

# Transformation of the landscape space in the post-war years Jelgava example

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**Abstract.** The study clearly demonstrates once again that the political developments in the country very powerfully influence the urban planning processes, and bring corrections in the character of the cultural - historical development. This is attributable both to the devastations of the war and construction trends brought during the peacetime, so creating a historical layering of the urban space. Until 1944, the southeastern part of Jelgava - Katoļu, Diķu, Pasta, Jāņa street development was a typical German small trader 2-3 storey wooden development. In turn, Akadēmijas and Palīdzības streets marked the character of the multi-storey tenement houses and public development that emerged seamlessly nearby the railway station.

With the transformation of the structure and scale of the urban development, changing not only the height contours, density and form creation, but also the intensity of the green areas. With the increase in the density of development, tree plantations get a new compositional arrangement. This applies to backyards and some green recreation spaces, and on the plantations in straight lines on the streets. It is particularly important to evaluate the study findings in developing the modern spatial plan, trying to find a synthesis between the historical and the 21<sup>st</sup> century trends in construction. Attention should be paid to the possible renewal (reconstruction) of the building burned down during the war, so through the search of the synthesis recovering the city's cultural-historical values.

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

## Introduction

One hundred years have passed this year from the time when World War I devastated a large part of the town and manors in Zemgale. This time is applicable also to Jelgava and its neighborhood, so the study collects materials where in the span of the last hundred years vivid historical buildings have been built in the city. The period marks trends of several construction periods that are associated with the construction manners of both the German and the Russian governorate, and the Latvian independence, the post-socialist and the second period of independence in construction.

Jelgava has been burnt down in both world wars, bringing to destruction enormous values of the historical-cultural heritage. The characterization of Jelgava by art scholar I. Lancmanis "*the city's brilliance and misery*" is a vivid characteristic of the tragedy of the city and its inhabitants.

## Material and methods

Importance of Jelgava started to grow rapidly since the 1560s. In 1573, Jelgava received the privileges of town. Besides St. Annas church of latvian congregation, construction of the germany St. Trinity church was started in 1574, but the school building in 1577 [1].

After 370 years during World War II, when the historical buildings of Jelgava were destroyed on July 31, 1944, the ruins were leveled or cleared, the bricks being sorted and used for the construction of new buildings. In the middle of the 20<sup>th</sup> century, the new power creates an architectural style glorifying

This is attributable not only to the devastations of the war, but also to the second half of the 20<sup>th</sup> century, where under the influences of the political power, a strange building structure has been created, the city loses its historical street network and the architectural- artistic values.

*The aim of the study* is to make a comparison and evaluation of the structural changes in the urban construction space over the last hundred years.

*The assignments of the study* are associated with the collection of the historic documents of the city's development, featuring a small southeastern part of Jelgava along the left bank of the river Lielupe from the 19<sup>th</sup> century up to the end of the 20<sup>th</sup> century. The study materials and maps provide an opportunity to define transformation of the city's development.

its policy, at the same time even changing the historic street network. The study is based on the materials taken from archives and museums, documentarily accompanying them by memory records of the contemporaries. By gathering and organizing the information, it is graphically transferred to the old city plans and photo materials. The comparative method is used in the study, summarizing the area of Jelgava in the southern part from the floodplain of the river Platone and the river Vircava to the historic ramparts of the city line, which includes the landscape space of the nearest

churches. The study material of the comparative method in chronological order deals with transformation processes of the urban space that are based on the city's economic boom time (the end of the 19<sup>th</sup> century up to the 30s of the 20<sup>th</sup> century), and the war and the post-war periods.

The study material summarizes three landscape spaces of the southeastern part (Jelgava example).

- Inclusive of the suburban green areas (the forest, forest parks, gardens).
- Characteristics of the road network, which leads into the green veins from the suburban areas.
- The city's green areas (squares and parks) and linking them with the street plantations (the green veins).
- The green area of backyards in high-rise residential areas.
- The material includes the main street view lines and height contour changes, and the significance of the natural ground peculiarities, which in the 200 years report have provided the city's historic functionality.

In comparing the study materials, it is possible to evaluate changes in the urban construction space, which have been brought by the devastations of both World Wars. This is especially true for the wooden building.

### Results and Discussion

The suburban area of the southeastern part of Jelgava between the right bank of the river Platone and the left bank of the river Vircava – historically forms a small floodplain between the entries of two rivers (the distance of 1.5 km) into the river Lielupe. From the mid-19<sup>th</sup> century, old farmsteads have been built in the rural area, with the land being separated from Viskaļi Manor, Siermuiža Manor, Vecsvirlaukas fiefs. They have been united by the old Bauska road with roadside taverns (Rudzu Tavern, Kalna Tavern, Bēzru Tavern, etc.). The manor land distribution in the second half of the 19<sup>th</sup> century started in this location to outline the nature of the building of the suburban area, which was about 2–4 km away from the dismantled rampart line of the city.

During the times of the Duchy, from the 18<sup>th</sup> century, Bauska road served as the shortest way connecting the winter residence in Jelgava with the summer palace in Rundāle. It went up along the left bank of the river Lielupe and at the end of the 19<sup>th</sup> century it was a popular carriage road, along which on Sundays a larger portion of rural products were taken to the city market. Starting from Bēzru Tavern, the most fertile land with clay soil fields and pastures was found on the left bank of the river Lielupe. Bauska road as an important transportation node of the southern part of Jelgava lead across the floodplain of the river Platone where



Fig. 1. The historical roadbed with an old wooden bridge over the river Platone  
[Source: photo by author, 2014].



Fig. 2. Bauska road. The floodplain of the right bank of the river Platone, behind it – a forest and the areas of the city's cemeteries [Source: photo by author, 2014].



Fig. 3. St. Trinity Church cemetery with a chapel, 1870  
[Source: Museum of History and Art Jelgava].



Fig. 4. The Gate of Anna, coming from Bauska. Jelgava, 1845–1855  
[Source: Museum of History and Art Jelgava].

in the first half of the 20<sup>th</sup> century the road was built as a dam with a wooden bridge across the river. With the development of the railway traffic in the mid-19<sup>th</sup> century and with the increase of its international status, the old entry of Bauska road to the city gradually faded, and already in the end of the 19<sup>th</sup> century, it was routed along the Orthodox Church with a connection to Eleja road. Until the mid- 19<sup>th</sup> century, Bauska road led into the city through the rampart, the so-called Gate of Anna.

Until the 60s of the 19<sup>th</sup> century, Bauska road maintained its roadbed, connecting with Akadēmijas (Aleksandra) street, the road taking a parallel with the bank of the river Lielupe and connecting with the center of the city – the Market Square or the City Hall Square. The road marked a clear north-south axis in the urban construction space, which continuing its parallel with the river Lielupe, led in the direction of the sea. Before the demolition of the ramparts, during the times of the Duchy the area up to the railroad existed as a suburban recreation area or known as *Lustgarten* (the pleasure garden). With the construction of the railway line, the green area of the river Platone was cut off from the rest of the city.

In the second half of the 19<sup>th</sup> century, this suburban part along the road began to produce a new functional significance, driven by the growth of Jelgava as an industrial center and the crossroad of trade roads. With the development of the city, its population was growing. This created a need for a new cemetery in the suburban area. Suburban areas not useful for construction were chosen for the cemeteries. At the end of the 19<sup>th</sup> century, approximately 600 m away from the right bank of the river Platone along Bauska road, burial sites were created, where each of them belonged to a particular church congregation. Together with each other, burial areas of 4 congregations found their place – the Catholic, Lutheran, Orthodox, and Jewish cemeteries. The cemetery of St. Trinity Evangelical – Lutheran Church or the German cemetery with a small church built as a shrine and the caretaker's house. The area was surrounded by a plank fence and an arched stone entrance. Approximately 200 m away, the Nikolaja cemetery found its place that belonged to the Congregation of St. Nicholas. The constructed cemetery chapel in the shape and proportions is similar to the church in Jelgava.

Just nearby, the Jewish cemetery was established, which belonged to the synagogue in Jelgava. Closer to railroad tracks – the Orthodox cemetery with the present Orthodox Church. In the suburban area of Jelgava, between the riverbeds of the rivers Vircava and Platone, on the 2–3 km wide strip of land, the building of Viskaļi Manor, Sieramuiža Manor are located. In the post-war years, the cultural-historical

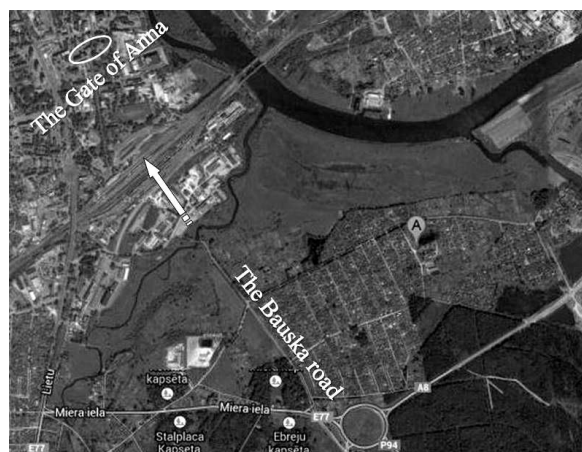


Fig. 5. The railroad crosses Bauskas and Akadēmijas streets

[Source: aerial photo from <https://www.google.lv/maps>]



Fig. 6. Jelgava railway station. The view from Aleksandra Street, in the 30s of the 20<sup>th</sup> century  
[Source: Museum of History and Art Jelgava].

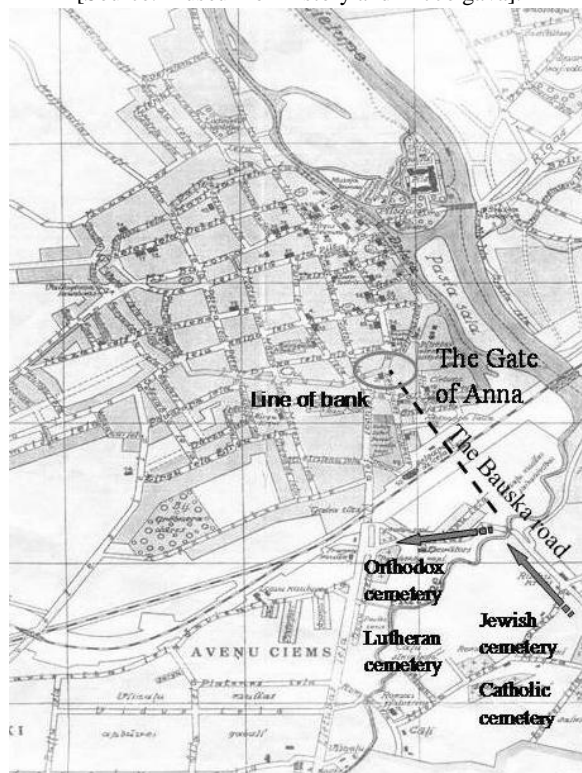


Fig. 7. The city's southeastern area. The Bauska road and cemetery areas

[Source: Museum of History and Art Jelgava].

area is transformed, the building of both manors has disappeared. This was facilitated by the creation of extensive areas of allotments, which in the south are surrounded by a forest. The loss of the historic area has contributed to the development of a new infrastructure. This is true for the transit road Riga-Liepaja, built in the 80s of the 20<sup>th</sup> century, which crosses the old Bauska road.

This suburban area is most affected by the anthropogenic load. This is especially true for the last half a century, which has changed not only the cultural landscape, but also the historical natural base between the riverbeds of the rivers Platone and Vircava – by the development of production in the 70s of the 20<sup>th</sup> century, several clay and sand mining pits are excavated. For a non-knower, it creates a false impression that the southeastern part of the city is rich in lakes. In turn, that has contributed to creating the flood-land between the rivers Platone and Vircava, before the entry into the river Lielupe as an ornithological reserve area, which today gives the city some uniqueness.

The beginning of the Jelgava railway line construction dates back to the 60s of the 19<sup>th</sup> century, which has brought new strategically important contributions to the city's growth. It is also attributable to the nature of the urban constructed space, when the main road network is changing. In the 50s–60s of the 20<sup>th</sup> century, the railway node is extended up to 32 railroad tracks in the direction of the river Platone, taking up around a 150 m wide area with a warehouse belt next to it. The sheer scale of the infrastructure near the historical part of the city broke through not only the north-south access road to the city, but also distanced the city from the green floodplain areas. It is brightly readable today, searching new solutions to the city's spatial planning.

The historical Bauska road of the 90s of the 19<sup>th</sup> century as a south-north axis of the city – from the bridge of the river Platone, it began to lose its importance in the urban space and got a character of a bypass road. It was contributed by the new crossing, linking the road to Eleja road. With the changes to the roadbed, a new road dominant was created – the Orthodox Church with a small burial area. In the 20s of the 20<sup>th</sup> century, in the distance of 100 m from the church, a grain collection point was built that gave the suburban area a new importance of industrial development. It was built alongside the road to Bauska, which supplied grain from the fertile fields of the upstream of the river Lielupe. With the development of grain processing, in the 30s of the 20<sup>th</sup> century, a grain elevator was built, the building capacity of which was very huge adjacent to the existing Orthodox Church. In the 70s and 90s of the 20<sup>th</sup> century, with the expansion of elevators, the huge grain silos delimited both the meadows of



Fig. 8. The areas of the Large cemetery and Jāņa cemetery. The burnt down Jelgava, August 1944. In the center of the photo – the green plantations of both cemeteries  
[Source: Museum of History and Art Jelgava].



Fig. 9. St. John's Church and Palīdzības street. Today the church is hidden by a supermarket  
[Source: photo by author, 2014].



Fig. 10. Palīdzības street. The Red Cross building, the 30s and 40s of the 20<sup>th</sup> century  
[Source: Museum of History and Art Jelgava].



Fig. 11. Palīdzības street. The prison building, the beginning of the 20<sup>th</sup> century  
[Source: Museum of History and Art Jelgava].



the river Platone and the expressiveness of the church. Similar to the railroad line, the grain elevator area delimited the urban space from the green areas.

In 1945, at the end of the war, along Bauska road near the railroad, the so-called barracks were built, where the first post-war immigrants from Russia were housed who were employed in both removing the ruins and construction of new buildings. Little by little, the barrack-type residential building was created with backyards and small fenced vegetable gardens at the blue painted window frames. It brought a strange identity to the city of the German style, building scale and the style of the buildings in the vicinity of the railroad.

By losing its historical place and meaning, Bauska road has lost the attraction of the meadows of the rivers Lielupe, Platone and Vircava to the city. One of the modern revitalization projects of the landscape space includes the creation of a new elevated car road (the offer of architect A. Beļikovs), so recovering the meaning of the roadbed of Bauska road.

At the end of the 19<sup>th</sup> century, the station building was built, it meant closing of Aleksandra street (Zemgale prosp.), highlighting the symbolic for the city's southern part *Gate of Anna* on the same street—in the distance of 200 m to the south of its historic site. Of course, the expression of the "gate" was pioneered by a wide front square of the station building. Aleksandra street was connected to it, which already in the 90s of the 19<sup>th</sup> century created a boulevard building type with lines of tree plantations and sidewalks from the Station Square to the Market Square.

Until 1804, in the southern part, the city boundary line was marked by the city's rampart with a guard channel. The city grew, in the mid-19<sup>th</sup> century the Catholic (Large) cemetery was created between the demolished rampart and the station. It originated in the 18<sup>th</sup> century, when next to the poor peoples church (St. John's) appeared burials outside the city's rampart. The cemetery existed there until 1945, which in the post-war years was leveled and created as a park.

The area of the Catholic or the Large cemetery merged with the burial area of Jāņa cemetery (up to 1945), which was supplemented by the vertical accent of the tower bell of St. John's Church built in the Neo-Gothic style. Both cemetery areas formed a broad arc of the city's green zone. Jāņa cemetery marked the city's old rampart line, and the Large cemetery – the south-north axis or Bauska road to the old Gate of Anna.

1849 began a new project Jelgava detailed plan, but did not confirm the Russian government. There was a strong argument that the old streets are narrower than the 10 axle (about 21.3 m).



Fig. 12. John's Church with a cemetery.  
The view from Katoļu street  
[Source: Museum of History and Art Jelgava].



Fig. 13. St. John's Church from Katoļu street  
[Source: Museum of History and Art Jelgava].

This significant statesman of his time were many progressive transformations initiator., But also insisted on the ancient cultural traditions and artistic value of conservation [3].

Opposite to Jāņa church and the Large cemetery – between Aleksandra street and the left bank of the river Driksa, in a 350 m wide strip of land, the city's brick house building started to develop in the 90s of the 19<sup>th</sup> century. As one of the first examples to be mentioned was a block of houses around Palīdzības street where the Red Cross building, a prison and a shelter were located. The axis of Palīdzības street formed links with the longitudinal axis of Jāņa Church, so giving both visually and emotionally strong link with the hospital, prison, church and burial area. In the view line from the river Driksa – Palīdzības street, the building created one of the most expressive places in the city.

The Red Cross hospital was built in the vicinity of the railroad and the river Lielupe, ensuring a faster access to it in all seasons. In winter, when the river was frozen, it served as a traditional sledge path, which was particularly useful during the war, carrying the wounded soldiers from the front. The proximity of the river ensured sanitation. At the end of the 19<sup>th</sup> century, a prison was built opposite the hospital – a 3 storey building with a stone fence.

60 m from the Red Cross hospital – at the intersection of Palīdzības street and Aleksandra street, the Reyer shelter was established. The design of the building consisted of the central construction volume with the main entrance, where the same construction volumes were connected to it symmetrically on both sides. On the opposite side of Palīdzības street – a 5-storied tenement house.

In the view lines from the east, the final dominant of the street was closed by the volume of St. John's Church, which was nicely readable up to the 50s of the 20<sup>th</sup> century. While the city was recovering from the ravages of war, a ring-like, high-rise building was slowly created around the church hiding it. In the east from Palīdzības street, in the 60s of the 20<sup>th</sup> century, the view lines were hidden by a supermarket. In turn, from the southern side, the church was hidden by a grand culture house (the 50s of the 20<sup>th</sup> century) and 3-storied office buildings. On the northern side, the church was hidden by a 5-storey residential building block (the 70s of the 20<sup>th</sup> century). In the western part, leaving the large trees, a new street bed was built (the 50s of the 20<sup>th</sup> century). Hence, the expressiveness of the church was dampened.

Parallel to Akadēmijas (Aleksandra) street, in its western side, Katoļu street is located. At the city's street level, both streets are located close to each other (100 m), and each of them creates its own character of the urban space, marking parallels in the

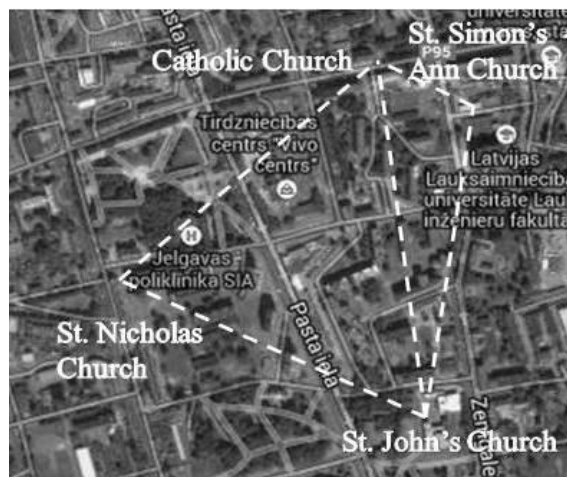


Fig. 14. Between the Catholic, St. Nicholas and St. John's Churches, in the airline, a triangle can be drawn with approximately equal sides – 420 m [Source: author drawing on aerial photo from <https://www.google.lv/maps>



Fig. 15. Katoļu street building. In the distance St. John's Church. The beginning of the 20<sup>th</sup> century [Source: Museum of History and Art Jelgava].



Fig. 16. St. Nicholas Church. A view from Diķa street, the 30s of the 20<sup>th</sup> century [Source: Museum of History and Art Jelgava].

urban planning of the north-south direction. Akadēmijas street links the eastern edge of the Market Square with the railroad, while the western edge of Katoļu street – the Market Square with the road to Lithuania. As already mentioned, it is the main drafter road to the market.

Katoļu street as the city's main transit vein led through the Market Square (Town Hall) in the direction of the sea. In the southern part, the street united both mentioned cemeteries (Jāņa and Large cemeteries), which were located in the distance of 525 m from each other. Katoļu street was characterized by a continuous 2-3 storey wooden building.

By July 1944 it was a city that could be called the pearl of wooden architecture [2]. With burning down of the wooden building in the length of 900 m on both sides, in the post-war years the historic street bed was not restored. A wide and long urban space was freed that prompted the new power to change the urban planning. In the northern part, the axis of Katoļu street 150 m in length was shifted about 50 m to the west, if the Catholic Church and the former Latvian Society building are taken as the point of reference.

In the section from Driksas street to Raiņa street (220 m) only some masonry tenement houses have been preserved (9 Katoļu street and 10 Katoļu street). They are the only reference points from which to apprehend the old street bed.

In the midsection of Katoļu street from Raiņa street to Dīķa street (220 m), creating a postwar building, the building foundations are withheld in parallel, close to the devastated building. The historic street line can be only graphically drawn between the house in 19 Katoļu street and the altar part of St. John's Church.

The southern section of the street (300 m) was removed in the 70s of the 20<sup>th</sup> century by the construction of a new residential block of houses (150 x 260 m) with backyards, and placing the residential buildings perpendicular to the axis of the old street, so hiding the skyline of St. John's Church on the northern side. The outer walls of the residential building block are offset from the historical baseline of the building to avoid compaction of the structural wall seams. The post-war building along Dīķa (S. Edžus) street is organized in such a way as to hide the historical high-rise tenement houses at 4 Valņu street, 26 Valņu street and 28 Valņu street. The historical Katoļu street with the length of 900 m (between Lielā street and St. John's Church) has maintained only a 218 m long section of the street.

Until the war, none of these streets had tree plantations. The postwar years brought a different understanding of the street building scale and character. Removing ruins, lines of trees and



Fig. 17. St. Nicholas Church Street with the building of Mātera street. In the distance – the Catholic Church and St. Trinity Church, the 30s of the 20<sup>th</sup> century [Source: Museum of History and Art Jelgava].



Fig. 18. In the summer of 1944. In the forefront – the devastated St Nicholas Church [Source: Museum of History and Art Jelgava].



Fig. 19. The reconstruction of Akadēmijas and Katoļu streets in the 40s of the 20<sup>th</sup> century [Source: author drawing on aerial photo from <https://www.google.lv/maps>

sidewalks on both sides of Katoļu street were created in the 50s of the 20th century, but the new 4-storey residential building from the street was separated by lawn bands (from S. Edžus street to Lielā Street). In the section between the Catholic Church and Driksas street, a wedge-type green plantation widening was created, so clearly marking the bed of the old street.

In the 50s and 60s of the 20th century, street plantings were created by the city's horticultural trust (agronomist K. Liepiņš) and linden trees were chosen for greening. As the nurseries had no trees, they were brought from Madliena, digging up trees growing free in nature. A large volume of the planting stock was needed, because almost all of the streets of the historic centre were greened. After digging up, the small trees were taken to the nursery and planted and grown there 3 to 4 years to branch. Only then they were taken to be planted in the city.

The many church towers are witnessing ethnically and denominational speckled urban content, as it formed the Duchy of Courland and the Russian Empire during the protectorate before the first World War [4]. Dīķa street, crossing Katoļu street – in the western part leads to St. Nicholas Church. The church was built next to the old city ramparts. Among 3 churches – Catholic Church, St. Nicholas Church and St. John's Church – in the airline of the city building plan, a triangle can be drawn with the sides being equal (420 m). Evangelic-Lutheran St. Nicholas Church was the youngest of all the shrines of the city (1905), built of bricks in the Neo-Gothic style. Only the roof was destroyed during the war and it was possible to restore it. But in the 50s of the 20th century, the new power decided to level it to the ground and build instead a high-rise residential blocks of houses (250 x 220 m).

90 m away from the Catholic Church, the other triangle can be drawn between St. Simon's – Ann Church and Academia Petrina. These vertical accents of the urban space are united by the axis of Raiņa street, so recording a smaller scale in the urban space.

The rapid development of the city building in Jelgava in the 60s and 70s of the 20th century changed the street network and building structure beyond recognition.

The areas of the Large cemetery and Jāņa cemetery – at the end of the 40s of the 20th century after the dismantling and leveling were created as park areas, extending Parka street along the western part of St. John's Church, so passing through the historic burial area (110 m). The access to the church was carried over from the east side on Katoļu street to the west side (from Pasta street).

By burning down the perimeter building of the Market Square, a 2.5 ha large area was obtained in

the southern part between Katoļu street and Akadēmijas street, allowing a free passage into the new building. Here, the prisoners of war built the first four-storey residential block of houses (1946–1949), which was enclosed by Katoļu, Akadēmijas, Veismaņa (Driksas) and Lielā streets. With the construction of the block of houses, the small Poruka street that was parallel to Lielā street was removed. They are the only residential buildings in the city, which are built after the war with a wide and comfortable design and ceiling height of 3.0 m. Only after sixty years, the inhabitants of Jelgava receive the next residential buildings with a comfortable individual planning.

The above mentioned 4-storey residential block of houses between Katoļu and Akadēmijas street has an expressed symmetric composition with the southern edge toward Driksas street is left without the building, so giving the sun at the backyard. Two backyard transverse axes are highlighted by fountains, separate recreation areas and tree plantings. In order the city recovers quickly from the devastation, very many aspen trees are planted, which are fast growing, but the spring brings a huge amount of catkin pollen. In turn, on windy days brittle branches of aspen trees are found on the streets and yards.

The second high-rise residential building block was built on the opposite side of Katoļu street with the so-called. Hruščovka/Hrushev/- type building that stretched from Lielā street to the Catholic Church. Human dignity degrading small flats with architecturally poor quality were built instead of the burnt down wooden houses.

In the 50s of the 20th century, the post-war building plan of Katoļu street as mentioned earlier, was intended to eliminate its southern part, and the extension of Pasta street was built, which was connected by a road to Eleja. The tomb monuments were dismantled, the burial sites leveled, so yielding an urban parkland. Thus ended not only the functional importance of Katoļu street, but also the visual belonging of St. John's Church to the urban space and it turned a new page for the cultural-historic environment.

Pasta street as an important south-northern transit vein brought in a new building scale in the 80s of the 20th century. Massive 9-storey residential buildings were built next to St. John's Church, which inhibited the expression of the church. Consequently, Pasta street gained other dominants.

The towns historic centre as a monument of the urban construction protection contains areas of a number of old housing blocks, where only a few buildings survived as the town burned down during the war. Losing huge building areas, each of the old buildings that has escaped from falling to pieces, today is of a particular importance [5].



## Conclusion

The study material indicates that the recovery of the historical part of the city today is very challenging and difficult. Trying to find solutions for the urban constructed space of the 21<sup>st</sup> century, the building structure, scale and harmony are carefully examined in the spatial planning to absorb the post-war disharmony in the building character of the city.

There are still places 70 years after the city was burnt down that are still empty, it witnesses the enormous devastation. Unfortunately, the free building sites are conquered by supermarkets, multifunctional centers and parking lots of grandiose scale which looks strange near the historical churches and the restored tenement houses. It is also attributable to the green areas and the plantations in the backyards.

The feeling of the war devastations is receding very slowly in Jelgava. It is based on a lack of funding that

requires impressive amounts of money for the renewal of the city. Consequently, the municipality is glad of the arrival of each entrepreneur in the city. In turn, this contributes to the municipal concession to the potential taxpayer whose business development is not easy to subordinate with the city's building structure. The city has experienced a double devastation during the last century. If the war years brought a physical disappearance of buildings, then the post-war period is characterized by the appearance of a strange scale of the urban space and exaggerated standard residential construction volumes. Their location has been chosen deliberately close to the old building, so hiding the view of the main line.

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**Kopsavilkums.** Šogad aprit simts gadu kopš laika, kad Pirmais pasaules karš izpostīja lielu daļu Zemgales pilsētas un muižas. Pētījums vēlreiz skaidri pierāda to, ka politiskās norises valstī ir spēcīgi ietekmējušas pilsētplānošanas procesus, ienesot korekcijas kultūrvēsturiskās apbūves raksturā. Tas ir attiecināms arī uz Jelgavu un tās apkaimi, tāpēc pētījums apkopo materiālus, kur pēdējo simts gadu ritējumā ir veidojusies spilgtākā pilsētas vēsturiskā apbūve. Laika posms iezīmē vairāku būvniecības periodu tendences, kas saistāmas gan ar vāciskās būvniecības manierēm, gan Krievijas guberņas laiku, gan Latvijas brīvvalsts, postsociālisma un otrās brīvvalsts laiku būvniecībā.

Pilsēta ir piedzīvojusi dubultīgu postījumu pēdējā gadsimta laikā. Ja kara gadi nesa fizisku ēku izzušanu, tad pēckara laiks ir raksturojams ar svešāda pilsētelpas mēroga un zemas kvalitātes tipveida dzīvojamo ēku ienākšanu. To novietojums parasti tika izvēlēts apzināti cieši līdzās vecajai apbūvei, tā aizklājot galvenās skatu līnijas uz vērtīgu kultūrvēsturisko apbūvi.

Jelgavas dienvidaustrumu daļai-Katoļu, Dīķu, Pasta, Jāņu ielu apbūvei līdz 1944. g. bija tipiska vācu sīktirgotāju 2–3 stāvu koka apbūve. Savukārt, Akadēmijas un Palīdzības ielas 20. gs. sākumā iezīmēja daudzstāvu mūra īres namu un sabiedriskās apbūves raksturu, kas veidojās vienlaidus netālu no stacijas.

Transformējoties pilsētas apbūves struktūrai un mērogam, mainās ne tikai apbūves augstums, blīvums un formveide, bet arī zaļo teritoriju intensitāte. Pieaugot apbūves intensitātei, koku stādījumi iegūst jaunu to kompozicionālo izvietojumu. Tas ir attiecināms gan uz iekšpagalmiem, gan uz atsevišķām zaļās rekreācijas telpām, gan uz ielu rindveida stādījumiem. Īpaši svarīgi pētījumu atziņas ir ievērtēt mūsdienu teritorijas plānojuma izstrādē, meklējot sintēzi starp vēsturisko un 21. gs. tendencēm būvniecībā. Vērtība ir jāpievērš kara gados nodedzinātās apbūves iespējamai atjaunošanai vai daļējai rekonstrukcijai, tā sintēzes meklējumu ceļā fragmentāri atgūstot pilsētas kultūrvēsturiskās vērtības.