ECLAS
EUROPEAN COUNCIL OF LANDSCAPE ARCHITECTURE SCHOOLS

Peer Reviewed Proceedings of

ECLAS 2012 Conference

# THE POWER OF LANDSCAPE

at Warsaw University of Life Sciences – SGGW

Edited by:
Izabela Dymitryszyn
Małgorzata Kaczyńska
Gabriela Maksymiuk

Warsaw 2012

## ECLAS 2012 CONFERENCE

# THE POWER OF LANDSCAPE

organized by

**Warsaw University of Life Sciences – SGGW,**
**Faculty of Horticulture and Landscape Architecture**

on behalf of

**European Council of Landscape Architecture Schools (ECLAS)**

The conference is organized under the auspices
of
His Magnificence, Rector of WULS – SGGW – Prof. Alojzy Szymański
and
the Mayor of the City of Warsaw – Hanna Gronkiewicz-Waltz

WARSAW UNIVERSITY OF LIFE SCIENCES – SGGW

HONORARY PATRONAGE OF THE MAYOR OF WARSAW

WARSAW, 19–22 September, 2012

Every scientific paper published in the Conference Proceedings was reviewed by two independent reviewers.



Cover Design & Image: Piotr Maksymiuk



ISBN 978–83–935884–0–4

Printed by: Fabryka Druku Sp. z o. o.
ul. Staniewicka 18, 03-310 Warszawa

Warszawa 2012

# *Foreword*

The Faculty of Horticulture and Landscape Architecture of Warsaw University of Life Sciences has the honour to organize the 21st annual ECLAS conference. Its theme has been chosen after some discussions amongst colleagues in the Department of Landscape Architecture. Finally, we decided to ask conference participants about the POWER OF LANDCAPE. We thought that in our modern society, with struggling globalization on one hand, and hopefully sustainable development principles as driving forces of its development, on the other, this theme was worth consideration. Landscape, defined in accordance with European Landscape Convention developed to be seen not only as a physical and aesthetical entity, but also as social, economic and political issue. That is the reason to discuss the power of landscape and pose question: Does it really affect our life, our behaviour? Does it influence economic and political decisions concerning future development?

Certainly, different countries have been facing diverse problems with development, redevelopment and protection of their landscapes. Furthermore, they have different experiences in fighting those problems. Those specific experiences, as well as common, more general issues are worth to be presented and discussed. Basing on such assumptions, we decided to organize our debate around four sub-themes:

## *1. The Landscapes of Power*

In this topic there is a space for presentation of landscapes, both natural and man-made, which due to their significance have outstanding psychological impact, influence people's imagination, create identity and sense of place. We hope to gather examples of significant historical and contemporary urban and rural developments, creating the unique landscapes arising from the will and strength (formal and material) of kings, princes, and nowadays – local, regional and national authorities. But at the same time, we expect also examples of natural landscapes, which are powerful, because of their rarity, beauty and also scientific values.

## *2. The power of landscape for social benefit*

We suppose that conference participants will consider whether preservation of spatial harmony, beauty and distinctiveness of particular regions, cities or even sites is actually gaining importance, and influences the culture, the environment as well as the quality of life. We expect that Landscape becomes more and more appreciated factor affecting people's attachment to the place. It fulfils health, well being and recreational needs of people.

## *3. The power of landscape as a development driver*

This sub-theme arises questions about the meaning of landscape peculiarity and its values for determination of development directions of regions, cities, and specific unique places.

It also allows to reflect on the role of regional and local authorities in creating new landscapes and protecting or using existing ones.

## *4. Teaching and learning about the power of landscape*

This sub-theme is a sort of tradition at ECLAS conferences. Usually, it is dedicated for discussion on the teaching and learning practices in landscape architecture. We hope that also in case of Warsaw conference, the participants will consider the general theme and will give more attention to teaching and learning about the power of landscape – the meaning of landscape in our contemporary life.

We believe that the conference will allow us to find some answers how to perceive, discuss and present the power of landscape and to rise new issues,which should be investigated in future.

We are very pleased to welcome in Warsaw the great, international group of landscape architects, environmental researchers and also representatives of 'neighbouring disciplines' from the boundaries of Landscape Architecture and from all over the world.

*On behalf of Conference Organizing Committee*

*Dr Barbara Szulczewska, Associate Professor*
*V-ce Dean of Horticulture and Landscape Architecture Faculty*

# Seaside Park in Liepāja – the masterpiece of the 19th and 20th century Latvian garden

**SILVIJA OZOLA**
Riga Technical Unversity Liepaja branch, Latvia, e-mail: ozola.silvija@inbox.lv

## ABSTRACT

The city of Liepaja (Libau) was established at a shore of the Baltic Sea, on a land strip created by Liva and Perkone rivers and bounded off by Tosmare Lake. The vastness of the Baltic Sea and pine woods at the seashore made Liepaja an attractive location for living. In the 19th century Liepaja became a health resort, which furthered the development of the city. A great attention was paid to improvement of the city environment and transformation of moving sand dunes into very green area of recreation. The town centre of the health resort, according to the demands of the noble bathing guests, was designed to be suitable for therapy, recreation and entertainment. In 1860 the heir of the throne of Russia, Grand Duke Nikolaj Aleksandrovich, traveled to Liepaja together with the members of the tsar family.

The greenery in the Jurmala park was planned according to a 1899 project by landscape architect Georg Kuphaldt (1853–1938), the director of Riga's gardens and parks. Following the aspirations of Liepaja's mayor Karl Gottlieb Sigismund Ulih, the oldest part of the park developed into modern European health region with a unique architectonic and spatial composition. The ensemble was completed by a bathing establishment, which was built in 1902 according to city's principal architect Max Paul Bertschy's (1840–1911) project. In the beginning of the 20th century buildings, sidewalks and street greenery together with city parks and squares created a unique urban planning ensemble and defined the identity of the city.

Until the Second World War the composition of the plantation was systematically developed. Jurmala park became the largest landscape park in Latvia and a great example of a scenic and dendrologically varied system of plantings on the Baltic Sea coast. By incorporating elements of nature in the city environment, it is possible to achieve a harmony between the natural and the man-made.

*Keywords: city environment, park, dendrology, composition, identity.*

## INTRODUCTION

In England during the second half of the 18th century gardeners created landscaped parks with a diverse assortment of plants. Around 1770 architect John Wood, the Younger (1728–1782) implemented the idea of expansion of the resort city Bath, which became one of England's most beautiful cities. Picturesque streets with circular squares at their intersections, row houses, meadows and planted groves formed a unique urban environment planning.

In Germany Friedrich Ludwig von Sckell (1750–1823) created expressive landscape parks (Majdecki, 1978: 631), but the great Prussian gardener and landscape architect Peter Joseph Lenné (1789–1866) created the first public gardens. He was one of the founders of the Potsdam Royal gardener school in 1823 (Kaaver, 2007: 65). The director of Rīga's gardens and parks Georg Friedrich Ferdinand Kuphaldt (1853–1938), who originally comes from a small German town Plön (Kanstein, 1998: 43), from 1876 to 1878 studied at the Potsdam Royal gardener school (Kaaver, 2007: 67). Well-known landscape architect used theoretical and practical knowledge to design many public parks in Russia and Europe. From 1890 to 1892 Kuphaldt designed the Juliusz Heinzel Park in Łódź (Kaaver, 2007: 122). In 1899 a project for the improvement of greenery near dunes in Liepāja's Seaside Park was developed (Rāte, 1995: 3). Professor Raimonds Cinovskis (1930–1998), the head of the Dendrology laboratory of the Botanical garden of Latvian Academy of Sciences, noted in his study "The Seaside Park of Liepāja" that the author of this project was Kuphaldt (Cinovskis, 1994: 1–2).

Almost forty years the city architect of Liepāja Max Paul Bertschy (1840–1911) took part in the development of Liepāja's resort and Seaside Park. His creative work significantly influenced the urban development in Liepāja.

Today, the ideas behind the Seaside Nature Park's design have not been sufficiently explored. The methodological research and theoretical positions in Latvian parks" design developed by Anne Kaaver and Hemma Kanstein, as well as Latvian architects Irēna Dāvidsone and Ilze Māra Janelis etc.

**The aim of the research** is to analyze the design and the plantings" composition of the Seaside Park and, as well as to identify its dendrological and architectural jewels, so that Liepāja's city environment would not lose its identity and its uniqueness could be preserved for future generations.

**The basic methods to reach the tasks** in view are: the research and analysis of archives" materials, field-work and photo fixation, as well as inspection greenery of Seaside's Park in nature.



## ESTABLISHMENT OF HEALTH RESORT IN LIEPĀJA

In 1795 Liepāja passed to the control of the Russian Empire, where mineral waters were used for medicinal purposes. Since 1810 Liepāja was already known as a bathing and treatment place. In 1812 the town council issued a special resolution for establishing separate swimming places for men and woman at the beach. In 1834 a privately owned cold and warm sea water bath establishment *Merbi* began to operate.

In Russian Empire at the first half of the 19th century climatic and balneological health resorts began to develop. A concept of aesthetics and content of treatment, recreation and entertainment places was formed. Recreation and treatment facilities were built in the park near mineral water springs. During the thirties of the 19th century the first health resort towns in were established, but in larger cities a specific resort zone was formed.

## EMPLOYMENT OF PUBLIC GARDENS

During the 19th century rapid industrial growth contributed to a wide range of urban transformations in European cities. Due to rapid development of industry and a decrease in the proportion of natural elements in cities, human-designed parks and green plantings began to replace the natural landscape. Man-made parks, boulevards and squares became major city components and replaced the nature landscape. Rural parks plantations" mostly consisted of domestic trees and durable perennial flower species, but the knowledge for establishing plantations in public gardens and on streets was yet to be acquired. Seedlings were obtained from the surroundings forests, while garden forming techniques as well as most luxurious eminent plants were brought from the Mediterranean Europe. On June 8th of 1817 in Rīga the Wöhrmann Garden was opened. It was arranged by gardener J. Shmeisler and contains exotic trees, a rose-garden and a restaurant (Kaaver, 2007: 103). The first public garden in Liepāja was established in 1842. A beautiful Swiss-style pavilion with a restaurant and space for concerts was built in the park and became a popular meeting place for intelligence and wealthy people.

On January of 1857 the principal architect of Rīga City Johann Daniel Felsko (1813–1902) together with engineer Otto Dietze (1832–1890) created a project for redevelopment of the fortifications territory in Rīga. They planned a semi-circle shaped public greenery surround the Old Rīga to separate it from blocks of administrative and apartment buildings. In 1859 a garden designer Vendt from Lübeck formed a park along the canal (Krastiņš, 1988; 92–95).

On November 8th of 1860 the Saint Petersburg–Warsaw railway line was opened. Its section Rītupe (*Schogowa*)–Daugavpils (*Dünaburg*) crossed the territory of Latvia. Railroad traffic contributed to the growth of health resorts. In 1860 a cold and hot sea water bathing establishment for therapeutic treatment was built at the beach in Liepāja in the honor of the Grand Duke of Russia Nicholas Alexandrovich (1843–1865). Around 1867 Liepāja's seashore was still intact. A sand dune protected the city from sea-winds and separated the beach from the urban area. As the sea retreated, the coastal area began to expand. Carl Gottlieb Sigismund Ulich (1798–1880), the burgomaster of the Great Guild of Liepāja, proposed to the city council a project for establishing a facility for mud bath therapy. In 1870 the Swiss-style Nicholas' warm seawater bathing establishment was inaugurated. Traveling dunes and wet meadows were replaced by planted trees and arranged greeneries of the Seaside Park. The further development of Liepāja city has been closely associated with establishment of parks and greeneries.

## PLANNING OF LIEPAJA IN THE LAST QUARTER OF THE 19TH CENTURY

In 1871 Paul Max Bertschy became the city architect of Liepāja. On the same year a railway line from Liepāja to Kaisiadorys (near Vilnius) was opened and a passenger railway station by Bertschy project was built in Liepāja, thus contributing to the urban growth of the city.

Treatment and leisure facilities encouraged people to visit Liepāja. Beautiful scenery had great importance for a resort city, thus Liepāja was planned with a great care. Two boulevards connected the city center with the health resort area – Peldu Street and Kurhaus Prospect, whose end became a center of social life during the bathing season. In 1875 to the north-west of the Seaside Park a *kurhaus* with a wellness hotel, a restaurant and a hall for concerts, dance and theaters' performances, large enough to accommodate 500 spectators by Bertschy project was built. Around 1875 wealthier residents of Liepāja in the vicinity of kurhaus began to develop one of the most beautiful places in the city – a quarter of summer cottages, which was located in a trapezoidal plot of land intersected by two diagonal streets.

The compositional symmetry of the planning was emphasized by a wide pedestrian path. The Swan pond became the compositional center. In 1876 a Navigation school by Bertschy project was built and marked the beginning of the Kurhaus Prospect. The first luxurious villas with verandas, terraces, balconies and flower gardens appeared in 1877 and 1878.


FIGURE 1. In 1892 Bertschy designed the Kaiser pavilion at the beginning of the 20th century [LM].

FIGURE 2. The Seaside Park's paths and greenery at the end of the 19th century [LM].

## PUBLIC PARKS AT THE END OF THE 19TH CENTURY

At the end of the 19th century national parks became popular around the world, but their purpose and function were being discussed. In European cities landscape parks were formed with convenient systems of paths. Regular plantations and landscape were included in a single composition. Rīga was the fifth important city in the Russian Empire after Saint-Petersburg, Moscow, Warsaw and Odessa. The director of Riga's gardens and parks was a German gardener Georg Kuphaldt influenced by Russian gardening traditions and created park ensembles using suitable compositional methods characteristic to the eclectic style. In 1881 he developed the Wohrmann's Garten composition of plantations with acclimated exotic trees, bushes and flower layers in the grassland, known as Tepichbeet (Кичунов, 1912: 98), as well as a network of scenic routes. Plantations create contrasts of colors, forms and lines. In the spring of 1889 near a sundial he created the first rosary in Riga (Kaaver, 2007: 71, 75).

In Russia the development of health resorts gave national significance. Landscape parks with serpentine walkways were created near the kurhaus in health resorts along seashore of the Baltic Sea: Pärnu, Kuresaare (Arensburg), Hapsalu, Narvajoesu, Liepāja, Palanga. In January of 1889 Kuphaldt developed a "Plan for expansion and beautification" (Kaaver, 2007: 75) of the Pärnu greenery. The Seaside Park together with the summer cottages and gardens were established under the guidance of gardener Carl Haan. In 1894 Narva-Joesuu officially became a resort. Near kurhaus was created Dark Park as a natural pine forest and the Light Park with sunny meadows and tennis courts. Water reservoir with an island and a small pavilion made the landscape more expressive. In 1897 Kuphaldt developed a reconstruction project for Kadriorg Park to create a place for recreation near Tallinn.

Kuphaldt was interested in the latest developments of the public garden art. In May of 1899 he participated in Saint-Petersburg's International gardening exhibition which took place in Tauria Gardens and was organized by Alexander Fischer von Waldheim (1839–1920), the director of Warsaw Botanic garden (Kaaver, 2007: 81).

In Liepāja the Seaside Park was developed gradually. Around 1887 a walking trail to lady's bathing-place and beach was built. On November 8th of 1890, the city council approved special building law provisions designed for Liepāja, which were partly modeled after those of Riga (Sāne-Alksne, 1991: 97). Special construction laws were developed for the elite buildings in the Seaside Park. The Kaiser (FIGURE 1) and musical pavilions designed by Bertschy was built. However, a metal bridge for connecting two sand banks was not realized. In 1895 the Liepāja city council adopted a decision to form a new park between Peldu and Krasta (now Liepu) Streets and extensive planting works took place.

In 1899 a street railway from the city center to kurhaus began to operate and a project for the planning and greenery of the Seaside Park was developed. The extensive territory of the park was divided into several functional zones, such as the active recreation zone with tennis courts, playgrounds and quiet zones. Wide alleys led to the main gathering places, but walking paths on the outskirts of the park were narrow (FIGURE 2).

The Seaside Park's future development was associated with recreation and treatment facilities. In 1902 a bathing establishment and a tea pavilion on Swan pond's island by architect Bertschy project was built. Around 1903 near the bathing establishment and in the southern part of park a network of trails and a system of landscapes and views was created. Near the ladies' bathing-place the main exit to the beach with decorative entrance gates was formed. Fountains and a sundial enriched the landscape of the Seaside Park (FIGURE 3).

Park's diverse landscape formed pines, horse-chestnut, lime, oak, maple, ash and many another species of trees. Groups of trees in terrain greenery prevented erosion of hillsides (Епанчин, 1891: 7). The ecology of plants was taken into account in Seaside Park's greenery and domestic trees excellently coexisted with numerous foreign plants. Groups of correspondent kind of trees formed birch-trees (Betula pendula, Betula x aurata and Betula pubescens), maples (Acer platanoides un Acer pseudoplatanus), horse-chestnut (Aesculus hippocastanum and Aesculus hippocastanum "Memmingeri") (Cinovskis, 1994: 15–18) and etc.

FIGURE 3. Layout of the Seaside Park around 1916 [LNMa].

The Seaside Park in Liepāja is unique because of its planning structure that consists of two parts, designed in different styles and at different periods of time. Each part of the park has its own purpose. The oldest part of the park was created in the eclectic style at the end of the 19th century. It consists of walking promenades and lime avenues in a centric composition around the Swan pond and relates to the structure of city planning. However, the newest part, created at the beginning of the 20th century, is a landscape park located to the south of the resort area. Its composition is not related to the structure of city planning, but the dense tree plantations protect houses from the harsh winds of the Baltic Sea.

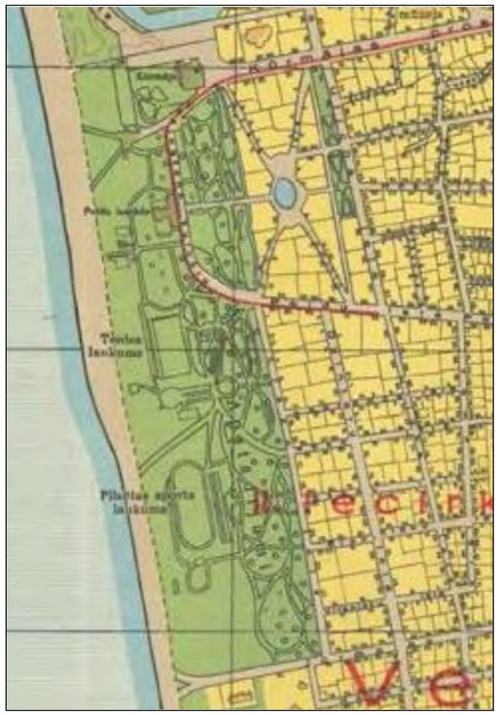

FIGURE 4. Layout of the Seaside Park in 1935 [LNMb].

## THE SEASIDE PARK AT THE TIME OF THE LATVIAN REPUBLIC

Liepāja became important industrial center in Latvia. Factories were located in the northern part of city – isolated from the resort area. In 1925 high-quality treatment mud was discovered near Liepaja and the bathing establishment began to flourish. On the southern side of the Seaside Park the Workers sport union of Liepāja built City's stadium (now called "Daugavas stadium") for international sport competitions. From 1926 to 1928 sand banks were formed around the stadium. For improvement of the Seaside Park the "Beautification project of the Liepāja kurhaus and its surroundings" was developed. It envisioned a new kurhaus building and adjustments in the planning of the last part of the Kurhaus Prospect. In 1928 a new musical pavilion by architect Pauls Kundziņš (1888–1983) was built, but in 1933 the bathing establishment was rebuilt. The intended changes in territory planning were realized only partly as can be seen in Liepaja's plan of 1935 (FIGURE 4).

Under the guidance of the main gardener of Liepāja (1936–1939) A. Leimanis the southern side of the Seaside Park was reconstructed. Public gardens were supplemented by junipers and yew-trees. The spacious lawns with landscape bushes made greenery lighter, more joyful and colourful. An outlook

area with sheds was installed near the sea and flower beds were formed at stadium's entrance. It is possible that the reconstruction project may have been advised by the prominent Latvian landscape architect Andrejs Zeidaks (1874–1964), who's work was focused on Latvian landscape. In 1930ies there were approximately 130 species of trees and bushes in the Seaside Park. On March 28, 1937 kurhaus burned down. To protect the city from cold sea winds from 1937 to 1938 a 7 meter high coastal-bank at the end of Kurhaus Prospect was formed.

## RESULTS

At the end of the 19th century and at the beginning of the 20th century the greenery design of Seaside Park in Liepāja reflected the newest trends in park planning from Western Europe and Russia. Trees and shrubs were planted according to their scenic value, thus creating biological groups that are all accustomed to the Baltic climate and the same soil conditions. Local species of trees together with many foreign plants created a wide dendrological diversity in the park—it is a great example of an outstanding natural landscape that adds uniqueness to the urban environment. This experience provides us with an opportunity to achieve future success in greenery planning to establish the identity of the city.

The power of the Seaside Park's landscape can be sensed throughout the city of Liepāja. The identity of the city's landscape is formed by lime avenues and promenades, which resemble green corridors constructed perpendicular to the shore and are incorporated in the planning of the city. They provide an opportunity for people to access the sea, as well as for the sea winds to fill the city with pure and fresh air.

## CONCLUSION

1. The development of the Seaside Park in Liepaja influenced and exchanged the planning of the city and its greenery system.
2. In the last quarter of the 19th century Paul Max Bertschy used compositional principles of Eclecticism to design the Seaside Park oldest part. The planning, greenery compositions and artistic image of the Seaside Park's southern part were influenced by the stylistic principles of Art Nouveau and reflected the achievements in the garden art of corresponding era.
3. The rational approach to land use at the time of Latvian Republic affected the design and visual image of the Seaside Park, as well as reflected a new understanding of the aesthetics of park landscaping.

## REFERENCES

Cinovskis, R., Bice, M., Knape, Dz. and Lūsis, M. (1994) Liepāja. Jūrmalas parks. Salaspils: Nacionālā Botāniskā dārza Dendrofloras laboratorija.

Епанчин, К., П. (1891) Ландшафтный сад. Второе вновь пересмотренное и дополненное издание. Москва: Издательство А. Ланга.

Kanstein, H. (1998) Die Parkanlagen Georg Kuphaldts in Riga. Berlin: Nordostdeutsches Kulturwerk, Technische Universität Berlin.

Kāvere, A. (2007) Rīgas dārzu arhitekts Georgs Kufalts. Rīga: Jumava.

Кичунов Н. И. (1912) Цветники и партеры. Устройство ковровых клумб, рабаток, арабесок, цветочных и лиственных групп. Санктпетербург: Книгоиздательство А. Ф. Девриена.

Krastiņš, J. (1988) Eklektisms Rīgas arhitektūrā. Rīga: Zinātne.

Majdecki, L. (1978) Historia ogrodów. Warszawa: Państwowe Wydawnictwo Naukowe.

Pūka, T., Zunde and R., Zunde, I. (2010) Latvijas dārznieki no sendienām līdz 20. gadsimta nogalei. Rīga: Latvijas Universitātes Akadēmiskais apgāds.

Rāte, L. and Karule, L. (1995) Liepājas Jūrmalas parka Izziņas taka. Liepāja: Liepājas Pedagoģiskā augstskola.

Sāne-Alksne, L. (1991) Ceļvedis Liepājas arhitektūrā : Versija par Liepājas arhitektūras vēsturi līdz 1940. gadam. Liepāja: Liepājas pilsētas arhitektūras un pilsētbūvniecības pārvalde.

## MATERIALS FROM ARCHIVES, COLLECTIONS AND LIBRARIES

LM – Liepaja Museum. Postcard collection.

LNBa – National Library of Latvia, the cartography material KtL1-1/51 (Plan von Libau).

LNMb – National Library of Latvia, the cartography material KtL1-3/186 (Liepājas plāns. Rīga: P. Mantnieka kartogrāfijas institūts, 1935).