Most often mentioned associations about the most recognizable Kurzeme coastal stretches are the neatly organised environment of Ventspils city, the winds and music of Liepāja city, the meeting of two seas in Kolkasrags (Cape Kolka), the yachts and ships of Pāvilosta town, the smoked fish and fishermen's villages of Roja, Užava brewery, Jurkalne seashore bluffs, nature formed – dunes and the beach. The associations regarding less familiar Kurzeme coastal stretches were formed by those respondents who have had personal ties with the place. The associations were more individual, formed by personal experience and memories from some event that had taken place there or some period of life time spent in that place. Distinguishing and summarising only the most popular keyword groups on each stretch, it was possible to form common associations of the society about the entire Kurzeme coastline (Fig. 3).

Evaluating the most often mentioned keyword groups, the common associations of Kurzeme coastal landscape (Fig. 3) are mainly formed by three groups:

1. Recognizable landscape elements, e.g. – the sea, beach, seashore bluffs, rocky beaches, lighthouse, seaport, military territories, etc.
2. The traditions of the place and the specific services offered, e.g. – Užava beer, Roja smoked fish, yachts and ships, etc.
3. Sensations, e.g. – quiet, peace, recreation/rest, positive emotions generated by a well-organized, neat environment, etc.

The second question was about the uniqueness of each stretch, which is often associated with the identity of a place (Table 2). The responses given by the respondents about the unique features in recognizable places were mainly formed by similar statements expressed by answering the first question about the associations of each stretch. It indicates how great influence on the formation of place identity is played by a collective memory which nowadays, to a great extent, is affected by access to information sources and advertising through mass media.

TABLE 1

Keyword groups with the most often mentioned statements when responding to the question  
"What are your associations with the coastal section?" [Source: materials and data from authors]

No.	Coastal stretch	Keyword groups with most often mentioned statements How frequently the statements were mentioned, %			
		1.	Nida – Pape – Rucava – Nīca	pleasant, beautiful, interesting place, sometimes nostalgic and sentimental 40 %	coastal, sand, sea shore, beach 24 %
2.	Jūrmalciems – Bernāti	the sea, sea power, - seashore 34 %	resort, recreational place, Ulmanis sign 25 %	valuable, natural, peculiar, beautiful, intact 25 %	personal memories 16 %
3.	Pērkone – Cenkone	personal memories 71 %	proximity to Liepāja 29 %	–	–
4.	Liepāja city	„a city where wind is born” 35 %	rock music, music festivals 29 %	naval seaport 26 %	home and personal memories 10 %
5.	Šķēde	military base, army territories 68 %	memorial, history burden 32 %	–	–
6.	Saraiķi – Ziemeupe	quiet, rest, peace 65 %	juniper stands 35 %	–	–
7.	Akmeņrags	Akmeņrags light house 73 %	wide space 27 %	–	–
8.	Pāvilosta	yachts and ships 41 %	jetty, the sea 32 %	fishermen’s traditions, sea festival 27 %	–
9.	Strante – Ulmale – Jūrkalne – Sārnate	seashore bluffs 52 %	nature power 27 %	fishing and angling 13 %	watching sunset 8 %
10.	Užava	Užava brewery, beer 52 %	lighthouse 48 %	–	–
11.	Ventspils city	development, organized environment, clean, neatly organized Ventspils city environment 50 %	port, cows 27 %	city mayor A.Lembergs 23 %	–
12.	Bušnieki lake – Staldzene – Liepene	warm water of lake Bušnieki 40 %	rest/recreation 60 %	–	–
13.	Jaunupe – Oviši – Miķeļtornis – Lielirbe – Mazirbe – Sīkrags – Vaide	Liv settlements, fishermen’s villages 46 %	intact nature, peace and quiet 34 %	fishing/angling, plaice 20 %	–
14.	Kolka and Kolkas rags / Cape Kolka	Cape Kolka - a place where two seas meet 43 %	harsh nature, the power of nature 34 %	lighthouse 23 %	–
15.	Uši – Žocene	beaches, dunes 64%	fishermen 36%	–	–
16.	Roja	smoked fish 46%	fishermen, seaport 35%	jetty, sea festival 19%	–
17.	Kaltene-Valgalciems – Upesgrīva	Kaltene rocky beach 66%	harshness and quiet 34%	–	–
18.	Mērsrags	fishermen’s village Mērsrags seaport Mērsrags lighthouse 56%	sea festival 44%	–	–

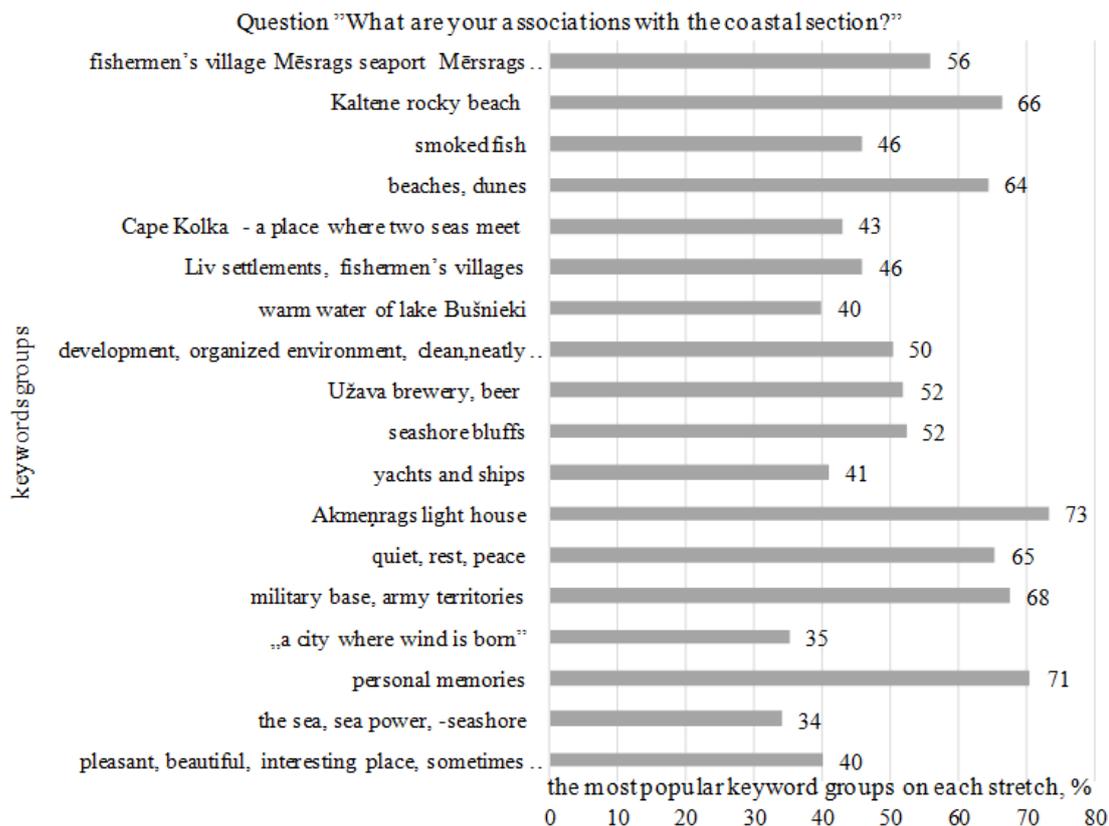


Fig. 3. Common associations of Kurzeme coastal landscape [Source: designed by the author]

TABLE 2

Keyword groups with the most often mentioned statements answering to the question "What is unique for this coastal section?" [Source: materials and data from authors]

No.	Coastal sections	Keyword groups with the most often mentioned statements. How frequently the statements were mentioned.		
1.	Nida – Pape – Rucava – Nīca	everything connected with nature elements – the sea, Pape lake, birds, horses, landscape, etc. 71 %	Naturalness, intact nature, peace, special atmosphere and character 15 %	traditions and ethnic environment, fishermen's villages 14 %
2.	Jūrmalciems – Bernāti	the sea, sea coast, dunes 46 %	intact nature, naturalness 30 %	fishermen's aura, culture, traditions 24 %
3.	Pērkone – Cenkone	Nothing is left in memory 52%	Proximity to the sea and quiet place 48 %	–
4.	Liepājas pilsēta	Naval seaport 31 %	History, heritage and culture 27 %	People and atmosphere 19 % Music roots 23 %
5.	Šķēde	everything connected with nature elements– the sea, Pape lake, birds, horses, landscape, etc. 66 %	closed zone, military territory 21 %	historical events 13 %
6.	Saraiķi – Ziemeupe	intact nature 63 %	junipers 37 %	–
7.	Akmeņrags	Akmeņrags lighthouse 65 %	power of nature 35 %	–
8.	Pāvilosta	history, traditions, atmosphere 52 %	seaport, yachts, peer 48 %	–
9.	Strante – Ulmale – Jūrkalne – Sārnate	bluffs 100%	–	–

END OF TABLE 2

No.	Coastal sections	Keyword groups with the most often mentioned statements. How frequently the statements were mentioned.		
10.	Užava	traditional beer 67%	nature, nature park 33%	–
11.	Ventspils city	Ventspils port, development 58 %	different city 26 %	cultural and historic legacy 16%
12.	Bušnieki lake- Staldzene – Liepene	lakes and forests 52 %	natural environment close to the city 48%	–
13.	Jaunupe – Oviši – Miķeļtornis – Lielirbe – Mazirbe – Sīkrags – Vaide	The Livs 46 %	lighthouses 32 %	nature 22 %
14.	Kolka and Kolkas rags (Cape Kolka)	Cape Kolka 69 %	Kolka lighthouse 31 %	–
15.	Uši – Žocene	The White Dune 58 %	peace and quiet 42 %	–
16.	Roja	traditional fish processing, fishermen 69 %	Roja port 31 %	–
17.	Kaltene- Valgalciems – Upesgrīva	Kaltene rocky beach 100%	–	–
18.	Mērsrags	Mērsrags seaport, Mērsrags lighthouse 68 %	nature, Cape Mersrags, reeds 32 %	–

A different opinion was formed among those respondents who had lived in a certain coastal stretch. In that case the most unique values were determined by personal experience which is less dependent on the advertising of recognizable objects in the mass media and tourism information materials.

By distinguishing and summarizing only the most popular keyword groups on each coastal stretch, it is possible to distinguish the unique features along the entire Kurzeme coastline (Fig. 4).

According to the results obtained from the respondents' responses which were summarised and analysed, the most unique elements were found to be: Kolkas rags (Cape Kolka), Ventspils seaport, coastal traditions and atmosphere, fishermen, traditional Roja fish processing, Liepāja Naval seaport, Jūrkalne seashore bluffs. The group of this cognitive uniqueness is formed not only by nature and man-made elements, but also by intangible things, like traditions and atmosphere.

Evaluating the most often mentioned keyword groups, Kurzeme coastal uniqueness (Fig. 4) is mainly formed by two groups:

1. Unique nature and man-made elements, e.g. – Kolkas rags (Cape Kolka), Ventspils seaport, Liepāja Naval seaport, etc.
2. Places, traditions and history, e.g. – specific traditions for celebrations on the beach, fishing traditions, etc.

Thus, analysing and comparing the obtained responses to both questions, it can be concluded that the associations are often related to sensations, whereas the uniqueness of the place is formed by nature and cultural heritage elements and history (Fig.4).

Based on the survey results, it is possible to distinguish Kurzeme coastal landscape identity forming cognitive aspects. They are formed by collective memory which is mainly revealed through the question on a unique feature in each of the stretches and also through personal memories and feelings as well as a sense of place which is more vividly revealed by the question of the association on each individual stretch. Likewise the results indicate that the cognitive aspects are mostly affected by the condition whether an individual has had a personal tie with a definite place or whether the information about the place has been obtained through sources of mass media or tourism information materials.

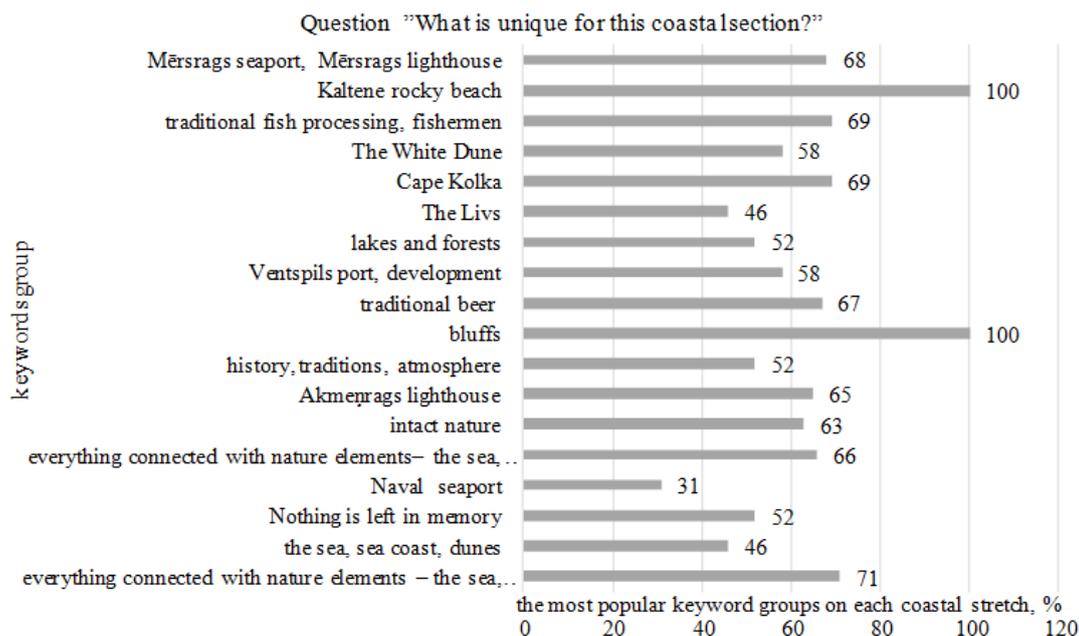


Fig. 4. The elements forming the uniqueness of Kurzeme coastline [Source: designed by the author]

## Conclusions

The research on cognitive aspects forming landscape identity is complicated since it is associated with a human's personal features – perception, memories and knowledge. Therefore the results obtained as a result of this research have a subjective nature and they are difficult to interpret. The cognitive aspects can be most accurately determined by public surveys. The respondents should be allowed to freely express their point of view about a definite place, not offering them options for the responses, which could subconsciously influence the accuracy of the responses. It was possible to distinguish and group the key words by their meaning from the obtained responses. These are the keyword groups ranging from generally known to personal matters, which actually delineate the major types of identity perception and comprehension or cognitive aspects of a definite place.

The cognitive aspects of landscape identity are formed as a result of both positive and negative experiences of events. They are also shaped by the degree of safety and stability in the social and economic environment. The cognitive aspects have a close link with the person's attachment to a definite place which is influenced by each individual's physical,

mental and social characteristics and reflect the individual's course of life and emotional condition. Analysing the data obtained from the survey of 18 stretches of Kurzeme coastline it could be concluded that there is a correlation between an individual's connection with a definite place and perception and comprehension of landscape identity or cognitive aspects. The respondents who have not lived in a particular coastal stretch remember only generally known characteristic features and elements of the coastal stretch. They are the largest and most popular tourism objects, a definite image of a place advertised through mass media, most popular events or nature elements typical of any coastline – the sea, the beach, etc. Those respondents who have lived in a definite place or who often visit it have different opinions. These respondents have individual memories which are impossible to classify or group since they are associated with personal and unique individual life events and close people. Thus, the cognitive aspects forming the Kurzeme coastal landscape identity are shaped by several perception and comprehension layers, starting with an individual's personal experience, which is covered by collective memory and the image of the place advertised through mass media.

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**Kopsavilkums.** Ainavas identitātes izpratne nav pilnīga bez cilvēka kognitīvās uztveres, kas atspoguļo cilvēku iekšējo pasauli, emocijas, atmiņas un asociācijas. Ainavas identitāti no vienas puses veido kolektīvā atmiņa. Tā pozicionē vēstures, kultūras un tradīciju interpretāciju, kas pakļauta masu mediju, politikas un ekonomiskās situācijas ietekmei. No otras – indivīds, kurš ir pakļauts šai kolektīvai atmiņai. Tomēr katram indivīdam ir arī personīgā pieredze un atmiņas, ģimenes tradīcijas un kultūra, mainīgs emocionālais stāvoklis un sajūtas. Lai atklātu Latvijas Kurzemes piekrastes identitāti veidojošos kognitīvos aspektus, pētījumā 2013. gada rudenī veikta aptauja. Tajā piedalījās 269 respondenti. Aptaujai Kurzemes piekraste tika sadalīta 18 posmos atkarībā no ainavas telpiskās uzbūves un kultūrvēsturiskajām iezīmēm. Aptaujas rezultātā, atlasot visbiežāk sniegtās atbildes par katru izdalīto Kurzemes piekrastes posmu, ir analizēta katra indivīda attieksme un iegūts kopējais viedoklis par vietas identitāti. Pētījuma galvenie secinājumi norāda uz sabiedrībā esošo viedokli, kas bieži vien saistīti ar kolektīvo atmiņu un masu medijos popularizēto informāciju, bet ne vienmēr atspoguļo patieso indivīda viedokli. Ainavas identitātes pētījumi ir sarežģīti, jo tie ietver gan fiziski atpazīstamus elementus, gan arī cilvēku atmiņas, sajūtās veidojušos kognitīvos elementus. Tāpēc, lai arī atsevišķās pētījumu jomās piekrastes ainavas identitāte ir iekļauta kā viens no aspektiem, tomēr tās kognitīvā puse Latvijā šobrīd nav plaši pētīta. Līdz ar to konkrētā pētījuma mērķis bija Latvijas Kurzemes piemērā atklāt piekrastes ainavas identitāti veidojošos kognitīvos aspektus. Tas turpmāk ļautu labāk izprast vietas identitātes veidošanās procesus un uztveri, kā arī iekļaut kognitīvos aspektus teritoriju plānošanā. Kurzemes piekrastes ainavas identitātes pētījums veikts laikā posmā no 2010. gada septembra līdz 2013. gada novembrim. Pētījumā Kurzemes piekraste sadalīta 18 posmos. Lai noteiktu Kurzemes piekrastes katra izdalītā posma ainavas identitāti veidojošos kognitīvos aspektus, tika veikta Latvijas iedzīvotāju aptauja, kurā piedalījās 269 respondenti. Aptaujas sastāvā bija vispārīgi jautājumi, kā arī par katru piekrastes posmu uzdoti trīs atvērtie jautājumi. Tā kā respondentu atbildes uz katru jautājumu varēja ietvert nozīmes ziņā dažādus apgalvojumus, tad katrs no tiem tika iekļauts dažādās atslēgvārdu grupās. Aptaujas rezultāti norāda uz sabiedrībā esošo viedokli, kas bieži var atspoguļot kolektīvo atmiņu un masu medijos izplatīto informāciju, bet ne vienmēr atspoguļo patieso indivīda viedokli. Vairāk atbilžu sniegts par sabiedrībā atpazīstamām vietām, kas ir lieli apdzīvoti urbānie centri, būtiski tūrisma punkti vai arī bieži minēti masu medijos. Respondentu atbildes par unikālo atpazīstamās vietās galvenokārt veidoja līdzīgi apgalvojumi, kas tika izteikti atbildot uz pirmo jautājumu par asociācijām par katru posmu. Tas norāda uz to, cik liela ietekme vietas identitātes veidošanā ir tieši kolektīvajai atmiņai, ko mūsdienās lielā mērā ietekmē informācijas pieejamība un popularizēšana masu medijos. Atšķirīgs viedoklis veidojās respondentiem, kas ilgstoši dzīvojuši konkrētā piekrastes posmā. Šeit unikālās vērtības nosaka personiskā pieredze, kas ir mazāk atkarīga no atpazīstamu objektu popularizēšanas masu medijos un tūrisma informācijas materiālos. Analizējot aptaujā par Kurzemes piekrastes 18 ainavu posmiem iegūtos datus, var secināt, ka pastāv sakarība starp indivīda attiecībām ar konkrēto vietu un ainavas identitātes uztveri un izpratni jeb kognitīvajiem aspektiem.

# Rehabilitative landscape in the urban environment

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**Abstract.** The article descriptively presents recent trends in the Rehabilitative landscape of the 21<sup>st</sup> century. This outdoor space of the therapeutic environment includes integration of architecture and landscape based on an ecologically and socially sustainable design. It is a choice of natural materials that reflects the cultural and landscape values, extensively using not only local plants, but also wood, glass, stone and metal materials, harmoniously incorporating them in the landscaped surroundings. The already existing forest plant base is often used, on which groups of wild/ native planting are harmoniously exposed. As well, there are examples where the synthesis of the elements of the forest and meadow landscape is successfully brought into an entirely new urban environment. Such landscape of the medical institution is rather economical as it does not require huge caring work. The wild trees and planting with interesting branches, bark color, bright colors of fruits and foliage dominate in the plant selection that can give aesthetic pleasure in the length of all four seasons. The architecture of the medical buildings is dominated by the outdoor and indoor space harmony where the way of expression, materials and the form are embodied by the application of glass planes in the building art. Harmoniously connected outdoor and indoor spaces create communication that is manifested in forms, structures, colors, proportions and, of course, in the human psychological regularities.

**Keywords:** urban environment, rehabilitative landscape, communication with nature.

## Introduction

The architecture of health care and its surrounding outer space is one of the most complex and the most important spaces in the urban environment. Psychological moment finds, not only in the social attitudes, but also the environment in which the person living in. The environment in which people are able to treatment, relax and spend their free time. Most medical institutional the green area is obsolescent and not-functional. Today, high medical equipment technologies contributes ignore to patients, families and staff need the emotional and spiritual needs recovery in outdoors, but the studies reveal many interesting facts proving that a person's interaction with environment improves its mental and physical health. The landscape environment of health care is usually perceived as being a "scary area", thus separating it from the rest of the urban environment. But the trends of the 21st century bring new perspectives and approach to the landscape design of the landscape of health care facilities that is changing public views and the psychological limit. The overall image of the landscape is softened by a greater focus on the public space, nature and human interaction.

In the Europe of the 21st century, features of the development of the urban environment are also significantly influenced by the changes brought to the visual space cognition in the way of thinking [15]. Hence, the landscape environment space of health care has changed with the times. The visual communication focuses on the transfer of

information through the eyes in an understandable way and the reception of this information, as well as on the means and techniques used in the creation of the visual information.

In the Rehabilitative landscape, patients, visitors and the staff is to be provided with a maximum opportunity to communicate with nature – in the outdoor spaces, indoor atriums and in views from windows. In the single idea of rehabilitative outdoor space, the elements of each composition are included as stand-alone units. The stimuli of the psychological perception change patients' perspective on everyday life, as well as provide a sense of balance.

Despite of the long history of health care [1], nature's effects on human health have been studied relatively recently. Research has led to the belief that the garden plays a significant role in the patient recovery process. Roger Ulrich has carried out an important research in 1984, demonstrating the link between the length of the patient recovery in the health institution, the use of analgesic drugs in treatment and the opportunity to view nature from windows of the hospital. Rehabilitation procedures improve patients' physical and emotional endurance. In the interaction with the natural environment, patients receive positive emotions that leaves a healing effect on their physical health. Studies demonstrate the positive impact of nature on the patients' blood pressure, cholesterol and stress changes in the body [3; 13; 18; 21; 22; 23].

## Materials and methods

The latest informational materials available on modern rehabilitative landscapes in the urban environment, which include general health care centers, hospitals, cancer treatment centers and maternity hospitals are studied. The study includes the author's subjective selection of eight of the world's recognized rehabilitative landscape sites located in the urban environment and landscape of which refers to the 21st century.

For the study of the rehabilitative landscape and its architecture, the descriptive method has been used, which is manifested as the informative, archivist and photo analysis. The overall image of the rehabilitative landscape and its individual elements, the stylistic features of the architecture of buildings in the composition, in materials and at the emotional level are analyzed. Communication of the indoor and outdoor spaces of the contemporary rehabilitative environment is studied, in the center of which the man is located.

**The aim of the paper** is to summarize the most characteristic features of the modern rehabilitation landscape in the urban environment. Examine and describe the most common outdoor space types of the rehabilitative landscape in the urban environment. When analyzing specific examples, to determine the trends of the rehabilitative landscape that recur quite often in the urban landscape nowadays. Specify the world's most vivid examples of the modern rehabilitative landscape, which harmoniously, aesthetically and functionally fit into the urban environment.

## Results and Discussion

### *Typology of outdoor spaces in the rehabilitative landscape*

The Typology of rehabilitative landscape primary focus is garden spaces in healthcare outdoors facilities. These landscapes spaces designed for a specific population, often with an specific purpose encouraging seniors to get outside for exercise, sunlight and fresh air; helping patients learn to use a wheelchair on outdoor surfaces and enabling children to play and relax during a hospital visit.

1. Landscaped setbacks – an area located at the main entrance. It visually separates the health care building from the entrance to the building.

2. Front porches – the hosting place where the patient is taken to the health care facility. It is usually equipped with a shelter and a restricted holding with a rest area.

3. Entry gardens – an aesthetically high-quality scenic area, located close to the main entrance of the building.

4. Courtyards - a sufficiently large central green zone for active and passive recreation of patients in their spare time.

5. Plazas – areas intended for sitting in a peaceful atmosphere, with solid covering materials and comfortable benches for having a rest. The solid surface areas around the seats are complemented by bright beds of plants more or less located at the height of the human eye level.

6. Roof terraces - the roof terrace is often a long, narrow balcony that occupies one side of the roof of the healthcare facility. The roof terrace is at risk from the sun, wind, rain, shadow and the views from the highest windows of the health care building, therefore, great attention should be paid to the selection of the roof terrace place [2]. For the improvement of the roof terrace, a wide range of assortment of potted plants and small architectural forms for relaxation purposes are located there.

7. Roof gardens – attracted to ecological buildings allow you not only to enjoy nature, but they create a free space for relaxation in the garden, letting you feel different atmosphere. The space of the roof garden is not interfered by hurrying passers-by and cars, there will be less daily noises, you can feel the fresh air and freedom there (the higher the roof, the smaller the percentage of heavy flue gasses in the air). The roof garden is not only for comfort, but also for air humidification and suppression of noises and dust in the urban environment, as well as for heating savings – in winters it heats the house, while in summers it prevents the premises from overheating. The planting selection is very important as well. You should be aware of the characteristics of plant roots, which, for instance, have an aggressive or a large root system. Therefore, it would be preferable to invite professionals who deal with roof gardens or at least you should have a consultation with them.

8. Healing gardens – the basic principles of these gardens date back to the medieval period. They were planted near hospitals, shelters, rehabilitation centers and nursing homes [9]. The healing gardens include garden rooms intended for different age groups. The healing gardens include elements and areas for the sensory development of people, often developing them specifically, for healing particular diseases [16; 25]. These gardens can be directed to both passive or active participation of patients in the green environment. It includes: Possibility viewing garden through the window; Comfortable benches - sitting outside; Dozing/napping/meditation/prayer; Gentle rehabilitation exercises; Walking to the preferred spot; Eating/reading/doing paper work outside; Taking a stroll; Child playing in the garden; Raised bed gardening; Vigorous walking. Sports [4].

The patients often cannot walk outdoors, so the landscape must be designed in such a way that it would be also possible to see from the hospital's windows. These gardens should follow a certain proportion of the materials used, where 70 % of all the area is occupied by trees, shrubs, flowers and grass, but only the remaining 30 % is used for walking paths and squares [6; 16]. When creating the healing gardens, a particular attention should be paid to the prevention of the negative urban factors in the urban environment. They include noise of the city, various odors and flue gases.

9. Meditation gardens - the gardens are aimed to promote relaxation of patients and concentration towards the recovery. Simplicity reigns in the garden. Some layout principles of the design: The circle – which symbolizes the cyclical nature of life; The square – symbolizes the universal order; The Celtic knot – the 20<sup>th</sup> century Scottish Celtic art professor George Bain (1881–1968), “the father of modern Celtic design” has taken interest in it. The Celtic knot can be closed or open - symbolizing the infinity, journey both physically and mentally. It is considered as the symbol of eternity [2; 14].

In the meditation garden, attention should be paid to the presence of water, which is characterized both by the water lisp and the pleasantly cool air. The garden should include space for a wide lawn and seating overlooking the soothing landscape. In choosing vegetables for the garden, clashing colors should be avoided, trying to use the lavender, blue and green shading [8; 10].

10. Viewing gardens – the gardens are usually relatively small and do not provide the opportunity to enjoy all the human senses. The garden is more based on landscape viewing. The garden can be arranged so that it would be easy to look at from the indoor spaces as well. Water elements can be found there. Such gardens are relatively simple and inexpensive, but they do not provide the patient with a full recovery, as given, if complemented by sense raising plants, Braille and other senses stimulant garden elements.

11. The viewing/walk-in garden – these gardens are small and usually located with the entrance from the corridor or the waiting room. The green zone is relatively quiet. This green zone is not interfered by other patients and the staff, moving along the corridor. Due to the small size, these gardens lack intimacy [2].

12. Edible gardens – gardens providing not only a visual enjoyment, but also the taste enjoyment. The specificity of these gardens lies in the distant past, associated with the monastery gardens. Garden planting is complemented by fruit-bearing shrubs, fruit trees and even flowering herbs, providing a completely different garden dimension [17]. Edible gardens include mostly annual plants, so

it also requires greater care. It is possible to change garden crops every year, so these gardens represent the variability of the world in space and time. Such gardens are important for both children's health care facility areas and any other healthcare facility areas.

The Rehabilitative landscape the site selection plays an important role in patient recovery. It must be quite broad landscape, include more spaces and should be encouraged to the patient a variety of positive feelings. Rehabilitation of treatment gardens is based not only on aesthetic the thought but also functional planning. The design must be in harmony with the patient and the environmental landscape. Whereas it is not just a relaxation space but also the possibility to get to know ourselves through a feelings and senses. With a Healing garden setting by people with mental or physical disabilities need to feel comfortable and safe. Integrated planning and garden elements stimulating the senses and develop a reflection of human activity. It is important to place in the garden, not only aesthetically high-quality art sculptures, but through the exhibits encourage patient participation and creative expression of the therapeutic in a garden setting. This is achieved with particularly selected plants, paths and tracks, space, structures, with patterns in relief and other garden elements.

#### *Creativity and art in the design of rehabilitative landscapes in the urban environment of the 21<sup>st</sup> century*

For centuries, the health care facilities have been hidden behind high walls and fences, which significantly influences the patients' perceptions. Within strictly defined limits, the “sick” and the healthy society has been isolated from each other not only physically, but also psychologically.

A well-designed rehabilitative landscape in the urban environments enhances the interaction of patients with nature, thereby reducing the fear and stress symptoms that often occur among patients [20]. Creativity and art of the rehabilitative landscape design have contributed to the generation of new and innovative ideas, moving forward new requirements and criteria for the new landscape space which promote the creation of a better rehabilitative landscape. The rehabilitative landscape trends that nowadays quite often recur in the urban landscape:

**Landscaped roofs** – one of the most notable trends of the new rehabilitative landscapes of health care in the urban environment. The existing roofs are greened, but in particular the development is tangible in the new building construction of health care. The roof gardens bring the urban environment not only closer to nature, aesthetic space, but also in combination with health care, help people to regain

emotional and physical health. The roof gardens are based on the fundamental principles of simplicity, naturalness and harmony. Local materials and plants suitable for the urban environment are used. Emotionally rich panoramic views, that at the street level cannot be even hinted, should be marked as a positive element to the roof gardens.

**Closer to nature** – landscape, architecture, hence the development of the urban space go hand in hand with the requirements of the people as individuals against their living space. Nowadays, a great attention is paid to the use of natural, local materials in the urban rehabilitative landscape. Also, in the world practice, there is an opportunity to look at several such examples where the natural elements of the forest and meadow landscapes – trees, boulders and water elements are brought into the urban rehabilitative landscape, in this way providing the patient with an artificially closer natural landscape. Such landscapes are distinguished by their specific charm and feelings that the patient receives while walking.

**The simplicity of the structures** – such landscapes are easily readable, without causing unnecessary anxiety in patients. Wide lawns complemented by natural, local woodland plants that synthesize with reed grasses, grasses and pebble areas dominate in the materials. In the design, one common concept unites each individual component that is often played out in a semi-circular or circle shape. Thus, the rehabilitative landscape brings in a new perspective into the urban environment. The natural materials – wood, metal, stone and glass also dominate in the building architecture.

**Indoor and outdoor space communication** – this communication is nowadays applied so widely in glass structures, which is also a substantial and significant addition to the landscape space of health care. In the 21<sup>st</sup> century, glass has become an inexhaustible source of inspiration for architects, landscape architects, interior designers and artists. Thanks to its physical, emotional, psychological characteristics, glass has provided a wide range of possibilities for the building and landscaping art. It is very important for patients, the staff and visitors to be in nature, but if not, then it is provided by glazing, which offers scenic views of the garden or a landscape designed backyard of the medical authority. One of such ways is the atrium. The atrium offers a versatile space with different ways to connect to the rooms around. Glass, harmoniously merging with the indoor and outdoor space, provides spaciousness, simplicity and clarity. In general, as the building material, glass has a very wide opportunities of manifestation – not only in flat façades, windows and doors, but also in glass columns, beam and ribs, floors, stairs and stair railings.

**With seasonality** – that is, where there is nature, there is also a rhythm. Not only the flow of the time rhythm, but also the daily and the seasonal cycles. Paying more attention to the changes in the landscape, it is possible to develop specific therapeutic gardens, combining various plants with various visual changes in leaves, fruit, bark, etc., throughout the seasons. It ensures efficient results, allowing you to enjoy the garden not only in spring, summer, but even in autumn and winter seasons.

*World examples of planning rehabilitative landscapes of the urban environment in the 21st century. Transforming health*

“Being comfortable within the space is essential for the patients. It is very important for mind healing and mind healing is very important to the body healing. We don’t just want bricks and mortar. We want healing happening in the healing garden.” Paul Dale, MD. Interim Medical Director, Ellis Fischel Cancer Center. Medical Construction & Design [5].

The natural local vegetation, natural materials used in architecture, soothing water elements and comfortable walking paths give patients a sense of peace both physically and morally during the entire treatment. Nowadays, gardens of health care facilities are subordinated to each person's individual needs, providing a sense of togetherness among the patients or feeling of individual privacy. Separation of the garden space for different users with different needs can be as important as the space itself. The basic elements of a healing or therapeutic garden include: Plants and wildlife, Walkways, Private sitting areas, Shade, Water features, Mobile outdoor furniture, Indoor/outdoor space communication, Fields of circular shapes are toyed in the garden design – in the hard and soft cover.

*Jacqueline Fiske Healing Garden and Garden of Hope, Jupiter Medical Center JUPITER, FL*

The whole Jacqueline Fiske Garden (Fig. 1) is divided into two separate parts of the garden: the Healing Garden and the Garden of Hope. The overall objective of the garden is to provide physical and mental rejuvenation to patients suffering from heart diseases. The staff and visitors may also enjoy the positive impact of the garden. The gardens provide a quiet, peaceful respite from the stress of the medical environment, illness and the problems.

The garden concept focuses on four points of therapy:

Sense of Control – based on a garden visitor's sense of freedom, allowing to determine what and how much one desires to view the garden,

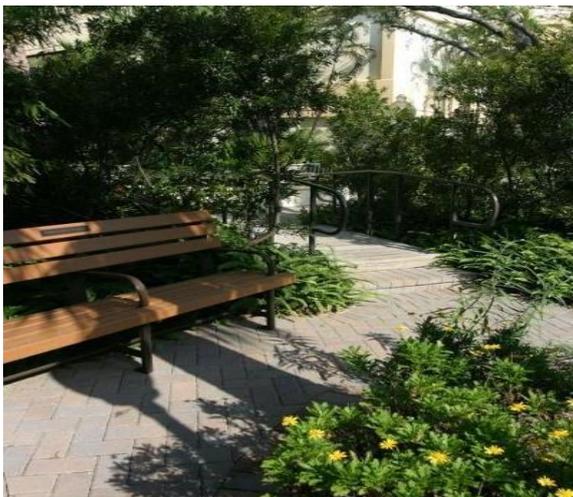


Fig. 1. The greenery and recreational space of Jacqueline Fiske Healing Garden. The landscape is complemented by functional armrests for benches and walking paths [Source: from the Studio-Spout webpage: <http://www.studio-sprout.com/2012/09/jacqueline-fiske-healing-garden/>]



Fig. 2. The central part of the garden with water elements and a statue where people have a chance to rest and relax every free moment [Source: <http://www.healinglandscapes.org/blog/category/quotations/>]

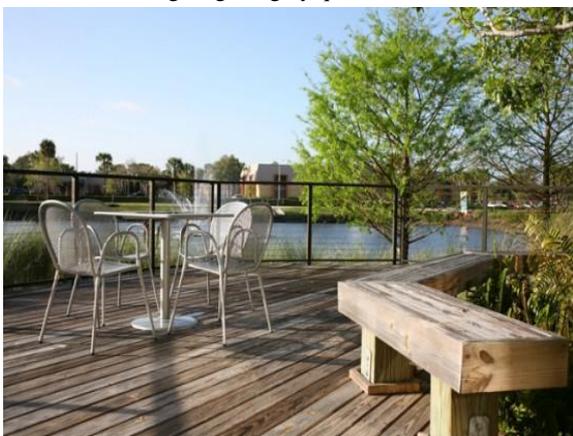


Fig. 3. Jacqueline Fiske Garden of Hope, a resting place near water [Source: photo by Michiko Kurisu, [http://www.healinglandscapes.org/blog/2012/04/earth-day-2012-sustainable-and-therapeutic-landscapes/img\\_4665/](http://www.healinglandscapes.org/blog/2012/04/earth-day-2012-sustainable-and-therapeutic-landscapes/img_4665/)]

whether a person desires to be alone or in communication with others.

Exposure to Nature – 80 % of the bedroom windows of the health care authority is directed to the garden landscape. Greenery and the vast water landscape enrich biodiversity of the garden.

Exercise – the walking paths are complemented by small architectural form elements (benches, fountains and sculptures) which invite to study the garden and spend more time outdoors.

Social Support – application of the principle of the universal design in the garden allows you to enjoy nature and provides relaxation for people in wheelchairs [11; 12].

Both parts of the garden have a number of special features:

#### *Jacqueline Fiske Healing Garden*

Located on the east side of Jupiter Medical Center. The garden has curved hard surface walking paths and a bridge. A water element with the sculpture “Egret” – a grey heron pair (Fig. 2). The garden landscape is shaped by natural, dense plantings, which creates a sense of a sanctuary. The garden focuses on the man and his individual needs. The garden visitor has the opportunity to choose whether to sit in the sun, shade or to communicate with others or separately relax from the rest of the society. Benches and walking paths are fitted with armrests, which have a support function (Fig. 1). It is possible to view the landscape from the indoor space, the gym. A butterfly garden and arbor.

#### *Jacqueline Fiske Garden of Hope*

The garden includes a fern garden. An expansive wooden deck with an overlook of the lake on the southeastern side of the campus (Fig. 4). 40 transplanted oaks, giving a sense of independence and a sense of greatness to patients, as well as a sanctuary for birds and animals. Moveable furniture is used in the garden that encourages unlimited independence and autonomy (Fig. 3).

#### *Therapeutic gardens at Lutz Center, FL*

The fundamental principles of the garden are based on the universal design concept that provides a link of patients, families, visitors and the staff of the hospital with the surrounding natural environment. In the garden, you may receive physical, occupational, speech and horticultural therapy. The garden is divided into several zones: the residential, therapeutic, dining room and lobby zones.

One area of the garden from the other one is separated by winding walking paths in the central courtyard which run through the artificially created forest landscape, offering the visitor to enjoy the various sensory stimuli. The courtyard garden is designed as a forest of the senses, which provides the visitor with views of the natural scenery, sounds, smells and textures. The natural outdoor environment provides



Fig. 4. Jacqueline Fiske Garden of Hope, a resting place near water [Source: <http://www.studio-sprout.com/2012/09/the-jacqueline-fiske-garden-of-hope/>]



Fig. 5. Duke Raleigh Gardens landscape  
[Source: from the Dukeraleigh hospital webpage:  
<http://www.dukeraleighhospital.org/about-us/guild/gardens>]



Fig. 6. Duke Raleigh Gardens landscape  
[Source: from the Dukeraleigh hospital webpage:  
<http://www.dukeraleighhospital.org/about-us/guild/gardens>]

the underlying and fundamental sensory system development: (the underlying and more foundational sensory systems: proprioception, kinesthesia, vestibular and provide realistic settings for physical, occupational and speech therapy programs). The garden design provides multi-generational activities. The walking paths of the garden by universal design principles are supplemented with ramps and stairs, as well as the widths of the walking paths are respected so that even in wheelchairs it would be easy to move. In the garden, space is reserved for relaxation - card games, yoga, children's parties and for small outdoor events. There is a vine trellis, beds of herbs in the garden, providing the opportunity to develop the sense of taste. The therapy garden, adjacent to the health care facility, provides the opportunity for people to physically engage in the garden. A part of the therapy garden is equipped with special adjustable desks, chairs, ramps and railings [19].

*Duke Raleigh Gardens at Duke Raleigh Hospital, Raleigh, NC*

The Duke Raleigh gardens are created in three phases by the landscape designer Ran Johnston with Lassiter Mill Gardens in collaboration with Jeff Evans of Earth Graphics. The core values of the garden: in the landscape, local plant species, water elements and winding walking paths are used, permeating the green grass fields of the area (Fig. 5, 6). The garden provides a harmonious sanctuary for patients, visitors and the staff of the facility. There is a place for walking and recreation in the garden. The walking paths with hard surface and the wooden boardwalks allow you to easily move through the territory, even in the wheelchair [5].

*Mercy Medical Center's, the Baltimore Hospital's Green Roof*

As with the most city's hospitals, Mercy Medical Center has faced a difficult task – to improve the outdated infrastructure of the care environment. On December 18, 2010, the 18-storey hospital gets a brand new visual appearance. The Baltimore Landscape Architects Office *Mahan Rykiel Associates* (SAN) that more than 29 years has been practicing in the care facility, rehabilitation and therapeutic garden building, has cooperated with AECOM and it has developed a general plan at the landscape street level and the Centre's green infrastructure.

The main aim of the project has been to create a scenic outdoor space, which, practically, in urban environment at the street level has no place. The roof garden is a perfect solution to offer patients relaxation in a harmonious landscape. The main design principles: The rehabilitative environment design is based on the man and his needs. Including and improving the existing infrastructure. Enhancing density and connectivity.



Fig.7. Duke Raleigh Gardens landscape [Source:

<http://www.landscapeonline.com/research/article/17101>]

Managing run-off. Improving or creating the habitat. Creating an outdoor space to relax.

Within the project, roof gardens on 3 floors have been created (Fig. 7), which are also visible from the elevator, lobby and all the upper windows of the hospital. All three gardens are not connected among themselves. They share a common design concept, developed in the lawn, pavement and plant patterns. In all three levels, the lawn is arranged so that in the view from the top, a circle is formed. From all of the roof gardens, a magnificent panoramic view of the Baltimore south, east and north can be viewed. This is an additional benefit of the landscape space.

On the 8<sup>th</sup> floor, designed for maternity care, a fountain, a trellis structure, tables and chairs, multiple seasonal plantings and space for a future commissioned sculpture are located. Paving is dimensional/flagstone with granite accents and banding. The boardwalk pavers under the trellis articulate the 'porch' area and separate it for gathering and seating. Other seating options include stone benches along the stone dust path and a series of seat walls surrounding the fountain.

On the 9<sup>th</sup> floor, the intensive therapy department is located. This floor has a direct exit to the roof garden, which offers extensive lawn fields and less solid surface materials. In the hardcover, the Boardwalk pavers with granite accented bands are used. Throughout the outdoor space for relaxation, boulders are placed, offering a kind of aesthetic feeling. Closed, intimate relaxation zones with small walls and places to sit in groups, with the family and the staff. Portable desks and chairs are used in the relaxation zone.

On the 10<sup>th</sup> floor, the garden is not available for visitors. It is smaller in size. It is possible to watch it from the windows of the adjacent waiting room.

#### *Mercy Medical Center's oasis garden plants*

Despite the fact that the garden is located in an urban environment, the landscape is successfully

designed with sustainable and easy care planting. In the urban environment, the garden improves air quality and absorbs a large amount (about 75 %) of the fallout. Plantations serve as the home for birds, providing a positive impact on the recovery of patients. The greenery on the 8<sup>th</sup> and the 9<sup>th</sup> floor is quite similar. These gardens are designed and used for health-oriented plants, which visually and practically are suitable for urban conditions. Also, the seasonal changes in plantings are respected, which are essential for restoring health, therapy and rehabilitation gardens. Such plants as Amelanchiers, Armstrong maples, Clethra, Itea, Fothergilla and Skimmia are found in the garden, which provide a year-round floral flash with a variety of spring flowers, fall color and berries. On the ground plane, Amelanchiers, Armstrong maples, Clethra, Itea, Fothergilla and Skimmia provide the same seasonal changes. A Cherry laurel hedge along the back of each space provides privacy for patient rooms while allowing filtered views into the garden.

*Ann B. Barshinger Cancer Institute at the Lancaster General Health Suburban Outpatient Pavilion. Lancaster, PA*

Ann B. Barshinger Cancer Institute at the Lancaster General Health Suburban Outpatient Pavilion was launched in June 2013. In collaboration with Ballinger and Johathan Alderson Landscape Architects, there is developed an astounding design of the rehabilitative landscape, which is complemented by harmonious connection of the indoor and outdoor space through glass planes (Fig. 8). Glazing blurs the line between the indoor and outdoor space, enhancing the opportunities for meditation from the indoor space as well. The idea of the landscape design is inspired by the needs of cancer patients, their families and carers. Ann B. Barshinger Cancer Institute offers natural lighting indoors, scenic views from windows and modern artwork. The interior design is characterized by natural wood finishes, Terrazo flooring, terra cotta walls. The outdoor space design is dominated by harmonious natural meadows, woods and pond synthesized elements (Fig. 9). The Institute integrates diagnostic and treatment technologies with nature. Ann B. Barshinger Cancer Institute rehabilitation landscape is divided into four landscapes stopping points: Reflecting Pools, Meditation Rooms, Healing Gardens and Green Wall.

*Portsmouth Regional Hospital, Portsmouth, New Hampshire*

Portsmouth Regional Hospital Built was built in 1987. The hospital serves the people of the Seacoast Region, Maine, New Hampshire, Southern and Northeastern Massachusetts with comprehensive medical and mental health services.



Fig. 8. The meditation room looks out to the healing garden [Source: provided by Richard Hertzler/Staff, from the Wikoff Design Studio: <http://www.wikoffdesignstudio.com/category/featured-artists-and-inspirations/>]



Fig. 9. Ann B. Barshinger Cancer Institute healing garden landscape [Source: <http://www.architecturaldigest.com>]

Portsmouth Regional Hospital is one of the region's largest and most sophisticated medical centers. Specialized and equipped with advanced technologies.

The landscape design is played with a circle shape in the backyard, but with a semi-circle at the building's entrance. In the resting place of the backyard, mobile tables with benches are located. Spruce plantations are used in the landscape, which retain their green appearance in winter as well. Large areas of grasses are combined in large fields. In the landscape, grasses bring ease and harmoniously rustling sound (Fig. 10). The rehabilitation outdoor space is complemented by birch and other deciduous trees, shrubs characterized by interesting foliage in different seasons. Overall, the outdoor space is built on natural, forest and grassland base. Informality and

harmonious simplicity are tried out in the landscape patterns. The glazed planes in architecture allow patients to view the landscape through the seasons, all year long.

#### *University of Missouri Health Care Healing Garden Courtyard Columbia, Missouri*

In the courtyard of the building's central part, there is created a small healing or a rehabilitation garden for cancer patients, their families and the staff. It symbolizes communication and harmony center, which through the glazed planes communicates with the indoor and outdoor spaces (Fig. 11, 12). It is possible to view the garden from all floors. Natural materials are used in the landscape. Wood is used for the cover and benches. A running water element with stone texture soothes visitors of the garden. Native vegetation is used in

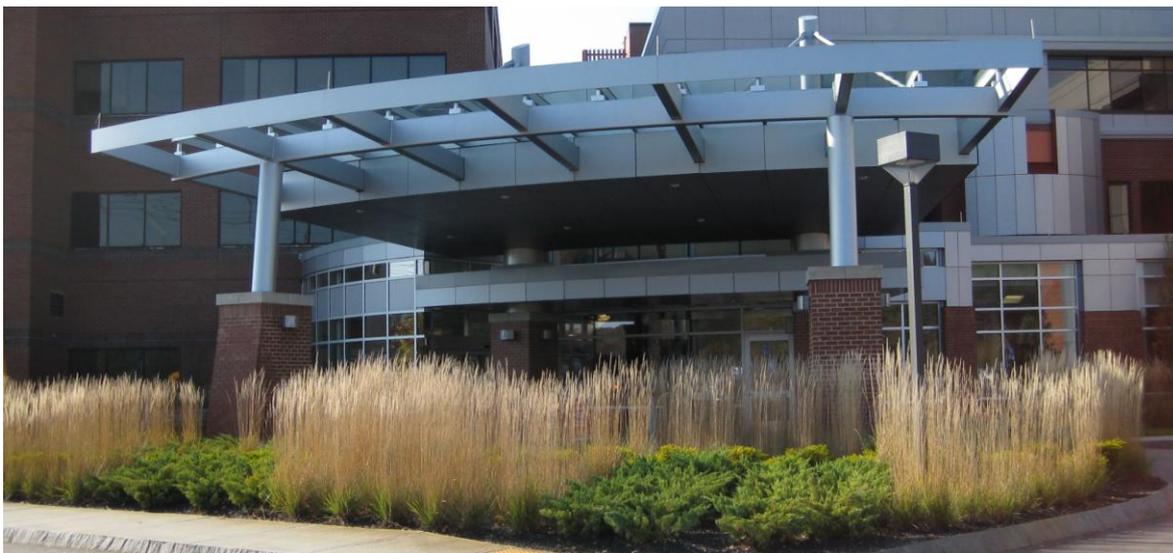


Fig. 10. Beautiful planting of grasses at the Portsmouth Regional Hospital entrance [Source: from the New England Garden and Thread webpage: <https://newenglandgardenandthread.wordpress.com/tag/portsmouth-nh/>]



Fig. 11. The indoor / outdoor space communication occurs both during the day and the dark time of the day. In the dark, the garden is illuminated by garden lighting lamps that make the garden landscape particularly appealing and attractive [Source: from the HOK webpage: <http://www.hok.com/design/service/landscape-architecture/university-hospital-healing-garden-courtyard/>]



Fig. 12. The indoor / outdoor space communication occurs both during the day and the dark time of the day. In the dark, the garden is illuminated by garden lighting lamps that make the garden landscape particularly appealing and attractive [Source: from the HOK webpage: <http://www.hok.com/design/service/landscape-architecture/university-hospital-healing-garden-courtyard/>]



Fig. 13. The indoor/outdoor space communication, the landscape closer to nature, simplicity, lightness and color harmony in the landscape of Poco Medical Center

[Source: from the Ewing Cole webpage: <http://www.ewingcole.com/portfolio-items/pocono-medical-center/>]

the greeneries, such as the dogwood tree – the State of Missouri.

”A positive image, positive outlook – the operating philosophy behind our gift shop and boutique, designed especially for cancer patients, survivors, their families and friends. We attend to the personal and emotional needs of cancer patients. Cancer treatment can result in visible changes to a person's body” [24].

#### *Pocono Medical Center, East Stroudsburg PA*

In the city, surrounded by the hilly landscape of Pocono, a modern treatment center for cancer patients is built. In designing the new Poco Medical Center, there has been a desire to change the cold, impersonal atmosphere that often pervades hospitals and cancer centers. The newly formed cancer center supports not only medical treatment, but pays particular attention to the natural landscape – the forest, brooks, hillocks and even the sky that additionally improves health of patients. Cancer patients are often restless, fatigued and suffer pain. Patients have access to a specially designed

environment which provides a tremendous emotional support during treatment. From the medical center's indoor space, people are able to communicate with nature through glazed windows. The very architecture is designed so that communication and nature do not end in the garden, but the landscape “comes into” the interior. It comes with pieces of boulder, wood elements and water in the interior. The center landscape focuses on the patient (Fig. 13).

In the design of the rehabilitative landscape provided for cancer patients, there are some essential, research based and proven elements to be followed: Patients' easy access to nature, Observation of living creatures, Natural solar lighting, Walking around, Sensory stimulation from the surrounding environment, Rhythm-day/night and weather change, View from the window and Peace.

In the outdoor landscape, there are used conifer plantations, birch clusters supplemented by grass fields, hard surfaces of winding walking paths and occasionally placed boulders (Fig. 14). The structure of walking paths is not uniform. Some of the



Fig. 14. The indoor / outdoor space communication, the landscape closer to nature, simplicity, lightness and color harmony in the landscape of Poco Medical Center

[Source: from the Ewing Cole webpage: <http://www.ewingcole.com/portfolio-items/pocono-medical-center/>]

walking paths are smooth, but some walking paths are covered with small hard plates, complemented by a surrounding subtle pebble cover.

The latest trends of the urban rehabilitative landscape in the global perspective quite often is used a simple and relatively economical way to build a rehabilitative landscape through natural / native planting. Natural materials are selected to reflect the cultural and landscape values, extensively using not only the local planting, but also wood, glass, stone and metal materials in the garden and building architecture (Fig. 3, 4, 5, 11, 12, 13). Also, in urban rehabilitative landscape several smaller multi-functional rooms are created in which it is possible to relax in a quiet and undisturbed atmosphere as well as to actively socialize and communicate with other patients (Fig. 1, 2, 3, 4, 6, 11, 12). All of the reviewed rehabilitative landscape examples have in common far away and opened panoramic lines. Most often they are seen from relaxation areas in gardens (Fig. 3, 4, 5, 6), or from windows which quite often are very large and airy, as well as from glass facades (Fig. 7, 8, 9, 11, 12, 13, 14). In this way a patient is physically and mentally closer to nature and rehabilitating landscape that often doesn't end with a garden or indoor glass planes, but the landscape is continued by using stone, wooden and water elements in patios, on rooftops, in courtyards, or even integrating the elements in interiors (Fig. 7, 11, 12, 13). These examples proves that, urban rehabilitative landscape also requires attention to the diversity of the landscape, in the perspective of landscape composition and composition of these individual

elements of contrasts-the morning, evening and even season averages. Just observing seasonal and diurnal changes of rehabilitation is possible in the garden to play with people's feelings, positive experiences and moods that work on rehabilitation of people.

### Conclusions

The article reveals the latest trends of the urban rehabilitative landscape in the global perspective. The research is based on the analysis of the rehabilitative landscapes, which display a harmonious, aesthetic and functional integration of this environment in the urban environment. The article summarizes the typology of the rehabilitative outdoor space, met in the urban environment.

The research has revealed the most characteristic modern rehabilitative landscapes and the stylistic features of building architecture in the common composition, materials and at the emotional level. The indoor and outdoor communication of the modern rehabilitative environment where the man is in the center of the concept, as well as the latest trends of the rehabilitative landscapes around health care buildings and centers in the urban environment are studied. The featured world examples clearly show how the urban, the 21<sup>st</sup> century health care landscape environment space has changed with the times. The visual communication focuses on the transfer of information through the way perceivable by the eyes that enhances the emotional sensations of patients.

The trends of the 21<sup>st</sup> century bring a new perspective and approach to the design of the

landscapes for health care facilities which has changed the public opinion and brought down the psychologically negative border.

In the public space of health care, patients, visitors and the staff are given the maximum opportunity to communicate with nature – in the outdoor, indoor space, atria and in views through the window. In the rehabilitative, single outdoor / indoor space idea, each of the elements of the composition is linked as a stand-alone entity.

Quite often, there is used a simple and relatively economical way to build a rehabilitative landscape

through natural / native planting. Natural materials are selected to reflect the cultural and landscape values, extensively using not only the local planting, but also wood, glass, stone and metal materials in the garden and building architecture.

The stimuli of the psychological perception, promoted though thoughtfully designed landscape, change the patient perspective on daily life and provide a sense of balance during the period of treatment.

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**Kopsavilkums.** Publikācija ietver jaunākās tendences, kas sastopamas 21. gadsimta ārstnieciskās vides ārtelpā, kas iekļauj arhitektūras un ainavas integrāciju, meklējot kopsaskaņu ekoloģiski un sociāli ilgtspējīgam dizainam. Rehabilitējošās videi tiek izvēlēti dabīgie materiāli, kas atspoguļo kultūrainaviskās vērtības, plaši izmantojot ne tikai vietējos augus, bet arī koksnes, stikla, akmens un metāla materiālus, tos harmoniski iekļaujot arhitektoniskajā ainavtelpā. Nereti tiek izmantota jau esošo mežaugu pamatne, uz kuras kompozicionālā harmonijā un veģetatīvā kopsaskaņā tiek meklētas savvaļas jeb vietējo augu grupas. Veiksmīga mežu un pļavu ainavas elementu sintēze tiek ienesta arī jaunā apbūves teritorijā. Īpaši tas ir attiecināms uz ārstnieciskajām iestādēm, tā iegūstot salīdzinoši augstu ne tikai estētisko, bet arī ekonomisko rezultātu, jo neprasa milzīgus kopšanas darbus. Augu izvēlē dominē dabas pamatne, koki un augi ar interesantu zarojumu, mizas krāsu, augļiem un lapojumu, kas estētisku baudījumu spēj dot visu četru sezonu garumā. Ārstniecisko ēku arhitektūrā dominē ārtelpas un iekštelpas harmonija, kuras izteiksmes veidu, materiālu un formu papildina stikloto plakņu pielietojums būvmākslā. Harmoniski sasaistīta ārtelpa un iekštelpa veido komunikāciju, kas izpaužas formā, struktūrā, krāsās, proporcijā un psiholoģiskā likumsakarībā.

Veselības aprūpes ēku arhitektūra un tās ārtelpa ir viena no sarežģītākajām un nozīmīgākajām telpām pilsētvidē, kuru parasti uztver kā „biedējošu zonu”, un atdalot to no pārējās apbūves teritorijas ar žogiem vai blīviem stādījumiem. Savukārt, 21. gadsimta tendences ienes jaunu skatījumu un pieeju aprūpes iestāžu ainavu projektēšanā, un maina sabiedrības uzskatus un psiholoģisko robežlīniju, tā meklējot kompozicionāli un vizuāli avangarda risinājumus, nodrošinot veselības aprūpes teritorijas sasaisti ar dabas pamatni un pilsēt būvniecisko telpu.

# Development planning of church landscapes based on Latgale case study

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**Abstract.** Aim of the research is to look for the place of church landscape in development planning today and in the future. The contextual background of the church landscapes of Latgale Highland is formed by the church landscape of Latgale as a whole at the regional level. At the regional level the processes of genesis are different, although they are also affected by the changes on larger scale – Latvian, European and global one. Six historical periods can be identified when reviewing the genesis of the church landscapes in Latgale. The key driving force behind the processes of genesis is the changing interaction of politics and religion in different historical periods. The historical processes of genesis of the region have had direct impact on the landscape of the churches, but they also have connection to the main stages of development of the European landscapes – the traditional, the revolutionary and the postmodern.

The processes of the genesis of the landscape and their connection with the architectural elements in the landscape, the religious affiliation of the church landscapes and the development of the site connection are also closely related to the status of these landscapes in legislative documents. Significance of each specific landscape within the national, regional and local context is changing. Protection and development of the church landscapes and their elements in Latvia is undergoing changes both in relation to the ratified European Landscape Convention and other international regulations, which are being introduced in the legislation of Latvia.

When planning the development of church landscape of Latgale today, a comprehensive method for complete evaluation of the nature of the landscape has to be used. The more comprehensive the landscape research method, the more precisely it is possible to plan its development and forecast future processes of genesis. The vision of development of the church landscapes is based on the wholeness of the landscape, basic principles of planning and consideration of the processes affecting modern landscape – the globalization and the Europeanization.

**Key words:** church landscape, planning, regional.

## Introduction

Landscape policy in Latvia is in its initial stage of development and this is the right moment to implement therein not only the terms and basic principles of the European landscape policy but also include the experience and methodology used in the planning. The protection of the landscape should be developed along the landscape policy, creating a complex system where each object of the landscape protection should have maximum possibilities of individual evaluation. Sustainable development is possible if the planning is comprehensive the same as research, since the landscape has a distinctive holistic nature. Not only the economic, political and cultural, but also the social factors are important. The habitat needs to develop not only by preserving the past values, but also considering the modern requirements and incorporating the future wishes and intentions [11]. The current studies on landscape protection already emphasize several specific issues. One of the issues to be solved is accessibility of the cultural historical objects. Visibility related to the public accessibility of the objects is important for church landscapes. Such sector of national economy as sacral tourism is directly facing this issue. Paper is based on literature review of different legislative documents and research materials about church landscape from year 2008 till 2014.

## *Development planning*

Development planning of church landscapes is understood in this paper as a vast sphere, that includes – planning management, protection, planning and legislative documents. General basic principles of planning adopted as the best practice abroad should be used in the planning of church landscapes. Cooperation between the decision-makers, scientists and landscape users is crucial for sustainable planning. One of the ways to achieve successful cooperation is determining the existing possibilities for development of cultural identity. Cooperation among different spheres involved in landscape formation, development and maintenance create the wholeness similar to the church landscape itself.

Different approaches have to be developed as well – preservation within a museum, a multifunctional landscape, combining new functions with the existing ones [15]. The implementation of the identity of the landscape in the physical planning and management must not be forgotten as well [15]. Studying the landscape, recording the current situation, determining the significance is just the first step in planning the development of the landscape. Characterizing and determining the identity of the landscape should be done in close relation to its incorporation in the



Fig. 1. Old believer church in Ludza  
[Source: photo by the author, 2011]

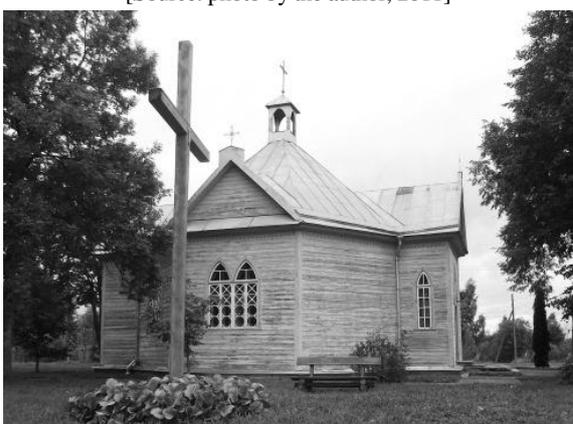


Fig. 2. Catholic church in Dubna  
[Source: photo by the author, 2011]



Fig. 3. Orthodox church in Piedruja  
[Source: photo by the author, 2011]

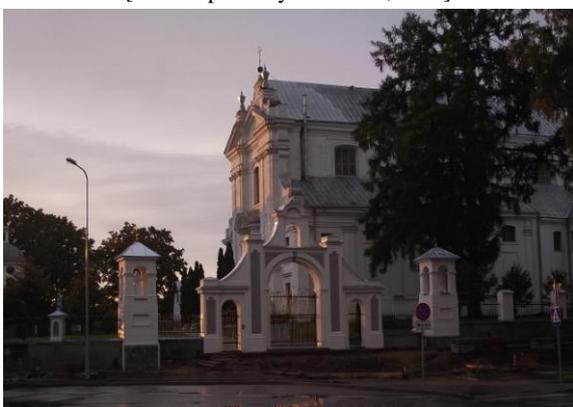


Fig. 4. Catholic church in Kraslava  
[Source: photo by the author, 2011]

actual planning and management of the regional landscape.

Destruction or homogenization of individual landscape elements concurrently with the personal replacement with trivial collective symbols represents a threat to us from all sides. The individual identity must not be neglected [3]. After defining the church landscapes of Latgale Highland as a whole and creating cooperation among the parties involved in its development, it is important to implement these principles in the landscape policy. It is important to separate the whole from the unified. Diversity in architecture and different approaches to the formation of the church gardens serve as key elements to the rich regional identity of the church landscapes of Latgale Highland (Fig. 1, 2, 3, 4).

For a long time an important basic principle of environmental development is the aspiration towards sustainability. The sustainability is fundamentally contradicting with the landscape as it is continuously changing under different influences. The changes themselves should be considered as a distinctive nature of the landscape [1, 2]. One principle of creating a sustainable landscape is conservation of specific types of landscape, which may take the form of the maintenance of those processes that are organizing this landscape [2]. The church landscape is typically characterized by religious processes, which cannot be artificially sustained (*the elements in church gardens are not only functional but also symbolic*). The second way is creating sustainable landscapes in the future, taking into account the urbanization and globalization processes [2]. It is expected that in the future the geographical development of the religions will be affected by two processes – globalization and Europeanization [6]. The impact of globalization will manifest itself through the development of migrant religion. People travel, change their place of residence, frequently bringing their religion with them as well.

Europeanization in the religion manifests itself as the preservation of the historical trends of each country notwithstanding the globalization. The historical development is continued by the development of the interaction of the state and the sacral power similar to that of the transformation of the different religious organizations.

Sustainable landscape is associated with observation of specific ecological principles in the landscape design and landscape architecture [13, 2]. Further planning of the development is essential for sustainability of the landscape. Small landscape spaces such as church landscapes often lack a long-term plan and vision. Besides, the development of these small landscape spaces is usually under-controlled. It is a failure to appreciate the different elements. Ecological understanding is increasingly

growing in the design projects, but integration of these projects with cultural and aesthetic elements is still a little-studied matter [4].

*Vision of the existing landscape policy development in Europe and Latvia in connection with the church landscape*

Foreign experience, which can be used, is available from a rather limited geographical territory – Europe, and not all of it. The European church landscape drastically differs from the traditions of sacred landscape formation found elsewhere in the world. One of the most successful forms of adapting the foreign experience is development of cross-border cooperation. Considering that the territory has historically formed under different impacts, it would be efficient to take that into account in the territory development, including the cross-border influence. For the period from 2007 to the current program regulating cross-border cooperation 2013 at the European level is „Interger IV”. This program includes the whole territory of Latvia. The cooperation is not always productive and efficient due to bureaucracy and legal and regulatory differences between the countries.

Currently the landscape policy in Latvia is developing according to the European Landscape Convention ratified in 2007 contrary to several other countries that had already ratified the European Landscape Convention in 2004, and the development of landscape policy has already progressed quite far. The introduction of the European Landscape Convention in each country is different as it is permitted and intended by the guidelines prepared by the European Union. It is important to primarily remember that the landscape is like a tool and it cannot be perceived only as a binding legislative burden.

The study carried out within the framework of this research – summary of the literature, field studies and experimental work – is important not only for the development of the landscape science but also for that of the landscape policy. One of the main principles of the guidelines for introduction of the European Landscape Convention is knowledge as the foundation stone of the landscape policy development. In this perspective knowledge is viewed as identifying, describing and evaluating the landscape. It is the first step for creating a qualitative landscape policy [9]. The politics does not develop on spot; it is rather like a network, where the main levels are national, regional and local. Besides at each of these levels there is the sectorial division as well. Considering that the church landscape is categorized as a clearly definable cultural landscape, it can be connected to specific spheres. The church landscape forms connection with the spheres of culture, tourism and

spiritual growth. The future development of the church landscape of Latgale Highland, the same as any landscape, has to be formed in accordance with the public involvement, identifying its opinion.

The realisation, that for the church landscapes their protection is the most important of the European Landscape Convention objectives, comes into the foreground of the research. If the church landscapes continue to disappear, the related management and planning tools will not be required in the future.

The paper includes a distribution of potential use of the characterization of the landscape and the evaluation of the landscape based on the existing planning levels in Latvia, the existing landscape policy and its functions, as well as the international experience in the use of the evaluation of the landscape policy. The planning levels at which the characterization of the church landscape of Latgale Highland and the evaluation of the nature of the landscape should be included are the Latgale planning region and the national level.

The process of introducing the European Landscape Convention in Latvia has progressed since adopting the Basic principles of landscape policy 2013-2019 by the Cabinet of Ministers on August 7 2013 (order No 361 (minutes No 41, 77§) „On the Basic Principles of Landscape Policy 2013 – 2019”). In the coming years the landscape policy in Latgale will be managed in connection with the “Sustainable development strategy of the planning region of Latgale 2030”. According to the Basic principles of landscape policy 2013-2019 the management of the landscapes should be implemented, besides the national and the regional level, at the local level as well. Currently, in order not to overload the municipalities and considering the limited availability of the human resources and lack of qualification, the landscape policy is implemented and the management is performed at the regional and national level.

The most comprehensive document of the planning region of Latgale is the “Spatial plan of the planning region of Latgale 2006–2026”. Supplementing it with the evaluation of the nature of the landscape would significantly improve its quality and potential. The description of the spatial structure of the region currently includes such information as description of the existing situation, comments, list of the biggest companies, specially protected natural territories, distribution of forest areas, description of the rural villages of the region and the cities of the region, maps, summary of the development program, description of the current environmental state, current use of the territory, description of unemployment, farm lands, descriptions of the process of elaborating the plan and descriptions of health care [7]. Considering the fact that the

landscape is also a resource that affects the development of the territory, describing of its current state, mapping and describing the special local landscapes as well as characterising the landscape should be included in this section of the document.

The next section of the Spatial plan of the planning region of Latgale 2006–2026 is the perspective of the spatial development of the planning region of Latgale, which should also include the perspective record of the landscape characteristics and development guidelines at the regional level. It would coincide with the guidelines of the spatial planning of Latgale region.

Public involvement is a sphere where it is important to explain the current processes in an understandable, maximally clear way. Not only should the public be informed on the current situation and the possible development directions, but it is also important to listen to its opinion. The characterization of the landscape may serve as an auxiliary aid of explaining the current processes of the cultural landscape.

The spatial plan of the planning region of Latgale, the spatial development perspective of which emphasizes that Latgale has to preserve its identity and cultivate the diverse cultural heritage [7], demonstrates the awareness of the diversity of the cultural environment. As far as the landscape is concerned, these mentions of diversity are still to be considered intuitive so far, not being fully aware of the diversity of the landscape. Characterization of the landscape and identification of individual phenotypes define the diversity of the church landscapes, and similarly the identification of these phenotypes should be used for studying the landscape of Latgale in a broader perspective, as well as for characterization of the landscape Latvia.

The identification of landscape roads and the use of guidelines for their development both at the regional level of Latgale and in the spatial plan of Rēzekne region – at the local level, is considered to be a positive tendency. The potential of the landscape as a value and as a resource has not yet been fully identified and the range of the cultural landscapes included and evaluated in the spatial development documents should be expanded. Preserving the identity and diversity of the landscape is not possible by including individual elements of the landscape in spatial planning.

*Churches along with the church gardens, as it is clarified within the framework of the research, should be considered as a complex element*

Therefore, the church and the church garden as a single element is to be allocated to social infrastructure and, according to the Spatial Development Planning Law, is a part of public

infrastructure [12]. According to the Spatial Development Planning Law the public infrastructure and its development should be defined in the spatial plans of the local municipality. Considering the competence of the local municipality, which is defined within the framework of the aforementioned law, defining the borders of the special landscapes and identifying and characterising the special landscapes should be settled at the municipality level. The local municipalities are those that are competent to provide recommendations for the elaboration of development planning documents at the national and regional level. Future vision of the church landscapes is unclear and their importance is jeopardized, although the paradigms of the historical culture are most vividly reflected in the architectural monuments [10]. Unfortunately the Western culture has never had such tolerance to the reflections of these paradigms as the Eastern culture. For instance in Japan there are monuments of sacred architecture, which have remained unaltered since the 7<sup>th</sup> century [10]. The intolerance of the Western culture serves as grounds for the assumption that the currently abandoned monuments of sacred architecture and architecture could just disappear or get drastically altered. In this context, the information gathered in the research on the results of the inventory of the church landscapes and church gardens could serve as a proof of the passing diversity in the future.

The three components of the cultural value model defined by the Stephenson are nowadays undergoing changes or transformation – the relationships in the context of the significance of the church landscapes are decreasing, the forms due to the abandonment of the landscapes are changing or disappearing as well, the practice in the context of people's activities is also decreasing. Therefore the whole model of cultural value is drastically changing. The external values, expression and significance are closely related to the public and its processes and activities.

The church – the dominant of the church landscape – is considered to be the most stable and unchanging element of the church landscape. Whereas, the enclosing garden is considered to be a fragile frame, the form of which reflects the processes of the genesis of contemporary architectural formation language and creates the transfer of cultural values from the individual to the public.

The boundaries of the church landscape are defined in the research as a set of individual church landscape borders. In turn, the boundaries of the church gardens are identified as being clearly defined, including the landscape context, the historical genesis and the significance of the social section of the location in the evaluation. When assessing the church landscapes, not only the

identification of their borders and the significant elements, but also the level of importance of the church landscape is essential.

Nowadays the level of the church landscape significance is decreasing. One of the causes is the religious indifference [14] or alienation from the significance of rituals in the cultural value model. The religious indifference develops because the system of Christian values often becomes formal within the society, therefore religious apathy can be observed. This formal perception of the processes that take place under the impact of the globalization processes transforms into the destruction of the formation language diversity of the church landscapes.

The level of significance of the church landscape is considered to be variable and lacking a clear definition. Officially, the church landscapes represent an important reflection of the historical and cultural traditions. In reality, not implementing the specific management of the church landscapes, leaves these public ones running on their own accord.

The church landscape is a unique landscape and the church gardens too drastically differ from other gardens, including historical gardens. Considering the landscape and its components and the uniqueness and fragility of the church garden at the time when the traditions are changing and the territories are facing abandonment, it is especially important to use the right approaches of development planning. The current documents of long-term and medium-term development planning of the planning region of Latgale have considered several international development planning documents. The European Spatial Development Perspective is to be mentioned as the main one [5], as well as the national planning documents and previous development planning documents of the planning region of Latgale that were considered in the planning documents. One of the most important strategies – LLDS 2030

(Latvian Long-term Development Strategy 2030) [8], which was mentioned as being important for the planning region of Latgale in the “Latgale program 2017”, is the spatial development perspective [7]. The main courses of spatial development perspective are improvement of accessibility, population and national interest spaces. The areas of the cultural historical and landscape territories are included in the national interest spaces.

### Conclusion

Such factors as globalization and Europeanization should also be taken into account when planning on the local scale. One should be aware that along with the protection of visual aspects, management and planning in planning and development, church landscapes should be perceived as a usable resource. But it is difficult to be aware of the church building as not the only resource but include the church landscape and its elements as well.

Landscape characterization is a method which can well integrate and evaluate elements of a small-scale landscape ensuring in that way the principles of succession in landscape planning. When protecting, managing and planning church landscapes one should remember that all of these activities should be focused, firstly, on increasing the quality of life of local residents. It would provide the feedback for the overall regional development.

In addition, the protection consciousness of the collective traditions is connected with the social phenomenon – tourism that is dedicated not only to the attendance of churches but also to the church gardens and landscapes. In this way church gardens and everyday landscapes serve as a linking point for the individual with the collective and a wider society. These areas become not only a tourist attraction point but also a stimulating factor and resource for the development of the region and society.

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**Kopsavilkums.** Ainavas ģenēzes procesi un to sasaiste ar arhitektūras elementiem ainavā, dievnamu ainavu konfesionālo piederību un vietas piesaistes attīstību ir cieši saistīta arī ar šo ainavu statusu likumdošanas dokumentos. Katras konkrētās ainavas nozīmīgums nacionālā, reģionālā un lokālā kontekstā ir mainīgs. Dievnamu ainavu un tās elementu aizsardzība un attīstība Latvijā ir pārmaiņu procesā gan saistībā ar ratificēto Eiropas ainavu konvenciju, gan citiem starptautiskajiem normatīvajiem aktiem, kuri pašlaik ir ieviešanas procesā Latvijas likumdošanā.

Dievnamu ainavu plānošanā izmantojami vispārīgie plānošanas pamatprincipi, kas pieņemti kā labas prakses piemēri ārvalstīs. Ilgtspējīgai plānošanai būtiska ir sadarbības veidošana starp lēmējiem, zinātniekiem un ainavas lietotājiem. Viens no veidiem, kā panākt veiksmīgu sadarbību, ir esošo iespēju apzināšanās kultūras identitātes attīstīšanai. Sadarbība starp dažādām sfērām, kas ir iesaistītas ainavas veidošanā, attīstībā un uzturēšanā, veido līdzīgu veselumu kā pati dievnamu ainava.

Ārvalstu pieredze, ko iespējams izmantot, ir ņemama no visai ierobežotas ģeogrāfiskās teritorijas – Eiropas, un arī ne visas. Eiropas dievnamu ainava krasi atšķiras no citur pasaulē sastopamajām sakrālo ainavu veidošanas tradīcijām. Viens no veiksmīgākajiem ārvalstu pieredzes adaptācijs veidiem ir pārrobežu sadarbības attīstība. Ņemot vērā, ka teritorija vēsturiski veidojusies dažādu ietekmju rezultātā, lietderīgi būtu teritorijas attīstībā ņemt to vērā, tai skaitā pārrobežu ietekmi. Eiropas līmenī pašreizējā programma, kas regulē pārrobežu sadarbību, ir „Interger IV”, periodam no 2007. līdz 2013. gadam. Šajā programmā iekļauta visa Latvijas teritorija. Birokrātijas un likumisko, normatīvo atšķirību dēļ starp valstīm sadarbība ne vienmēr ir auglīga un efektīva.

Kontekstuālo Latgales augstienes dievnamu ainavas fonu veido Latgales dievnamu ainava kā vienots veselums reģionālā mērogā. Ģenēzes procesi reģionālā mērogā veidojas atšķirīgi, lai arī tos ietekmē pārmaiņas lielā mērogā – Latvijas, Eiropas, pasaules. Aplūkojot dievnamu ainavas ģenēzi Latgalē, izdalāmi seši vēsturiskie periodi. Noteicošais ģenēzes procesu virzītājspēks ir politikas un reliģijas mainīgā mijiedarbība dažādos vēsturiskos periodos. Reģiona vēsturiskie ģenēzes procesi tiešā veidā ir ietekmējuši dievnamu ainavu, bet sasaiste veidojas arī ar Eiropas ainavu attīstības galvenajiem posmiem – tradicionālo, revolucionāro un postmoderno.

Plānojot Latgales augstienes dievnamu ainavas attīstību mūsdienās, nepieciešams izmantot visaptverošu metodi ainavas rakstura pilnīgai novērtēšanai. Jo visaptverošāka ir ainavas pētīšanas metode, jo precīzāk iespējams plānot tās attīstību un prognozēt turpmākos ģenēzes procesus. Dievnamu ainavas attīstības redzējums balstīts ainavas veselumā, plānošanas pamatprincipos un ievērtējot mūsdienu ainavu ietekmējošos procesus – globalizāciju un Eiropizāciju.

Pašlaik izstrādāto Latgales plānošanas reģiona ilgtermiņa un vidēja termiņa attīstības plānošanas dokumentos ir ņemti vērā vairāki starptautiski attīstības plānošanas dokumenti. Kā galvenais minams Eiropas Teritoriālās attīstības perspektīva, kā arī plānošanas dokumentos ņemti vērā nacionālie plānošanas dokumenti un līdzšinējie Latgales plānošanas reģiona attīstības plānošanas dokumenti. Kā viena no nozīmīgākajām LIAS 2030 (Latvijas ilgtspējīgas attīstības stratēģija līdz 2030. gadam), kura „Latgales programmā 2017” minēta kā nozīmīga Latgales plānošanas reģionam, ir telpiskās attīstības perspektīva. Telpiskās attīstības perspektīvas galvenie virzieni ir sasniedzamības uzlabošana, apdzīvojamība un nacionālo interešu telpas. Kultūrvēsturisko un ainavu teritoriju areāli ietilpst nacionālo interešu telpās.

# The cultural historical landscape space of Pārlielupe in Jelgava

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**Abstract.** In chronicles and historical descriptions, the building in Jelgava and its development is only mentioned with regard to the left bank of the Lielupe River. In turn, the right bank of the Lielupe River or Pārlielupe has been a suburban area with floodplain meadows and forests, which has belonged to both the properties of the Paulsgnade and Langervalde manors. As *Lustgarten* at the upstream of the left bank of the Lielupe River has served as a recreation place of the suburban area and the park of Villa Medem just downstream of the Driksa River, the same – on the right bank of the Lielupe River- Pārlielupe has been proud of Sorgenfrei recreation park and Mežaparks /Forest Park/ of the Langervalde manor that in the late 19<sup>th</sup> century have served as popular walking sites for town dwellers.

A hundred years ago when the city was devastated by the crowds of the Bermontians, particularly acutely is delineated the time cycle, which has wiped out unique architectural and artistic values of Jelgava from the history of the left bank of the Lielupe River. On the right bank of the river, the Bermontians devastated the building in the manor ensembles opposite Jelgava – Tetelminde, Āne, Paulsgnade, as well as burnt the bridges.

Dozens of postcards with nice recreational areas of Old Jelgava have toured the world. For Pārlielupe, the most popular is the postcard dedicated to the Valdeka hunting palace. A hundred years after World War I, Pārlielupe's natural base has acquired the character of an urban construction space, which has been created through a number of phases of development of the Latvian economic policy. This layering is clearly recognizable in the urban landscape space of Pārlielupe.

**Key words:** urban structure, urban landscape, visual and aesthetic quality, contextualism, harmony, transformation of landscape space.

## Introduction

As concerns the geomorphological form of Pārlielupe or the right bank of the Lielupe River, it is richer with forests than the left bank of the river. It can also be well read in the today's map (Fig. 1), where the historic continuous forest area from the forests of Garoza to the forest of Valgunde is broken by the rapid urban space of Pārlielupe of the second half of the 20<sup>th</sup> century, by means of the fusion of the building areas of Pārlielupe and Ozolnieki. Separate forest parcels have survived between the building – the forest areas of Langervalde and Ozolnieki, which are separated from the Cenā manor and the forests of Valgunde. The continuous character of the historical suburban forest is marked by the name of *Waldecke* (a forest corner – from German) of the hunting house of the former Paulsgnade (Ozolpils) manor, which is currently located in the area of a dense building. It makes us suppose that one side of the forest parcel has stretched up to the current Valdeka castle that has once been located in a forested place and that was rich with wild animals. In the choice of the construction site of the castle of the Livonian order on the opposite bank of the Lielupe River in the second half of the 13<sup>th</sup> century, the forested area of the opposite bank undoubtedly has played a role.

The historic road to Riga led parallel to the Lielupe River to its flowing into the sea. The most direct land road, called – the Old road, through the marsh of Cenā and Olaine was already built in the

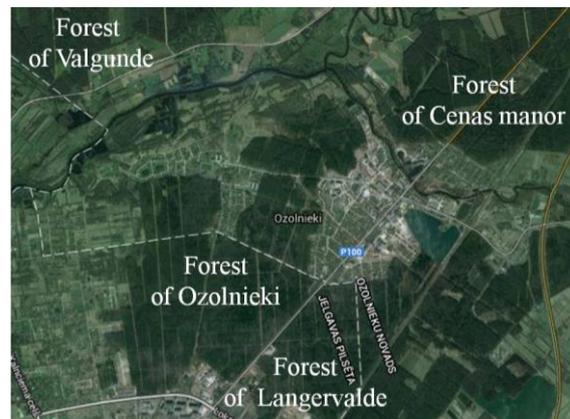


Fig. 1. Transformation of the forest areas under the influence of the urban space. The start of the 21<sup>st</sup> century  
[Source: from author private archive]



Fig. 2. The manor house of the Paulsgnade (Ozolpils) manor at the estuary of the Iecava River into the Lielupe River. The start of the 20<sup>th</sup> century  
[Source: from private collection of A. Tomašūns]

17<sup>th</sup> century – during the Russian governorate, where an input in the development of the area was given by the newly built *Riga highway* (1838) and the *railway Riga – Tukums* (1868) and a little later its branch to Krustpils and Eleja. *Langerwald* (in German) or the Long forest that ran up to the forest areas of Valgunde formed a resource, allowing cutting of trees and rafting them down the Lielupe River for the construction of Riga in the second half of the 19<sup>th</sup> century.

The time of birth of the new free state after the devastating World War I brought a powerful turning point not only in the historical building part of Jelgava, but also in the area of Pārlielupe. When the Bermont's army was retreating along the Lielupe River, the nearby manors Tetelminde, Langervalde, Paulsgnade were destroyed upstream and downstream its right bank (Fig. 2). After the battles of freedom, on September 06, 1921, the Latvian Government's decision was published by which the City Council of Jelgava requested to add the lands of Ozolmuiža to the city. In 1922 the government of J. Čakste carried out the agrarian land reform and in the project of December 03, 1925, a part of the land of Ozolmuiža and Langervalde were added to the new administrative boundaries of the city of Jelgava (civil engineer Ed. Weiss, architect Meidel) [5]. This enabled the creation of a new urban space, where extensive estate lands were brought into the state ownership. The area of Pārlielupe belonged to the Paulsgnade baron von der Recke [5].

### Materials and methods

Nowadays, the regional development planning is increasingly targeted to organize the national socioeconomic, functional and architecturally-structural environment. It is based on the development of production processes, improving the living conditions of the population, the rational use and protection of the natural resources. The scientific and technical progress has greatly changed the design processes for the development of the urban space and their role in society. The integrated planning model has shown that creating the development system of a single regional space, the social, economic and ecological linkage of the urban environment, its detail elements are closely related to the solutions for the architectural and spatial issues [7]. The research includes several criteria that have influenced the transformation processes of Pārlielupe in Jelgava in the '20s – '90s of the 20<sup>th</sup> century.

At the start of the 21<sup>st</sup> century, Jelgava as the regional center with a strong infrastructure and growth potential, has started a rapid attraction of the European financing and its incorporation in the construction and reconstruction of the utility infrastructure. This is demonstrated by the high

rating awarded to the city – *the best city of the European year 2014*. This is attributable to the rapid growth of Pārlielupe from a few tens of mansions in the '20s of the 20<sup>th</sup> century up to 6 km<sup>2</sup> area of an intense building today.

**The aim of the research** is to evaluate transformation of the cultural and landscape environment for the area of Pārlielupe from the '30s of the 20<sup>th</sup> century to the present day.

**The assignment of the research** is to assess the nature of the urban space, which consists of several rings of the building around the landscape space of the historic right bank of the Lielupe River – the building of the post-socialism period of the '20s – '30s of the 20<sup>th</sup> century and the multifunctional building of the start of the 21<sup>st</sup> century; the evaluation of the balance of the building volume scale and the architectonic stylistics together with the mansion and green areas.

In the research, 2 main methodological approaches have been used:

- the genetic and descriptive method - the development of the area based on the study of the historical and current situation and the analysis of the processes in certain periods of time;
- the target prediction method, based on the development program of a specific project and the result of the expected conceptual setting [7].

In the urban planning, separate building nodes or centers as architecturally spatial landmarks are functionally organized with a specific architecture and artistically compositional value. The groups of populated places are not the sum of a mechanical composition, but a new, architecturally and artistically synthesized quality. In the perception of an urbanized space, a crucial role is not paid by separate static viewpoints, but rather by the visual image perceived in motion. The analysis of the silhouettes of the historic sites shows that verticals always outline the most important points of the architectural space [8].

After the land reform of the '20s – '30s of the 20<sup>th</sup> century, the new building area of Pārlielupe with meadows and forest plots formed as a contrast to the historical German building on the left bank of the Lielupe River. The area of Pārlielupe to be designed occupied 2 km down the Lielupe River from Mežaparks of Langervalde and in the opposite direction – 1.7 km from the bank of the river along the Riga highway.

Opposite the palace of the Duke of Courland E. J. Biron – Pārlielupe was planned with proudly blooming gardens surrounding mansions, the prospective gymnasium, sugar-refining factory, hospital, sports center, airfield, market, teacher institute. In the width of the street, broad green bands with rows of tree plantations were planned,

withholding between both sides of the street – Brīvības Boulevard – 30 m, Garozas Street – 20 m, Rīgas Street – 45 m, Kalnciema ceļš – 30 m.

For Pārlielupe, the planning was more directed in the east - southeasterly direction as it was influenced by height landmarks and the groundwater level. The area, located on both sides of Kalnciema ceļš, was lower and in this place there was created a dense network of ditches and Kalnciema ceļš as a dam.

The pride of the new state contributed to the rapid growth of the area in the silhouette of which the sugar-refining factory and its volumes brought the first vertical accent (arch. E. Laube, 1924 – the project of the administrative building), where the sugar manufacturing process was started in 1926. In turn, the other vertical accent in the silhouette of Pārlielupe was brought by the 3<sup>rd</sup> Latvian Peasant Harvest Festival with exhibition pavilions and a view tower 40 m in height to the meadows of the Lielupe River and the urban building on the opposite bank. Today, the state bank pavilion tells about the grand exhibition, which has survived even 80 years after the impressive building of the exhibition area (Fig. 4) [1].

For the greenery of the area of Pārlielupe, lines of new tree plantations were formed along the streets, also installing the first square or the birch grove in 1936. During the Forest days, so symbolizing the beauty and simplicity of the Latvian nature, the sense of pride of the new free state was played out alongside with the recreation garden of the former Sorgenfrei, which was created with park pavilions symbolizing the German environment and terraces for recreation.

Just opposite the new birch grove, from which a beautiful view of the palace opened, the extension of the old Riga road to the construction of the port of import to be designed was formed (arch. Krauklis, 1937). Until 1940, the port already had a 50 m wide and a 3.5 m deep passage and a 100 m long pier [9]. The proposed significantly wide port area with cargo stacks and warehouses in the perspective building – opposite the palace of Viesturi – from the scenic point of view was exaggeratedly brave that again brightly showed the rigorous course of the government of Ulmanis to a nation-proud Latvian state. 700 m upstream the Lielupe River from the start of the port construction – in 1939, the new concrete bridge over the Lielupe River (arch. K.Gailis), called Viestura Bridge, near the Viestura palace is launched, from which Vienības Prospectus leads in the direction of Riga that further forks into the Brīvības Boulevard and Rīgas Street. (Fig. 3). Consequently, on the map of 1939 (Fig. 7), not only of the sugar-refining factory (Fig. 5), the exhibition pavilion (Fig. 4), the new port and the construction volumes of both bridges over the



Fig. 3. The evaluation of the compositional context of the axis of the Jelgava palace and Brīvības Boulevard [Source: drawing by author]



Fig. 4. The tower of the exhibition of Zemgale agricultural achievements, 1937 [9]

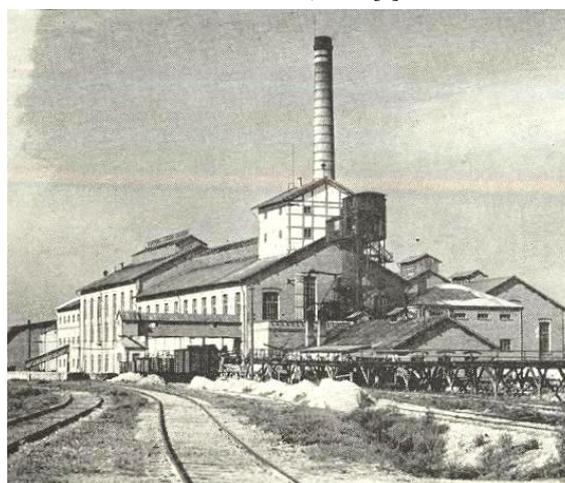


Fig. 5. The Pārlielupe sugar-refining factory, 1926 [9]



Fig. 6. The silhouette accent of the Pārlielupe – Sņikere pub with a mill. The start of the 20<sup>th</sup> century [Source: Jelgava History and Art Museum]



Fig. 7. The map of 1939 of Jelgava City Board with the planned street network and the perspective building zones [Source: Jelgava History and Art Museum]



Fig. 8. The view from across the Lielupe River left bank building to Pārlielupe. '30s of the 20<sup>th</sup> century [Source: Jelgava History and Art Museum]



Fig. 9. The view from St. Trinity Church across the Driksa River and the Lielupe River to the meadows of Pārlielupe [Source: Jelgava History and Art Museum]



Fig. 10. Langervalde Park at the start of the 20<sup>th</sup> century [5]



Fig. 11. Sorgenfrei – a favorite recreation place of the townspeople of Jelgava near the old Riga road at the start of the 20<sup>th</sup> century [Source: Jelgava History and Art Museum]

Lielupe River, but also the street network of the area planning and the functional areas approved by the City Board are readable.

The new urban planning of Pārlielupe formed new symbols of the new state – ambitious building areas of production of a public nature, providing a breakthrough for the national economy, which had been weakened by the war and the time of the struggle for freedom. The new building planning was based on the fertile land of the plains of Zemgale adjacent to the city, as well as on the infrastructure, formed by a convenient river and railway traffic.

The alienated manor areas of the right bank of the Lielupe River formed to some extent as “the land of happiness.” It is evidenced by the new street names – Lāčplēša, Skautu, Aizsargu, Kronvalda, Pumpura, Imanta, Veco strēlnieku, Brīvības streets.

The historical visibility of the landscape space of Pārlielupe even in the '80s – '90s of the 19<sup>th</sup> century is so clear thanks to several of the green recreational zones. The area of Mežaparks of the half-manor of *Langervalde* (Fig. 10) served as a favorite recreation place of the townspeople where it was possible to gather for wider events. The other popular recreation place was downstream the Lielupe River – *Sorgenfrei Park* near the old Riga road – with summer pavilions and musical options (Fig. 11).

As a bright accent to the cultural and historical landscape – the architecturally expressive *Valdeka Palace* – the hunting palace of the baron von der Recke, designed according to the reconstruction project of the architect A. Vinbergs, in the '60s – '70s of the 19<sup>th</sup> century obtained the favorite Neo-Gothic Tudor style character. Even in 1926, the boundary map of the city of Jelgava shows that the above mentioned forest parcel surrounds the city in the distance of approximately 1 km from the right bank of the Lielupe River, creating a zigzag line. Currently, the forest is a kilometer away.

A romantic slant to the Pārlielupe panorama of the '90s of the 19<sup>th</sup> was given by the *Sņikere* tavern with windmill, which was noticeable from the distant view lines of the left bank of the Driksa River (Fig. 6).

## Results and discussions

The perspective development plan of Pārlielupe readable in the map of 1939, was implemented only after the war – in the '50s – '70s of the 20<sup>th</sup> century. The overall compositional character of Pārlielupe is marked by Brīvības Boulevard, forming the lateral extension of the Jelgava palace on the right bank of the Lielupe River and in the view lines it creates an emotionally strong impression with a broad floodplain meadow and the palace silhouette in the background. In turn, Rīgas Street forms a wedge-shaped connection, where on the right side of the view line the riders can see mansion gardens, followed by a picturesque view point to the palace (Fig. 3).

Similar to the city's historic center [3, 4], the area of Pārlielupe of the '70s – '80s of the 20<sup>th</sup> century marks ring-shaped building areas (Fig. 12):

- the '20s – '30s of the 20<sup>th</sup> century – a separate private building along Rīga, Kalnciema and Brīvības Streets;
- construction of a new street network, creating a spoke character and a connection to the Lielupe bridge;
- the creation of the manufacturing and warehouse sites – the sugar-refining factory and the locomotive depot;
- in the '50s – '60s of the 20<sup>th</sup> century, along Rīgas, Garozas, Kalnciema and Brīvības Streets, the creation of dense plot areas for the construction of private residential houses;
- the '50s of the 20<sup>th</sup> century – the creation of the area of the construction material plant upstream the Lielupe River with residential buildings (a 25 ha large area near the river).
- the '60s of the 20<sup>th</sup> century – the area of the private house building between the locomotive depot and the construction material plant – in the area of 24 ha; between the railway line and the Langervalde forest – in the area of 27 ha.
- the '60s of the 20<sup>th</sup> century – the construction of a new hospital, prison, boarding school and secondary school;
- the '60s – '70s of the 20<sup>th</sup> century – a continuous production area (1.6 km) along the railway – Lauktehnika, oil base, bus factory RAF;
- a high-rise residential block arc (25 ha) along the Ozolnieki forest parcel, school, shopping center;
- the start of the 21<sup>st</sup> century – shopping centers, sports centers, science and business centers;
- 2011 – dismantling of the prison area and the sugar-refining factory;
- 2014 – the construction of the truck factory.

The building of the '50s of the 20<sup>th</sup> century extends approximately 1 km away from the Lielupe River and it mainly consists of mansions, extensive orchards and grazing areas as

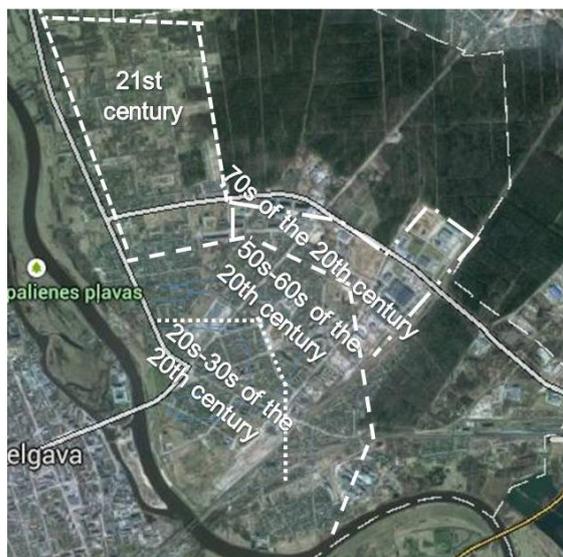


Fig. 12. The character of development of the ring-shape building for Pārlielupe from the '20s of the 20<sup>th</sup> century  
[Source: drawing by author]



Fig. 13. The historic tree alley at Institūta Street  
[Source: photo by author, 2014]



Fig. 14. The parcel of the historic forest near Lāčplēša Street  
[Source: photo by author, 2014]



Fig. 15. Typical residential building projects in the '30s of the 20<sup>th</sup> century at Izstādes Street  
[Source: photo by author, 2014]

almost in every second yard there is a small livestock shed. In the second half of the '50s, many people from Jelgava who returned back from the exile, had to start their life anew. Typical one-story residential buildings, no more than 60 m<sup>2</sup> on a 600 m<sup>2</sup> large plot of land with a farm building for livestock, created a very dense building character along Robežu Street, the lanes of Kalnciema ceļš and in the area between the railway and the Langervalde forest. The pastures were located not only along the right bank of the Lielupe River opposite the palace, but also near Rīgas Street – between Skautu Street and Institūta Street and between Kronvalda, Lāčplēša and Akmeņa streets. One of the other 500 m away, in the '60s – '70s, they were transformed as agricultural land – for allotments (9 ha) and the apple orchard (6 ha). Currently, the above areas are covered by a hard covering, where near Rīgas Street a shopping center with a sports hall is located (2005), but near Kronvalda Street – a modern Olympic center with a stadium (2011) (Fig. 19). The bottom fill of Rīgas Street and the ditches on either side of the road with a 2.0 – 4.0 m high slope clearly delineate the geomorphological characteristics of the city – the high groundwater levels in spring and autumn.

The two building sites include several blocks with low-rise residential buildings, scale and structure of which are in a sharp contrast with the building, characterizing the environment of a modern city. 1/3 of the area is occupied by parking lots for cars. The new multi-purpose center (2014) opposite the 5-and 9-storey residential building near Pumpura Street is created functionally and in terms of the scale more harmoniously.

In 2010, the sugar-refining factory is dismantled, its area is leveled and now a new factory construction volume can be found in this place. The silhouette of the right bank is starting to be increasingly outlined by the building line of offices and the business center.

The tempo of the construction was increased in the '60s – '70s, when in Pārlielupe along an approximately 1.5 km long band, a dense continuous production area was formed – from the sugar-refining factory up to the RAF factory (Fig. 17). Next to the industrial zone – high-rise residential buildings. This is especially true for the high-rise residential neighborhoods along Aviācijas, P. Lejiņa, Pumpura and Pērnavas streets. It is as a peculiar ring-shape arc, which has grown out of the edge of the railway up to the nearby floodplain meadows of the Lielupe River. In the northern part, the building semicircle of the residential areas is surrounded by a vast forest parcel, which serves as a recreational green space. The forest is radially connected with the green “wedges” of the streets, consisting of rows of tree plantations of Bērzu ceļš and Vecais ceļš, as well as the mansion gardens (Fig. 13, 14).



Fig. 16 A typical residential building at 11 Brīvības Blvd. in 1936 [Source: photo by author, 2014]



Fig. 17. The production area of RAF in the '80s of the 20<sup>th</sup> century [Source: Jelgava History and Art Museum]

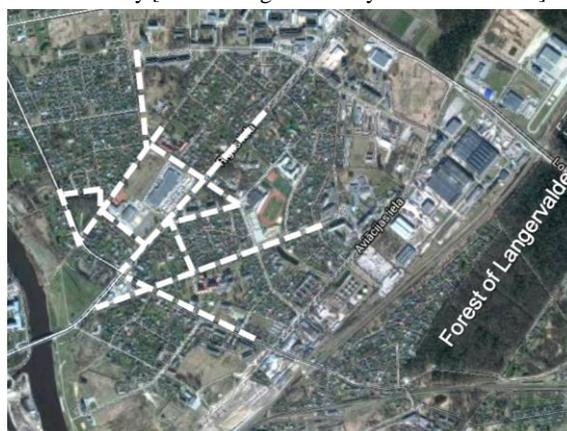


Fig. 18. The planting lines of street trees from the side of the bridge over the Lielupe River [Source: drawing by author]



Fig.19. The sports complex on Kronvalda Street [Source: photo by author, 2014]

The green street veining (Brīvības Boulevard, Kalnciema, Garozas, Skautu streets) is radially connected to Rīgas Street, which further leads across Lielupe Bridge from the right bank to left one. The green “fingers” of the above streets touch the meadows on the right bank of the Lielupe River, creating a very good synthesis of the recreational space with the building areas in the situation of the urban construction. The silhouette of the palace, the riverbed and around a 200 m wide meadow of the bank create a spatially wide and unique cultural and historical landscape, which is particularly impressive in the distant view lines.

Rīgas Street as the city's green corridor consists not only of tree lines, but also of mansion gardens. Brīvības Boulevard with double rows of trees planted up to Iztādes Street and mansion gardens are similarly characterized. The private gardens of Kronvalda Street stretch between Rīgas Street and Brīvības Boulevard, which are connected to the park area of the Valdeka palace and the promenade of Lāčplēša Street (Fig. 14), as well as with the rows of trees on Strazdu Street planted in the '60s of the 20<sup>th</sup> century. The continuation of Lāčplēša Street is Institūta Street with a tree alley, continued by the alley of Bērzu ceļš and Vecais ceļš. The place where Vecais ceļš intersects with Kalnciema ceļš, as a culmination point in the green network is a birch grove with the Unity oak in the center, which is planted by K. Ulmanis in 1937 [5].

The issue of the discharge of the surface water is particularly problematic as the flat terrain of Jelgava and 2.0 – 4.5 m height above the sea level are the cause of the high groundwater, creating extensive flood zones. The huge difference in water level assigns a strange character of uniqueness to the city. It is also attributable to the Iecava River, which is a tributary of the right bank of the Lielupe River. In fighting with the flood in Pārlielupe, there is built a ditch system and elevation of the plots of land along Lielupes Street, a dam, which serves as a bottom of Kalnciema ceļš [5].

From the '90s of the 20<sup>th</sup> century, the load of the traffic flow intensity of Rīgas highway has grown several times since the formation of a “sleeping-car” of Riga for Jelgava. The highway bed goes through the 1 km long mansion building, which in the east

ends with a 5-storey and 9-storey residential building at the city's bypass with a forest parcel. The width of Rīgas Street is sufficient and it provides the possibility of planting trees on both sides of the street.

Up to the '60s of the 20<sup>th</sup> century, the landscape space of Mežaparks remained around the building of the Valdeka palace from Iztādes Street up to Strazdu Street. In the '60s – '70s, with the start of the construction of public buildings (the kindergarten, ambulance at Kronvalda Street, Plant Virology Laboratory, warehouses and secondary street at Strazdu Street) and the construction of high-rise residential buildings along Kronvalda Street – the green areas were reduced. Only about 1 ha big tree group was saved near Kronvalda Street and 2 ha near the Valdeka palace.

### Conclusion

During the period from '20s – '30s of the 20<sup>th</sup> century up to today, Pārlielupe has steadily grown. In turn, the building on the left bank of the Lielupe River has witnessed splendor, the rise of the historical building and the scourge of war. The different urban construction and historical development of both river banks, the scale of the urban space, structure and differences of the natural base – enrich the urban environment. The road and bridge network functionally pack in one the two parts of the city, where the traffic load today clearly demonstrates that it is the last moment to start the construction of the Northern bridge and the city's bypass, which would be real next year. The start of the construction of the new terminal urges the start of the works.

The evaluation of the landscape space is one of the most important components of the environmental plan, formed on the basis of advanced functional, economic and aesthetic factors. It is a condition that can help solve the quality of the public living space in the broader context of the urban building. The study of the landscape space and development of projects is an integral part of the spatial planning, for these projects are based on the evaluation and analysis of the cultural landscape and the present building at all levels of the spatial planning.

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**Kopsavilkums.** Hronikās un vēsturiskajos aprakstos Jelgavai ir pieminēta tikai apbūve un tās attīstība Lielupes kreisajam krastam. Savukārt, Lielupes labais krasts jeb Pārlielupe ir bijusi kā ārpuspilsētas teritorija ar palienes pļavām un mežiem, kas piederēja gan Paulsgnades, gan Langervaldes muižu īpašumiem. Abos Lielupes krastos pilsētņiekiem bija vairāki ārpuspilsētas atpūtas dārzi. Kreisajā krasta augštecē – *Lustgarten* (izpriecu dārzs – vācu val.) un *Villa Medem* parks upes lejtecē. Savukārt, Lielupes labajā krastā – Pārlielupe ar *Sorgenfreijas* (no rūpēm brīvs – vācu val.) atpūtas parku un *Langervaldes* (garais mežs – vācu val.) muižas Mežaparku. 19.gs. beigu posmā minētās vietas kalpoja kā pilsētņiekiem populārākās pastaigu vietas.

Simts gadus atstātais bergmontiešu karapūļi nopostīja unikālu Lielupes labā krasta apbūvi Jelgavas apkārtnē – muižu ansambļu apbūvi – Tetelmindi, Āni, Paulsgnadi.

Desmitiem pastkaršu ar vecās Jelgavas apbūvi ir apceļojušas pasauli. Pārlielupi visspilgtāk raksturoja pastkarte ar barona fon Reckes *Valdekas* (meža stūris – vācu val.) medību pili, kura pēc pārbūves 19.gs. 70. gados no vienkāršas medību mājas pārvērtās par kungu māju. Simts gadu ritējumā no pirmā pasaules kara gadiem Pārlielupes dabas pamatne ir ieguvusi jaunu pilsētībnieciskās telpas raksturu, kuru veidojuši vairāki Latvijas ekonomiskās politikas attīstības posmi un apbūves uzslāņojums, kas šobrīd ir nolāsāms Pārlielupes ainavtelpā.

Laika periodā no 20.gs. 20 – 30.g. līdz mūsdienām Pārlielupes teritorija ir augusi vienmērīgā attīstības tempā. Savukārt, Lielupes kreisā krasta apbūve ir pieredzējusi gan izcilu vēsturiskās apbūves spožumu un pacēlumu 20.gs. sākumā, gan kara postu. Abu upes krastu atšķirīgā pilsētībnieciski vēsturiskā attīstība, pilsētēšanas mērogs, struktūra un dabas pamatnes atšķirības bagātina kopējo pilsētīdī. Abas pilsētas daļas funkcionāli satur kopā ceļu un tiltu tīkls, kur šodienas transporta slodze pierāda, ka ir pēdējais brīdis aizsākt Ziemeļu tilta un pilsētas apvedceļa būvniecību.

Strauju tempu būvniecība uzņēma 60. – 70.gados, kad Pārlielupē gar dzelzsceļu aptuveni 1.5 km garā joslā veidojās blīva vienlaidus ražošanas teritorija – no cukurfabrikas līdz RAF rūpnīcai. Industriālai zonai līdzās – daudzstāvu dzīvojamās ēkas. Īpaši tas ir attiecināms uz daudzstāvu dzīvojamajiem kvartāliem gar Aviācijas, Lāčplēša, P.Lejiņa, Pumpura un Pērnavas ielām. Kā savdabīgs gredzenveida ieloks, kas izauga no dzelzsceļa malas līdz netāla Lielupes palienes pļavām. Dzīvojamo teritoriju apbūves pusloku ziemeļu daļā ieskauj plašs meža nogabals, kas kalpo kā zaļā rekreatīvā telpa. Mežs radiāli ir savienots ar ielu zaļajiem „ķīļiem”, ko veido Bērzu ceļa un Vecā ceļa koku stādījumu rindas, kā arī savrupmāju dārzi.

Spēcīgs Pārlielupes ainavtelpas transformācijas process aizsākās 20.gs.20. – 90. g., Jelgavai veidojoties kā galvaspilsētas „guļamvagonam”. Transporta plūsmas intensitātes slodze Rīgas ielā ir pieaugusi vairākkārtīgi, tai grauzoties cauri Pārlielupes apbūvei. Rīgas iela kā tranzīta artērija veido Pārlielupes zaļo „mugurkaulu”, kuram pieslēdzas nelielas šķērsielas ar savrupmāju dārziem. Zaļais ielu dzīslējums (Brīvības bulvāris, Kalnciema, Garozas, Skautu ielas) radiāli pieslēdzas Rīgas ielai, kas tālāk ved pāri Lielupes tiltam no labā uz kreiso krastu. Minēto ielu zaļie „pirksti” pieskaras Lielupes labā krasta pļavām, tā pilsētībnieciskajā situācijā veidojot labu zaļi/zilās rekreatīvās telpas sintēzi ar apbūves teritorijām. Pils siluets, upes gultne un ap 200 m platā krasta pļava veido telpiski plašu un unikālu kultūrvēsturisko ainavu, kas īpaši iespaidīgi ir tālās skatu līnijās.

Ainavtelpas izvērtējums ir viena no svarīgākajām vides plānojuma sastāvdaļām, kas veidojas uz sabalansētas funkcionālo, ekonomisko un estētisko faktoru bāzes. Tas ir nosacījums, kas palīdz atrisināt sabiedrības dzīves telpas kvalitāti visplašākajā pilsētībnieciskajā kontekstā. Ainavtelpas izpēte un projektu izstrāde ir neatņemama sastāvdaļa teritorijas plānojumam. Šie projekti ir balstāmi uz dabas pamatnes, kultūrainavas un esošās apbūves izvērtējumu un analīzi visos teritoriālā plānojuma līmeņos.

21.gs. sākumā Jelgava kā reģionālais centrs ar spēcīgu infrastruktūru un izaugsmes iespēju, ir aizsākusi strauju Eiropas finansējuma piesaisti un tās iestrādi būvniecībā un inženierkomunikāciju infrastruktūras rekonstrukcijā. Par to liecina pilsētai piešķirtais augstais novērtējums – *Eiropas gada labākā pilsēta 2014*.

# The road landscape in Latvian laws and regulations

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**Abstract.** Aesthetic quality and scenic beauty of the road landscape depends on road designers, road managers and landowners of properties adjacent to roads. Their actions are defined and influenced by normative regulations and planning documents.

The aim of the study is to examine laws and regulations affecting road landscape development in Latvia, to analyse their impact on road landscape and to detect weaknesses of the present state. Results show that current legislative system does not ensure the development of road landscape.

**Keywords:** road landscape, scenic roads.

## Introduction

The landscape is an important element in the road environment. Aesthetic road landscape is an essential part to ensure safe driving on the road [30, 22, 8]. Roads create impression about the country and scenic roads are particularly important to the tourism sector.

Aesthetic quality and scenic beauty of the road landscape depends on road designers, road managers and landowners of properties adjacent to roads. Their actions are defined and influenced by normative regulations, planning documents and development policies in different sectors.

The United States of America, Australia and some countries in Europe provide guidance on the planning, design, operation and maintenance of landscape infrastructure. National road authorities offer guides for the design and maintenance of road landscapes [7, 39, 36]. The National Spatial Planning Act of Denmark explicates the generic policy on panoramas and motorway zones to protect Dutch motorway panoramas [28].

In Soviet normative literature, landscape principles were first reflected in 1950. Design regulations were included in SNIP II-D.5-72 *Roads: Design regulations* as recommendations [5].

In 2007, Latvia ratified the European Landscape Convention agreeing to promote landscape protection, management and planning in natural, rural, urban and peri-urban areas, including landscapes that might be considered outstanding, as well as everyday or degraded landscapes. Law of the European Landscape Convention defines that it is necessary to integrate landscape in any policy with possible direct or indirect impact on landscape [10].

The aim of the study is to examine if and how much road landscape is reflected in laws of Latvia, to analyse the impact of different regulations on road landscape development. The main focus is set on the countryside and road landscapes outside the cities. The study consists of a review of design standards, laws and regulations. Laws, regulations of Cabinet of Ministers and standards influencing development and

management of the road landscape were examined. It was checked if actions influencing the road landscape and road landscape as a term are mentioned in the regulations. Analyses of the results of the restrictions were carried out.

The road landscape is divided in the landscape corridor adjacent to road and landscape of the road route. Road landscape in specially protected territories is analysed separately due to more strict restrictions.

Results show the place of road landscape in the current legislative system, and detect weaknesses of the present state. Research comparing laws and regulations regarding road landscape in neighbouring countries will be carried out.

## Results and Discussion

### *Legislative enactments concerning the territories adjacent to roads*

Transport infrastructure has been integrated in forestry, agriculture, and urban landscapes. In projects for Latvian motorways, the width of landscape corridors is considered 1–2 km on each side of the motorway centre [31]. Therefore, the road landscape includes different areas and is affected by the use, management and development of these territories, which, in turn, is subject to different regulatory documents.

The use and management of forest territories is determined by the Law on Forests [23], use and management of agricultural lands – the Law on Agriculture and Rural Development [15]. The development of territories involved in construction is governed by the Construction Law [6]. Actions involving land ownership are determined by the Land Survey Law [43], surface water and groundwater management issues are regulated by the Water Management Law [40], environment quality issues – by the Environmental Protection Law [41], conservation, management and monitoring of species and biotopes is governed by

the Law on the Conservation of Species and Biotopes [33], the use and management of landscape as a tourism resource is governed by the Tourism Law [38].

The above-mentioned laws govern the activities of the respective sector, which may also affect the landscape; however, road landscape is not separately mentioned in these laws.

The legal framework for various actions affecting the landscape is ensured by drawing up the development planning and obligatory rules for each territory regarding the procedure for the use and management of specific territories and objects. The Spatial Development Planning Law stipulates that thematic plans may be developed at all spatial development planning levels solving specific issues related to the development of separate sectors, including, transport infrastructure, or specific themes, for example, valuable landscape areas, according to the planning level [35]. A landscape plan may be developed as a thematic plan containing recommendations for further action. As regards to road landscapes, the landscape plan may establish publicly accessible viewing points and perspectives, scenic roads. However, no uniform criteria have been developed and established for the assessment of road landscapes and classification of scenic roads.

#### *Road construction, reconstruction and maintenance*

Construction of new roads, repairs and reconstruction of the existing roads leave an impact on the surrounding landscape. Design and construction of State motorways is carried out in accordance with the schemes for the development of the road network drafted and approved by the Ministry of Transport. Local government roads and streets within the populated areas are designed and maintained by local governments, whereas the household roads and merchant roads – by the road owners. Activities related to the construction of roads and engineering networks are governed by the Construction Law [6]. General Construction Regulations [42] and Motorway and Street Construction Regulations [4] stipulate the application of technical requirements of Latvian Standard and construction standards for drawing up of a road building design, for the correct procedure of the construction process and requirements for the specialists involved.

Road Design Regulations issued by the Latvian Standard govern the design activities in relation to new roads and roads to be reconstructed. Part 1 of the Road Design Regulations *Road Alignment* LVS 190-1:200 provides for the spatial planning of road alignment setting tasks for spatial planning of road and the surrounding landscape, according to which a road must be included in terrain landscape,

respecting nature and landscape protection requirements, as well as improvements made in road landscape and road area. The design provisions for the alignment plan refer to the need to perceive the alignment in relation to landscape structure and elements, as well as highlight the fact that road alignment may not be designed guided by a single-type scheme, since the spatial arrangement of a road depends on the structure of terrain landscape, particularly on the basic forms of relief. Road tracing and shaping the surroundings of a road is a creative task to be individually addressed [16].

By making changes in the relief, a driver has an opportunity to observe the surroundings from a higher or lower point of view, which requires assessing the sights being exposed or concealed.

Part 1 of Road Design Regulations *Standard Sections* LVS 190-2:2007 regulate construction of standard cross sections of roads, placement of the equipment, engineering and communication systems, greenery. New planting of trees and shrubs may not disturb road side visibility according to norms set in standards [17].

When carrying out construction or reconstruction of motorways, a motorway drainage system is also built altering natural water runoff, which may cause erosion and landslides of road slopes, embankment deformations, waterlogging of local terrain, thus affecting the surrounding landscape. Regulations Regarding Latvian Construction Standard LBN 223– 99 *External Networks and Structures of Drainage* contain requirements to ensure the functionality of drainage systems and environmental protection [25].

Lines of rain water drainage ditches along the road are planned in a complex together with the road design. Parameters of transverse profiles (depth, width) are set by hydraulic calculations. Slopes are designed considering engineering, geological and hydrological parameters of the area [26].

Rain water drainage ditches and storage voids can be designed, so that they could perform the functions of biotopes and be integrated into the surrounding landscape. In some sources, these issues have been examined only as recommendations [13], but not included in binding legislative documents.

The visibility and aesthetic quality of landscape may be affected by special constructions built in the protection zone of motorways under the Environmental Protection Law on motorways, so that the impact of exhaust gases, noise from vehicles and other harmful factors on the environment would comply with sanitary norms [18].

Much attention is paid to safety in both design and reconstruction of roads. Latvian national standard specifies the visibility standards which also affect road landscape. Visibility is one of the indicators of landscape aesthetic quality.

TABLE 1  
Minimum width of zones of a section from the centre of  
the motorway to each side [18]

Width, m	Type of motorway
25	for a dual carriageway motorway with a dividing lane up to 10 meters
15.5	for a single carriageway motorway with roadbed width from 12.5 meters to 20 meters
13.5	for a single carriageway motorway with roadbed width from 10.5 meters to 12 meters
11	for a single carriageway motorway with roadbed width from 8.5 meters to 10 meters
9.5	for a single carriageway motorway with roadbed width up to 8 meters

The potential distractions, such as, anti-noise fences and walls, must be placed to ensure the required visibility triangles. Rows of trees, as well as individual trees and shrubs may be left in the visibility triangle, if they only slightly reduce the visibility and serve as a visual orientation system for traffic management or building of the driving area [16].

For safety reasons, winding road alignments are straightened in dangerous sections, when carrying out road reconstruction work. Straightening of road, as well as felling of trees on the roadside aimed at providing higher road safety significantly affects the quality of road landscape. As a result of road reconstruction for safety reasons, tree alleys growing too close to the road may be cut down. No fixed barriers may be located in the free-space (free space consists of traffic space (carriageways, side lanes, chutes) and safety space on sides / top) area of a road, and relief conditions must be assessed at each point of the particular road (large variations in the relief), and tree species must be assessed (for example, oaks may not be located close to the road due to their roots). 60 alleys included in the list of protected alleys are currently under protection [24].

For construction, maintenance and protection of motorways, the law on motorways stipulates the establishment of zones of a land section along the state, local government and merchant motorways [18].

Road Design Regulations define specific actions and conditions for using the zone of the road land section.

According to the Protection Zone Law, it is prohibited to grow forests in the zone of the road land section. This provision may slightly improve the visibility of the landscape and, consequently, the aesthetic quality of the landscape.

In order to reduce the negative impact of motorways on the environment, as well as to create a building-free zone required for reconstruction of streets and motorways,

the Protection Zone Law stipulates establishment of protection zones along roads [2].

The width of protection zones in rural areas:

- along major State motorways – 100 meters from the centre of the road to each side,
- 1<sup>st</sup> grade State (regional) motorways – 60 meters,
- 2<sup>nd</sup> grade State and local government motorways – 30 meters.

The protection zone lands of motorways remain available for land users and they must be properly maintained by the owner of the land. General restrictions in protection zones are determined by laws and Cabinet regulations, they may also be prescribed by the binding rules of the local governments. Without the consent of the owner of the motorway, the land owner or user is prohibited to plant trees and shrubs, fell trees in the protection zone of the motorway. If it is necessary to reduce the impact of exhaust gases, noise from vehicles and other harmful factors on the environment and people, special constructions are built or rows of trees and shrubs (hedges) are planted in the protection zones of the motorway [3].

In order to ensure visibility of a motorway and traffic safety for vehicles, according to restrictions in protection zones along motorways, it is prohibited to fell trees in the zone of 30 metres from the centre of the State motorway to each side without a written agreement from the State Joint Stock Company *Latvian State Roads* for the felling of trees [2].

Restrictions in relation to planting and felling of trees in road protection zones affect the formation of road landscape area.

According to the Law on Environmental Impact Assessment, the motorways and express roads to be built require to assess the effect of the proposed activities on the environment, if the section of constructed, realigned and/or widened motorway is 10 or more kilometres long. When carrying out this assessment, it is necessary to characterise the location of the intended activity and the geographical properties of such location. These factors include landscapes of historical, archaeological and cultural and historical significance [16]. This Law does not include the remaining landscapes, as well as landscape values are not always adequately respected, while reconstructing or repairing shorter road sections.

The quality of road landscape is affected by information objects located along motorways. The placement of promotional objects and information objects along roads is governed by Cabinet regulations [26]. They mostly emphasize the safety of drivers. With regard to the visual pollution of the landscape, it is positive that attention is paid to the minimum distance between promotional objects and the number of information objects.

There are many different normative documents in Latvia each of them regulating different area – design, construction and maintenance of roads, ditches, communications and others, but links between those documents are missing. In the reality situations when one regulation is against the other can occur. For example regulation on Melioration systems and hydrotechnical buildings clearly define that trees and shrubs may not grow in ditches. It is not clear what to do in situations when lines of designed rain water ditches are very close to large trees. Should the trees be cut in all cases?

#### *The impact of road maintenance requirements on the landscape*

The routine maintenance of State roads is provided by SJSC *Latvian State Roads*, and in case of local government roads – by the local government concerned. The routine maintenance of motorways is carried out according to the Regulations on the Routine Requirements for Maintenance of the State and Local Government Motorways and the Procedures for the Control of the Fulfilment thereof according to the Road Maintenance Class [27]. The law on motorways provides for the use, management and protection of landscape elements within the complex of a motorway – bus stops and pavilions, car parks, parking areas, recreation areas, snow protection fences and greeneries [18].

The landscape quality is affected by motorway maintenance works, such as liquidation of washouts; ditch cleaning and reconstruction of their profile, shoulder grading, profiling and repairs; cutting of shrubs in ditches, slopes and motorway lanes, cutting of shrub sprouts; mowing; greenery cultivation; adding greenery and snow-protective plantings; hedge trimming; cutting of dead branches; clearing individual trees. The requirements approved by the Cabinet of Ministers regarding the maintenance of State and local government motorways are listed in Table 2 and road maintenance classes are presented in Tables 3, 4.

Negative assessment may be given to the lack of requirements regarding mowing of shrubs within the range of motorway roadbed, regarding the repairs of the damaged equipment in recreational areas on class C and D roads and regarding mowing on class D roads. The requirements approved by the Cabinet of Ministers for maintenance of the State and local government motorways do not provide a high level of aesthetic quality of road landscape.

#### *Road landscape in specially protected territories*

In territories with a special status, road landscape is subject to requirements raised by the provisions of the special status and, therefore, is more protected from changes than landscape in other territories. Road landscape is affected by the Law On Specially Protected Nature Territories [20]. Here are some of

the regulations issued by the specific territories, for example, Gauja National Park Law, Kemeru National Park Law, Razna National Park Law, Slitere National Park Law, Grini Nature Reserve Law, Teici Nature Reserve Law, Law On the North Vidzeme Biosphere Reserve and individual protection and exploitation regulations of national parks.

In the landscape protection zone of Gauja National Park and North Vidzeme Biosphere Reserve along the motorways (if the adjacent territory is defined as a valuable landscape area in the territory plan of the local government), restrictions exist in respect to forestry activities affecting the conservation of landscape quality and nature. A forest stand adjacent to clear felling may not be felled earlier than 10 years after a clear felling in coniferous tree stands and five years after a clear felling in deciduous tree stands, if the area of the clear felling has been recognised as being regenerated and the average height of the coniferous trees of the regenerated forest stand trees is one or more metres, but for deciduous trees – two and more metres [11, 44].

In the entire territory of Gauja and Kemeru National Park and in the territory of the protected landscape area *Northern Gauja*, the State motorways within the width of the zone of their section are defined as the neutral zone, where the main restrictions apply to forest management and clear fellings [11, 14, 1].

In the protected landscape area *Northern Gauja*, there are some protected alleys not included in Cabinet Regulations on the Protected Alleys. In the protected landscape area, it is prohibited to fell trees of alleys mentioned in individual protection and exploitation regulations, except for the dangerous trees threatening human life and health, the nearby buildings or infrastructure facilities.

In the entire territory of the protected landscape area, except for the neutral zone, it is prohibited to perform road construction or road reconstruction. It is allowed to perform construction or reconstruction of household roads, reconstruction of State and local government motorways within the width of the existing road alignment, construction or reconstruction of merchant roads in the road alignment reaching 10–12 meters in width, in the road alignment reaching 20 meters in width or within the width of the existing road alignment. During road construction, reconstruction or periodic maintenance, it is prohibited to alter the natural relief surface of inland dunes by more than 1 meter, thus ensuring the protection of the road landscape [1].

When performing road reconstruction in the landscape protection zone of North Vidzeme Biosphere Reserve, it is prohibited to change the

TABLE 2

Requirements regarding the maintenance of State and local government motorways [27]

No.	Requirements	Maintenance class			
		A	B	C	D
		Acceptable parameters			
1.	No washouts or landslides are permitted within the range of motorway roadbed. Deficiencies found must be eliminated;	yes	yes	yes	yes
	Washouts and landslides deeper than 50 cm must be filled up or filled in;	within 1 week	within 2 weeks	within 1 month	within 6 weeks
2.	Long-term accumulation of water of more than 20 cm under the motorway surface structure is not permitted in the side ditches of motorways. Deficiencies found must be eliminated;	yes	yes	yes	yes
	Side ditches must be cleaned from blockages;	within 1 week	within 2 weeks	within 1 month	within 2 months
3.	Shrubs growing within the range of motorway roadbed must be cut off;	once a year	once a year	no requirements	no requirements
4.	The visibility of motorways, road signs or intersections stipulated in legislative enactments is ensured by cutting down the troublesome shrubs or tree branches. Deficiencies found must be eliminated;	within 3 days	within 1 week	within 1 month	within 1.5 months
5.	Grass growing on the motorway shoulder and the adjacent slope within the width of 1.0–1.5 m, as well as on the dividing lane, which is narrower than 12 m, must be mowed during the vegetation period;	2 times	1 time	1 time	no requirements
6.	No broken or damaged equipment is permitted in recreational areas. The equipment damaged must be repaired or removed;	within 2 weeks	within 1 month	–	–
7.	In recreational areas, stairways must have secured railings. Steps must be durable and without damages. If deficiencies have been detected, warning signs must be immediately affixed and the stairway must be marked off;	yes	yes	–	–
	Defective elements must be replaced;	within 2 weeks	within 1 month		

TABLE 3

Maintenance classes for State motorways [27]

The average vehicle traffic intensity (number of vehicles per day)	Main motorways	Regional motorways	Local motorways
more than 5000	A	A	–
from 1000 to 5000	A1	A1	A1
from 500 to 999	A1	B	B
from 100 to 499	–	C	C
less than 100	–	–	D

TABLE 4

Maintenance classes for local government motorways [27]

The average vehicle traffic intensity (number of vehicles per day)	Local government motorways
more than 5000	A
from 1000 to 5000	A1
from 500 to 999	B
from 100 to 499	C
less than 100	D

location of the alignment of a scenic road (if such have been prescribed in the spatial planning of the local government) without a written consent from the Nature Protection Board [44].

In Teici Nature Reserve, the protection of aesthetically significant landscape elements is ensured in the outer protection zone of the Reserve. The outer border of the protection zone runs along the edge of the zone of the land section of several motorways (E22–A12 Jekabpils – border of Russia P62 Kraslava – Madona, P82 Jaunkalsnava – Lubana and P84 Madona – Varaklani) [34].

## Conclusions

Road design standards define requirements for landscape elements located within the road alignment. Attention is paid to drivers' safety, environmental protection; however, the aesthetic quality of the landscape is poorly reflected in legislation and standards. Landscape quality requirements are not always clearly defined. Consequently, the road designers and project assessors perform the tasks related to landscape based on their understanding of the protection and improvement of landscape.

In areas further away from the road, the quality of landscape and landscape elements depends on the type of use and status of the area. Legislation includes excerpts of factors affecting the quality of landscape, for example, the Law On Environmental Impact Assessment mentions landscapes of historical, archaeological and cultural and historical significance; however, considering the law of the European Landscape Convention, attention should be paid to both landscapes which can be regarded as outstanding and everyday or degraded landscapes.

The possibility to include thematic landscape plans identifying scenic roads, publicly accessible viewing points and perspectives in spatial planning can be regarded as positive, but there is a lack of uniform criteria for the assessment and classification of road landscapes.

Legislative documents relating to roads and adjacent territories pay little attention to landscape.

Landscaping of the road in Latvia lacks common policies and methodological recommendations for the assessment, maintenance and further development.

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**Kopsavilkums.** Ainava ir neatņemama ceļa sastāvdaļa un estētiskai ceļa ainavai ir būtiska loma drošu braukšanas apstākļu veicināšanai. Skati, ko vērojam no ceļa rada priekšstatu par valsti kopumā un ir nozīmīgi tūrisma sektora attīstībai. Ceļa ainavas estētiskā kvalitāte ir atkarīga no ceļu projektētājiem, apsaimniekotājiem un ceļam piegulošo teritoriju īpašniekiem. Viņu rīcību savukārt nosaka un ietekmē plānošanas dokumenti, likumi un citi normatīvie dokumenti. Pētījuma mērķis noskaidrot, vai, un cik lielā mērā ceļa ainava ir atspoguļota Latvijas likumdošanā, analizēt dažādu normatīvo dokumentu ietekmi uz ceļa ainavas attīstību. Uzmanība fokusēta uz teritorijām ārpus pilsētām.

Pētījums sastāv no normatīvo dokumentu apskata un analīzes. Tika apskatīti likumi, Ministru kabineta noteikumi un standarti, kas ietekmē ceļa ainavas attīstību un apsaimniekošanu. Tika pārbaudīts vai ceļa ainava normatīvajos dokumentos ir pieminēta un analizēta noteikto ierobežojumu un noteikumu ietekme. Ceļa ainava apskatīta, izdalot ceļam piegulošo teritoriju ainavu un ceļa trases ainavu. Atsevišķi izdalīta ceļa ainava īpaši aizsargājamās teritorijās, kur ir noteikti stingrāki ierobežojumi.

Rezultāti liecina, ka pašreizējā likumdošanas sistēma nenodrošina estētiski kvalitatīvas ceļa ainavas attīstību. Normatīvajos dokumentos, kas attiecas uz ceļiem un to piegulošajām teritorijām, ainavām ir pievērsta maza uzmanība. Ceļu projektēšanas standarti nosaka prasības ceļa trasē ietilpstošajiem ainavas elementiem. Tiek pievērsta uzmanība autobraucēju drošībai, apkārtējās vides aizsardzībai, bet likumdošanā un standartos maz atspoguļotas ainavas estētiskās kvalitāte. Ainavas kvalitātes prasības ne vienmēr ir skaidri definētas. Līdz ar to ceļu projektētāji un projektu novērtētāji ar ainavām saistītos uzdevumus veic saskaņā ar savu izpratni par ainavu aizsardzību un uzlabošanu. Ceļa ainavas veidošanai Latvijā trūkst vienota politika un metodiski ieteikumi vērtēšanai, uzturēšanai un tālākai attīstībai.

# Comprehensive Open Space Management

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**Abstract.** The comprehensive (integrated) open Space Management is presented as a new task for landscapers and landscape-architects. Analysis of needs and demands of smaller Cities led to the system of maintenance and complete holistic care of green areas.

**Keywords:** green spaces, open spaces, maintenance, economical work-flow and operating, new segment of market.

## Comprehensive open-space-management – Gap in the market of landscaping and landscape-architecture

### Present situation

In Baltic countries, we have a lot of small cities and communities with sometimes outstanding open spaces, but their low budgets don't allow to set up an own administration for it, (like bigger cities, which mostly have a special administration for the green spaces).

This situation often leads to defaults and errors in maintenance and management of green spaces. In addition, the bigger communities as well decrease more and more the departments of open-space-administrations.

And everywhere you can see the devastating consequences for our green areas. So we nearly have enough of it – as we say in Germany – we have the filled up trap.

But for our certificated students in landscaping or landscape-architecture, this could be a chance to find a gap in the market of facility-management, as “green-space-managers”.

### What's our goal?

Comprehensive open-space-management as an integrated, holistic supply and complete-maintenance for small communities and private housing-market, which all have a grate share of green areas.

### Analysis of needs and demands

A lot of green-space owners – private ones as well as public owners – are in charge of larger and partly historical important open spaces with not seldom an old protected stock of trees.

In the European Union, laws and special orders as well as political needs engage owners to hold this open spaces in good and technical correct conditions.

But in most of cases, the financial stock of budgets is not sufficient, to do these jobs. This is why we have a missing of technical departments and experts.

The financial support for the green spaces mostly is insufficient in a hopeless way.

So we consider a pressing need of reaction, what is based – on one side – on the compulsion of road safety – but also – on the other side – on the sustainable back up quality and solid financial basics.

As a model we can apply - or better modify – the patterns of facility-management form big building – units.

The raise-up and processing of electronic data play a considerable role in this action.

### Rule-systems and objectives of education

In Germany meanwhile a lot of institutions are interested in this subject. The FLL (Federation for research in Landscape – development and Landscape – construction)

At present is finishing the works on making a guideline for the green-space management. It shall be the task of this guideline, to give basics in education and organisation of practical works outside, for experts in a green facility-management.

By this way, new profiles in occupation of young landscape-architects or landscapers are born.

At last the universities now have recognized, that we have – concerning this subject – deficits in education and research.

A just existing fundamental research by BGL (Federal Association of Landscapers), GALK (Permanent Conference of Green-Administration-Chiefs) and FLL and his data could be a worthy help as well as the development of exemplary working-concepts as a basic of compatible “green space information-systems”, which can be used or rated specially for small communities or private housing-companies very well.

The most important “foundation” for it will be the registration of data by the several project-employees, while the examination of data has to be updated regular.

## What does “comprehensive open space management” mean in detail?

### *Objects*

At first, a complete maintenance of green spaces remains the most important Task.

What's to be obtained is a holistic packet of support for the owners.

In such a maintenance not only mowing, hoeing, irrigation and fertilizing is part of work, but also maintenance and repair of pathways, of lighting, of outdoor-furniture, of water-bodies and water compositions, playgrounds and sports areas.

As well, the snow clearing and de-icing in wintertime, the waste-disposal, the treatment and recycling of green waste, slash and reusable materials are important.

### *Complete maintenance*

In addition, we'll have special missions in the protecting of garden-monuments and in controlling and maintenance of bigger trees.

Unusable or uneconomical green spaces have to be redesigned, other planting concepts have to be developed and realized, seed works has to be done.

Simply all the tasks, which happen in the green “work field” have to be done and documented.

### *Data collection and data processing*

For smaller economic management systems, data collection and data processing only is possible, if a suitable hardware and software are available, because it's necessary to handle a lot of data over years.

Measurements, interpretations of aerial photographs, working-in of approved plan – data, finishing and integration of cadastral map of trees, cadastral maps of playgrounds a.s.o. are all belonging to this data processing.

The goal is a comprehensive green space cadastral system.

In the administrative data processing it's about a permanent updating of cadastral data, as well as about calculation, estimation of costs, capacity data, book-keeping and administration of all management data.

But also it's about updates of all used programs.

Meanwhile a lot of capable green space information systems (GRIS) are available. Most of them are based on well known geographical information systems (GIS) or computer aided design-programs (CAD).

### *Organisation*

Important for daily work of the integrated open space management is the observation of time-tables and planning procedures.

A network-planning can be controlled by the computer-programs.

The versatility of comprehensive open space management has to be based on an ingenious organisation, because whole the work of a complete former administration has to be taken over by a small enterprise.

The coming up of planning and design, administration, construction and maintenance, as well as recycling and trading, makes a permanent analysis of market sensible.

## Conclusion

The comprehensive open space management – understood like this – will change the meaning of landscapers and publicity about maintenance of green areas in our countries.

Maintenance will be no longer the neglected child of landscaping, because it's no longer economical inefficient.

It will be developed as a new discipline of landscaping and landscape-architecture, a task for specialists and a market-gap for newcomers and generalists.

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**Kopsavilkums.** Baltijas valstīs ir daudz mazu pilsētu un kopienu ar izcilām atklātām un zaļām zonām, bet dažkārt zemas budžets neļauj izveidot savu administrāciju, kas spētu uzturēt šīs zaļās zonas. Līdz ar to veidojās situācijas un kļūdas šo teritoriju uzturēšanā un apsaimniekošanā. Rakstā tiek analizēta šāda veida problemātika un iespējamo risinājumu organizēšana.