

# CONTRIBUTION OF ARCHITECT DAINA DANNEBERGA TO THE ARCHITECTURE IN THE SECOND HALF OF THE 20TH CENTURY

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**Summary.** The article reflects the contribution of the renowned Latvian architect *Daina Danneberga* to Latvian architecture, as well as the significant events and growth of her life. While living and working in Soviet times, the architect has designed both residential and public buildings, which are still in use and whose cultural and historical significance has surely increased over the time. The most recognizable object designed by the architect is the Student Campus of Riga Polytechnic Institute (RPI), now Riga Technical University (RTU), on the *Ķīpsala* Island. It was designed by *D. Danneberga* from 1969 to 1986. The architect has also developed projects for several other educational institutions as well as public and residential buildings, both in Latvia and abroad.

**Keywords:** *Daina Danneberga*, RPI / RTU *Ķīpsala* Campus, architecture of the second half of the 20th century.

## The Family of *Daina Danneberga*

*D. Danneberga* was born on 25 March 1929 in Riga city, in the family of *Leontīne Kimele* (born *Krom*) and *Konstantīns Kimels* (also *Kimmels*, *Kimmelis*, *Ķimmelis*). Her parents were born in *Valka* county: her mother in *Alsviķi* parish and father in *Anna* parish. In 1932, *Daina's* sister *Guna* was born.

*D. Danneberga's* mother and father were tailors. During World War II, both parents continued their work in the family sewing company «*K. Kimelis*» founded by *K. Kimels' father*. In Soviet times, the company was liquidated and the father began working as the Chief-cutter in sewing company «*Sadarbība*» («*Cooperation*»), but the mother became

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a housewife. For health reasons, she could no longer continue working. *Daina* also wanted to become a modeller, but it was not possible to acquire such a profession in the Soviet Union.



**Figure 1.** *D. Danneberga* (1952) [1].



**Figure 2.** From the left – *Daina's* mother *Leontīne*, sister *Guna* and *Daina* in the apartment in Riga city (around 1934) [2].



**Figure 3.** The logo of sewing company «*K. Kimelis*» (1940) [3].

In one of the balls during school years, *Daina* met her future husband, *Tāļivaldis Dannebergs* (1926–1958). The small wedding took place in 1949 of immediate family. Unfortunately, *Daina's* first husband became ill with tuberculosis and died very young in 1958. He was the son of the Cavalier of the Order of Three Stars General *Artūrs Dannebergs* (1891–1941). *D. Danneberga* got married for the second time in 1960 with *Ilgvars Veigners*. Two daughters were born in this marriage.



**Figure 4.** Both *Dannebergs* week after the wedding day in *Melluži* (residential area and neighbourhood of the *Jūrmala* city) (1949) [4].



**Figure 5.** *I. Veigners and D. Danneberga* on their wedding day (1960) [5].



**Figure 6.** *D. Danneberga* with daughters *Helga* and *Nora* (around 1980) [6].

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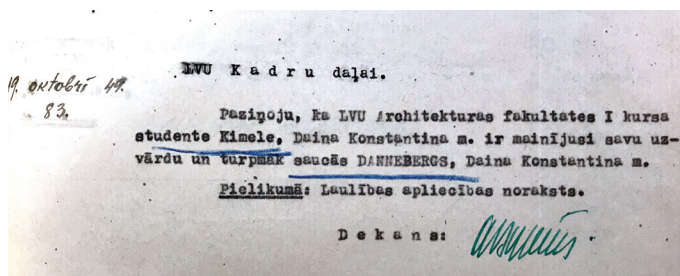
## Education of *Daina Danneberga*

*D. Danneberga* began her schooling at Riga Elementary School No. 2, which she graduated in 1944. Then she entered Riga Secondary School No. 2, which she graduated in 1949 [7].

During her studies, *Daina* sang in the school choir and was an editor of the classroom wall paper. Director of the secondary school described *Daina* as a gifted pupil with sharp and clear mind, lively in social work, who read a lot and actively participated in the debate, as well as attended lectures at the Pioneer Palace of the Latvian Soviet Socialist Republic (LSSR), theatres, cinemas and opera [8].

*D. Danneberga's* career was related with her first husband *Tāivaldis*, as he inspired her to become an architect. Encouraged by her husband, *D. Danneberga* enrolled in the Faculty of Architecture of the State University of Latvia (SUL) in 1949. They married during their study years. This is also evidenced by *D. Danneberga's* request to the Personnel Department of SUL to change her surname in her personal file to her married name.

**Figure 7.** Reference to the Personnel Department of SUL regarding the change of *D. Danneberga's* name, dated 19 October 1949 [9].



The study time at the university was associated with significant turbulences in defining guidelines for the architecture in the Union of Soviet Socialist Republics (USSR) and in the politicization of many professional issues. *D. Danneberga* and her first husband *T. Dannebergs* studied at the same university, but in different courses. They both had good grades [10]. In one of the minutes of the Exhibition Commission of the University, at the time when the discussion on the closure of the Faculty of Architecture occurred, it was noted that some of the students (including *D. Danneberga's* husband *Tāivaldis*) were hiding their works to make corrections; that they are disloyal to the system because as they are bourgeois nationalists. *Tāivaldis* was wrongly accused and punished – he was ordered to withdraw his documents from the university. On 1 March 1952, in solidarity for her husband, *Daina* submitted an application to the Management of SUL to dismiss her from the University due to family circumstances [11].

For some time (20.03.1952–27.03.1952), *Daina* made copies and drawings at the Design Institute «*Латгипрогорстрой*» («*Latgiprogorstroj*») [12]. The earned money was used for medicine to treat her husband. In 1952, both *Dannebergs* begun part-time studies at the Leningrad Construction Engineering Institute in Riga city. In the summer of 1954, both switched to full-time studies. *Tāivaldis* was the 4th and *Daina* was the 3rd year student. Both wanted to graduate the institute at the same time, therefore *Daina* had already passed several exams at the part-time studies and continued intensive studies [13].

*Daina* studied with architect Professor Andrei Olj (*Андрей Андреевич Оль*; 1883–1958), who at the beginning of the 20th century had worked in Finland with architects Armas Eliel Lindgren (1874–1929) and Eliel Saarinen (1873–1950), cultivating good taste and culture of architectural details. The Professor had a significant influence on *Daina's* future understanding of modern architecture. The theme of *D. Danneberga's* diploma paper was «*Experimental Residential Quarter in Leningrad*» (1957).

On her return to Riga city, the young architect worked with her former study mates from SUL – *Oļģerts Krauklis*, *Modris Ģelzis*, *Viktors Zilgalvis*, *Arvīds Ceļadoms*, *Irēna Rubauska*, *Regīna Jaunušāne*, *Alberts Kalmanis*, *Vasīlijs Ņikiforovs* and others who graduated in 1955.

### ***Daina Danneberga's Professional Career***

Already when having practice during her studies *Daina* was involved in the design process of the «*Riga*» hotel. After returning from studies

in Leningrad at the end of the 1950s, the architect and her husband *Tāļivaldis* actively participated in several architectural design contests.

For the next five years, she held various positions at the Design Institute «Latgiprogorstroj» (later called «*Pilsētprojekts*» («City Project»)) – an Acting Technician, Technician, Chief Technician, Acting Architect, Architect, but from 1960 until 1986, she was the Chief Architect.

On 1 November 1986, she was recruited as a Master of Training at RPI with a salary of 120 rubles per month. On 16 January 1990, *D. Danneberga* was nominated a Master of Training in the Division of Capital Building of RPI, where she worked as a Specialist of the 1st Category from 24 April 1991. On 1 September 1993, upon her request, she interrupted employment relationship with RTU, however until 3 December 1999 – until retirement – she took various jobs at RTU, mainly related to management of RTU property.

The architect's creative work had a special upswing in the 1970s and 1980s, which was the time when her most significant works were created. Since 1960, she has been a member of the Latvian Association of Architects.

## ***Daina Danneberga's Most Notable Architectural Projects in Latvia and Kazakhstan***

In the 1930s, functionalism or modern movement flourished around the world, becoming a dominant style of the entire century. However, in the second half of the 1930s, as an alternative, neo-eclecticism based on the classical expression also developed. It spread after World War II under the name of «socialist realism» in the Soviet Union. It was called «Stalin's Empire» or «Stalin's Baroque». In 1955, this retrospective orientation in the form of a directive was interrupted by the decisions of the Council of Ministers of the Communist Party of the Soviet Union: «On Prevention of Excesses in Design and Construction» and «On Measures for Further Industrialization, Improvement of Quality and Reduction of Construction Costs». They changed the direction of the development of architecture to a more contemporary one, nevertheless the overall dictatorship of industrialization of construction drastically limited the creative diversity and individuality of architecture. However, even under these circumstances *D. Danneberga* was able to create buildings that are distinguished for a certain architecturally artistic quality.

The architect also managed to take part in trips to Polish People's Republic, the German Democratic Republic (1968), Czechoslovak Socialist Republic and Hungarian People's Republic (1971), thus widening the

horizon of her professional knowledge. Her works include urban construction solutions, residential and public buildings.

**Residential Area «Jugla 3», Riga city. 1958–1963.** Architects *D. Danneberga, O. Krauklis, A. Tītmane, S. Andersone, G. Melbergs* and *L. Nagliņš*. It was one of *D. Danneberga's* first large projects. Before the project it had been a city suburb with a characteristic landscape – sandy streets, small houses, gardens, a blue smoky forest and a lake [14].

The residential area «*Jugla 3*» was a 2.9 hectares big area between *Leņina* (at present – *Brīvības*), *Juglas* and *Silciema iela*, with Riga Secondary School No. 44 in the middle. It was planned to build 26 multi-storey buildings with 1488 apartments designed for 5500 inhabitants. Territory improvements included paved paths, car parking and a green area with playgrounds for children, fountains and pools [15]. It was intended in the project to build public buildings – a canteen with 100 seats, a widescreen cinema with 409 seats, a pharmacy, a kindergarten, a library, eight workshops for artists, a post office and several municipal services [16; 17]. As usual in Soviet times, most of the public service facilities were not completed, but a commercial complex «*Tallina*» (1970; to the project of Design Institute «*Vojenprojekt-300*») and cinema «*Jugla*» (1963), the project that was developed by *D. Danneberga* in collaboration with *O. Krauklis*, was built on the present *Brīvības bulvāris*. The residential area was built with five-storey residential buildings of Series 467, but for the first time in the construction practice, nine-storey buildings were built. These building gave an expressive silhouette, creating a unique gate to the Riga city, on entering it from the *Vidzeme* Region.



Figure 8. «*Jugla 3*» model (1959) [18].



Figure 9. «*Jugla 3*» nine-storey buildings by the lake (2017) [19].

**The Palace of Tselinograd Virgin Land Developers (in Russian: Дворец целинников (Dvorec Celinnikov)) in Tselinograd (in Russian: Целиноград), at present – Nur-Sultan, Kazakhstan. 1960–1963. Architects O. Kraulis, D. Danneberga and P. Fogels.**

The origins of the building were the idea of building a panoramic cinema in Riga city, between *Krišjāņa Barona, Artilērijas, Tērbatas* and *Lielgabala iela* (in 1970, the Riga Sports Palace was built there, which was demolished in 2008). The model of the project that had received the top rating was exhibited at the National Exhibition of Economic Achievements in Moscow, where it was noticed by the then USSR Dictator Nikita Khrushchev who instructed: «We need such a building in Tselinograd». It was a newly established main city in the pristine lands of Khrushchev. Now it is the capital of Kazakhstan – Nur-Sultan.

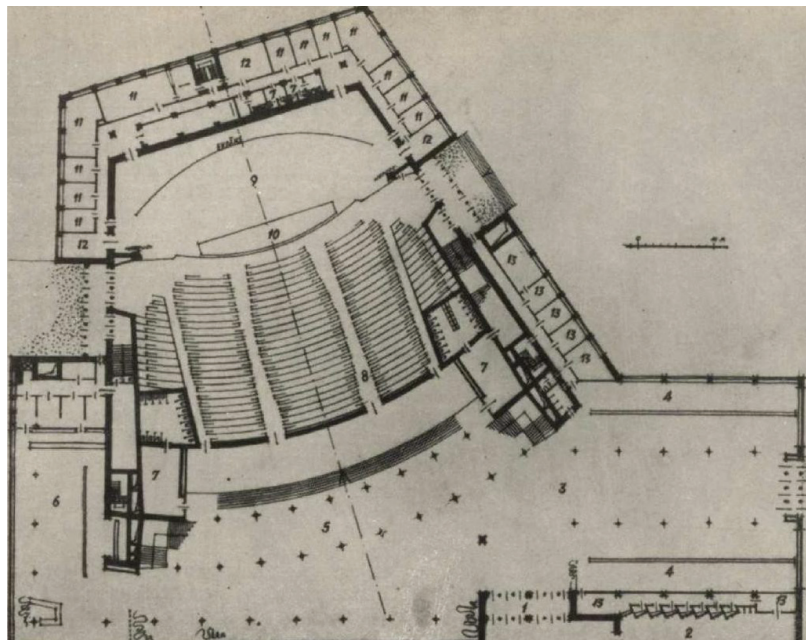
The building in Tselinograd was built under the guidance of Latvian architects, who carried out operational work, developed technical documentation and supervised the construction for two years. Five project organizations from Moscow, Leningrad and Riga cities also participated in the development of the project together with the Latvian State Urban Design Institute [20]. The hall and lobby furniture of the palace were made in the Riga Furniture Factory according to the drawings of the specialists of the Central Construction Office of the Paper and Wood Processing Industry Department of the National Council of Economy [21].

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**Figure 10.** The plan of the Palace of Tselinograd Virgin Land Developers (1960).

Room designations:

- 1 – main entrance;
- 2 – cash desk in the lobby;
- 3 – lobby;
- 4 – cloakroom;
- 5 – foyer;
- 6 – cafe;
- 7 – toilets;
- 8 – the hall;
- 9 – stage;
- 10 – orchestra;
- 11 – actors' premises;
- 12 – technical premises;
- 13 – administration;
- 14 – terrace [22].



The building was located in the city park, at the end of the main street and immediately after its opening was given the name of «The Palace of Tselinograd Virgin Land Developers». The building was visible from a distance of several kilometres. The domineering part of the huge construction – the large hall for 2350 spectators, was rising above the lower front part of the building – the lobby and foyer. In the back, there are two-storeys with auxiliary rooms. The total cubic capacity of the building is 64 000 m<sup>3</sup>, building area – 0.54 hectares and the hall for spectators is 25 meters high. There are 10 movie projectors in the movie projection room. The screen was 13 meters high and 34 meters wide. 962 m<sup>2</sup> of polished mirror glass was used for glazing exterior walls.



**Figure 11.** View to the main facade of the Palace of Tselinograd Virgin Land Developers (1963) [23].



**Figure 12.** The main facade of the Palace of Tselinograd Virgin Land Developers (until March 2019 – Astana Concert Hall) (2017) [24].



**Figure 13.** The hall of the Palace of Tselinograd Virgin Land Developers (1963) [25].





Figure 14. Foyer of the Palace of Tselinograd Virgin Land Developers (1963) [26].

At the beginning of 1963, *D. Danneberga* received the All-Union Medal «For the Development of Virgin Lands» for participation in the implementation of the project.

**The House of the Union of Latvian Fishermen Kolkhozs at 13 Jauniela, Riga city. 1964–1967.** Architect *D. Danneberga*. The eastern part of the Riga Dome Square was densely built until World War II. Buildings along *Tirgoņu iela* were destroyed during the war and in the block of houses between *Rozena* and *Jauniela* there was a destroyed building at 13 *Jauniela*. The house built in the style of eclecticism at 11 *Jauniela* (1860; architect Friedrich Hess), where there was a popular cafe on the ground floor in the early 1970s, stood like a lonely tower in a prominent place. Then, in the empty plot of land at 13 *Jauniela*, to the project of architect *D. Danneberga*, the House of the Union of Latvian Fishermen Kolkhozs was built, filling the space between the building at 11 *Jauniela* and the building built in the 18th century at 15 *Jauniela*. This building organically integrates in the environment and at the same time reflects northern thoroughness [27]. The house was recognized as a successful example of contextual architecture immediately after its construction.

The architect was awarded the Honorary Diploma at the Creative Exhibition organized by the Architects' Union of the USSR [28].



Figure 15. The House of the Union of Latvian Fishermen Kolkhozs at 13 *Jauniela*, Old Town (in the 1970s) [29].

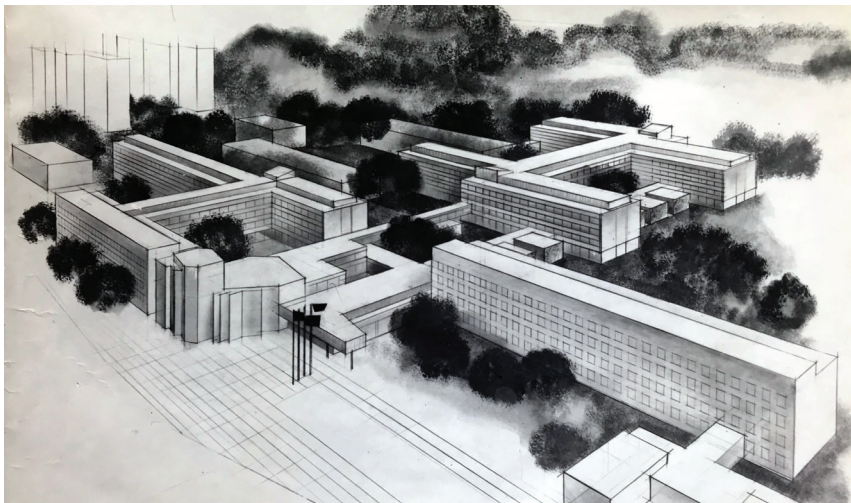


Figure 16. The House of the Union of Latvian Fishermen Kolkhozs at 13 *Jauniela*, Old Town (2019) [30].

**RPI Campus on Ķīpsala Island, Riga city. 1969–1986.** It is one of the best known and largest architectural objects of *D. Danneberga*. She started to design it in 1969, when the Design Institute «*Pilsētprojekts*» («City Project») was commissioned by RPI to develop technical and economic substantiation for the construction of the entire RPI complex on *Ķīpsala* Island. The first master plan for the construction of *Ķīpsala* Campus was developed by architects *Jānis Vilciņš* and *Uldis Zaķis*. The work was then continued by architects *Kārlis Alksnis* and *Daina Danneberga*.

Initially, *D. Danneberga* worked on the project of RPI Campus on *Ķīpsala* Island, anticipating that more than 10 000 students will study at RPI. At that time, the building of the Faculty of Radio Engineering and Communication (1968) was built, which was supplemented by the architect with three large blocks of auditoriums. The Campus was designed according to the so-called carpet-type building principle, filling the territory evenly with spatially and functionally connected faculty buildings. Students' dormitories (service hotels), student canteen for 600 people, residential buildings for teachers and a kindergarten were also planned. Two student dormitories were planned, but only one was built. In the place of the second dormitory building, the hotel «*Islande*» was later built. The complex also includes a swimming pool, but the construction of residential buildings for teachers and the kindergarten were not started.

2.5 million rubles were allocated for the construction of each academic building. Each building had to be constructed mainly using pre-made reinforced concrete constructions.



**Figure 17.** Sketch of the Design Institute «*Pilsētprojekts*» («City Project») – RPI on *Ķīpsala* Island, overview (1969) [31].

**Figure 18.** Model of RPI Student's Dormitories on *Ķīpsala* Island by architect *D. Danneberga* (together with architect *Baiba Maike*) (1980s) [32].



The academic buildings according to the Soviet regulations should be no more than four storey high. The upper, fifth floor of the Faculty of the drawing room for the Department of Architecture – was designed as individual constructions. Also, the skylights used in this room were not produced in those times. A roofer was found who, to individual orders, made such windows – with double glazing and a side slope for water drainage.

The student dormitories are made as a separate architectural object. Its project was developed together with architect *Baiba Maike*. The architects extended the set space of 6 m<sup>2</sup> per student 14 m<sup>2</sup>. The finishing of dormitory facades was unique. It was covered with glazed ceramic tiles made at the «*Lode*» factory [33].



**Figure 19.** RPI Student's Dormitories on *Ķīpsala* Island (2008) [34].



**Figure 20.** Glazed ceramic tiles on the facade of RPI Students' Dormitory (2008) [35].

Under the leadership of D. Danneberga, series of buildings of RPI Campus on *Kīpsala* Island were built from 1970 to 1986 (Table 1).

**Table 1**

Buildings designed by *D. Danneberga* for RPI Campus on *Kīpsala* Island from 1970 to 1986

| The year when the building was put into operation | Initial function and address  | Present function and address   |
|---|---|--|
| 1970  | Building of the Faculty of Chemistry along the <i>Zunda</i> Canal at 14 <i>Āzenes iela</i>  | Building of the Faculty of Materials Science and Applied Chemistry at 7 <i>Paula Valdena iela</i>                    |
| 1975  | Building of the Faculty of Civil Engineering at 16 <i>Āzenes iela</i>   | Building of the Faculty of Mechanical Engineering, Transport and Aeronautics at 6B <i>Kīpsalas iela</i>              |
| 1975  | Student Canteen with the capacity of 600 places at 18 <i>Āzenes iela</i>  | Reconstructed in 2013 for the Faculty of Architecture and Institute of Design Technologies at 6 <i>Kīpsalas iela</i> |
| 1978  | The second building of Faculty of Civil Engineering at 20 <i>Āzenes iela</i>  | Building of Faculty of Civil Engineering at 6A <i>Kīpsalas iela</i> (currently under reconstruction)                 |
| 1980  | The first building of students' dormitories at 22 <i>Āzenes iela</i>  | Students' Dormitory at 8 <i>Āzenes iela</i>  |
| 1983  | The second building of Faculty of Chemistry at 24 <i>Āzenes iela</i>  | The second building of Faculty of Materials Science and Applied Chemistry at 3 <i>Paula Valdena iela</i>             |
| 1985  | Project for the warehouse of chemical agents. The construction was started in 1988 (due to a lack of financing, the construction stopped in 1996) | In 1999, the warehouse was reconstructed into a building for RTU Scientific Library at 5 <i>Paula Valdena iela</i>   |
| 1986  | The second eleven-story building of students' dormitories at 22a <i>Āzenes iela</i>   | Students' Dormitory at 6 <i>Āzenes iela</i>  |



Figure 21. View to RPI Campus on Ķīpsala Island (1980s) [36].

***Jugla Sanatorium Forest School in Upeslejas, Stopiņi parish. 1971–1977.*** In addition to designing RPI, architect *D. Danneberga* also created other socially important objects. One of them is the complex of *Jugla Sanatorium Forest School* (at present – Riga Sanatorium Elementary Boarding School).

Along the River *Mazā Jugla* and the pine forest, surrounded by centuries-old linden trees and oaks, where the flowers bloom early in spring and bonfires burn brightly in Midsummer Night (Summer Solstice), the construction of a new «manor» for children was started in 1974 [37]. The school was designed for 400 pupils who need to improve and strengthen their health. The complex consists of 11 separate pavilions connected to the common central communication. On the ground floor there are classes for children of different ages, a canteen, a hall, an open-air gym, a hospital, a workshop and a laundry; but on the first and second floor – a boarding house and recreation area [38]. Each enclosure has its own entrance and a cloakroom, as well as an internal courtyard where it is possible to breathe fresh air and run out in spring and autumn.

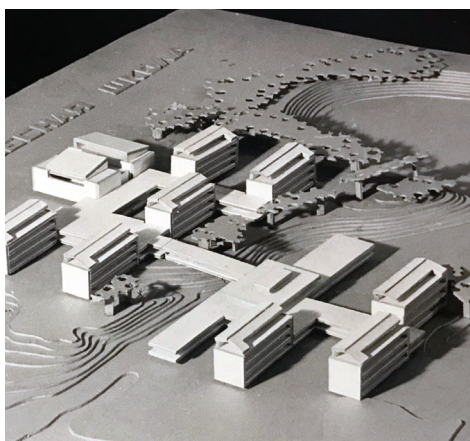


Figure 22. Model of the *Jugla Sanatorium Forest School* (1971) [39].

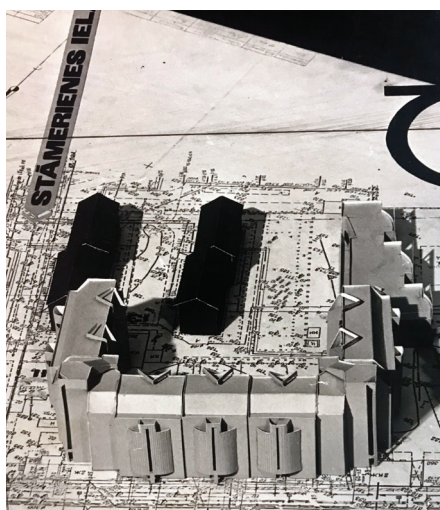
The pavilions are well sun lighted and ventilated. They are organically integrated into the surrounding natural environment. A strong boost in emotional expression has been achieved in a bright, spacious room, located at the junction of elementary school and secondary school classes. Free-standing fireplace – a symbolic campfire is located there [40].



**Figure 23.** Free-standing fireplace of *Jugla* Sanatorium Forest School (1977) [41].

The architect has convincingly demonstrated her professional maturity with the structurally justified aesthetics of the whole building and the language of logically rhythmic facades. It is a thorough, clear and thoughtful architecture [42].

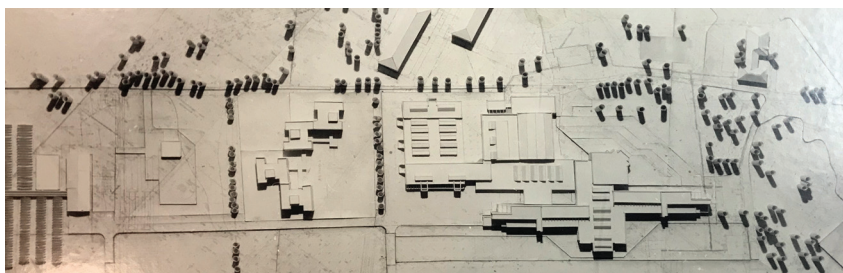
**Residential Building with a Kindergarten at 362 *Brīvības bulvāris*, Riga city. 1980.** Architects *D. Danneberga, A. Ārgale, A. Kokins*. At a time when the construction of multi-storey residential buildings was massively implemented by standard projects, architects sometimes managed to give them individual features [43].



**Figure 24.** Model of Residential Building with a Kindergarten at *Stāmerienas iela* (1980) [44].

One example is a 70-apartment residential building at 362 *Brīvības bulvāris*, at the corner of *Stāmerienas iela* in Riga city. It was intended to emphasize the corners of the multi-storey building with towers typical for Riga's historic building and to build a kindergarten on the ground floor. Only a few sections and one tower were built. At the corner of *Stāmerienas iela*, another building was built later. The building designed by *D. Danneberga* and her colleagues continues to draw attention to the elegant facades where strong bow windows are blocked with rounded configuration of balconies.

***Bulduri Sovkhoz-technical School at 6 Viestura iela, Jūrmala city. 1973–1990.*** Architects *D. Danneberga* and *A. Ārgale*. The building is a voluminous complex of premises for various functions with a complicated but balanced volume composition. Here, as well as in the present Riga Technical School of Tourism and Creative Industries, the principle of contrast between the tone of the finishing materials and the character of architectural forms has been successfully played. In the central part of the complex, where the study and administration rooms are located, there is a combination of cubic volumes. On the background of the yellow-brick, neutral surfaces, white building objects with sharply marked ribbon windows stand out. The wings of complex where study conservatories and auxiliary rooms are located contrast with these shapes at the same time joining them harmoniously. The peculiarly constructed building has been successfully blended with the subtle architectural landscape of *Jūrmala* city and looks well next to the buildings of the *Dimdonis* Gardening Technical School built in the early 20th century that are in the foreground of the complex [45]. At present, the *Bulduri* Gardening Secondary School is located at the abovementioned premises. Within the school building complex, it was planned to improve the quality of life of teachers and pupils. That is why both teachers' residential buildings and student dormitories were designed. The project of dormitories remained unrealized due to changes in political and economic conditions in the 1990s.



**Figure 25.** The model of *Bulduri Sovkhoz-technical School* at 6 *Viestura iela* in *Jūrmala* city (1973) [46].



Figure 26. *Bulduri Sovkhoz-technical School at 6 Viestura Street in Jūrmala city (2017) [47].*

One of *D. Danneberga's* last objects was a **residential building with a store at 231/1 Brīvības bulvāris** (1985). In 1996, *D. Danneberga* took part in redesigning of the **RTU Hotel «Laine»**, but in 1998 she developed a project for a **residential building and garage at 5 Kanālu iela in Jūrmala city.**



Figure 27. Residential building with a store at 231/1 *Brīvības bulvāris* (1985) [48].

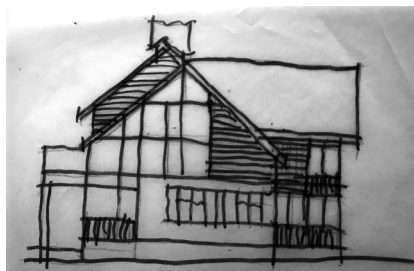


Figure 28. Sketch of *D. Danneberga* – residential building with garage at 5 *Kanāla iela, Jūrmala city* (2015) [49].



Figure 29. Residential building with garage at 5 *Kanāla iela, Jūrmala city* (2015) [50].

As with each architect's practice, several projects remained unrealized. In 1958, *D. Danneberga* and *T. Dannebergs* participated in the competition for **the best project for the construction of low-rise individual residential buildings in towns and villages of the LSSR.** The



competition was organized by the State Committee for Construction and Architecture of the LSSR Council of Ministers, together with the Union of LSSR Architects. The aim of the competition was to obtain projects of good, economical two-storey apartment block houses with appropriate climatic and living conditions for the LSSR, developing new types of projects for the construction of cooperative and collective as well as individual residential buildings. According to the competition program, each apartment had to have its own plot of land of 400–600 m<sup>2</sup>. 32 projects were submitted for the competition. *D. Danneberga* and *T. Dannebergs* received the second prize and 5000 rubles. At the evaluation of the project it was noted that it stands out with a simple building plan suitable for local conditions and a constructive solution, but the architecture and the exterior of the building are tasteful and reserved [51].

In 1959, *D. Danneberga* together with architect *Elga Krastiņa* participated in a competition with **projects for summer houses and garden cottages for resort towns and urban green areas in LSSR**, organized by the State Committee for Construction and Architecture of the LSSR Council of Ministers, the Union of LSSR Architects and the Executive Committee of the Workers' Council of Riga City. 19 projects were submitted to the competition. Both architects won the first prize and 4000 rubles [52].

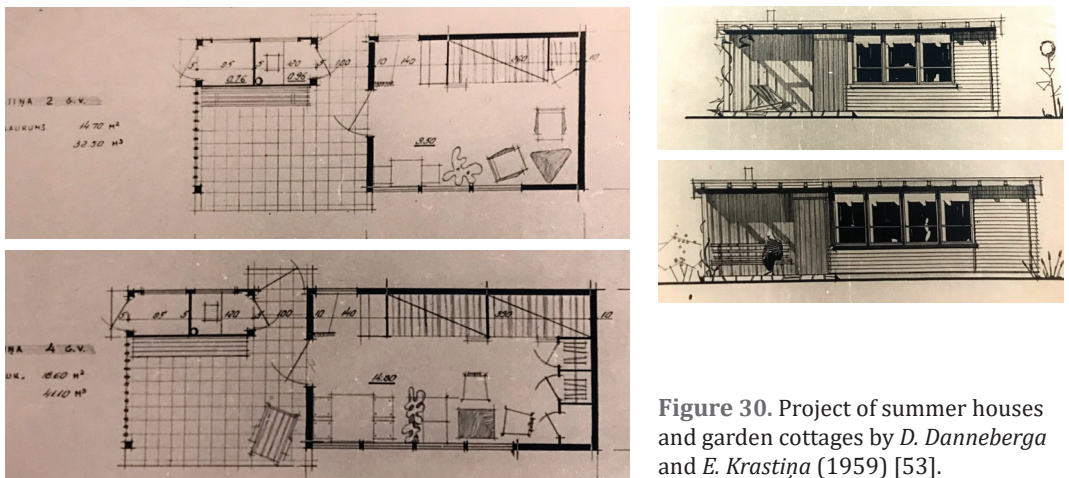
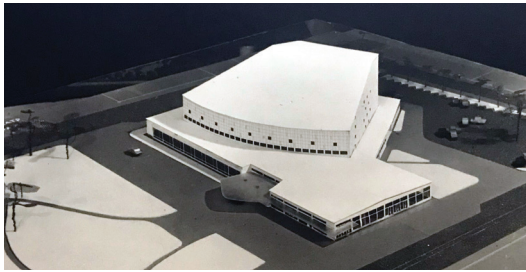


Figure 30. Project of summer houses and garden cottages by *D. Danneberga* and *E. Krastiņa* (1959) [53].

In 1959, *D. Danneberga*, *P. Fogels*, *E. Krastiņa* and *O. Krauklis*, took part in the competition of designing a project for the Daile Theatre new building in the between *Sarkanarmijas* (at present – *Bruninieku*), *Leņina* (at present – *Brīvības*) and *Šarlotes iela*. Of the 25 submitted projects, the jury selected six, three of which were rewarded and three were bought.

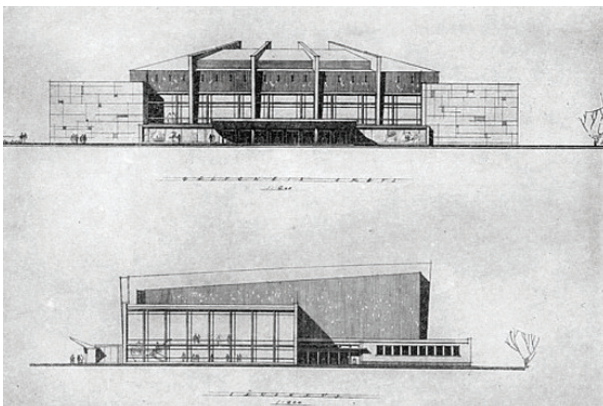
Among them were the project designed by *D. Danneberga* and her colleagues, which was awarded 4000 rubles [54].

In 1960, it was planned to build a **Panoramic Cinema in Riga** with 2300 seats. Architects of the National Project Building Institute – *O. Fogels, O. Krauklis* and *D. Danneberga* [55] – developed a project for the new cinema.



**Figure 31.** Model of the Riga Panoramic Cinema (1960) [56].

It was difficult to design such a cinema because the panoramic cinema is much more complex than the widescreen. The peculiarities of the panoramic cinema made it necessary to create a new type of building that radically differed from the cinemas previously known. A building plot was selected for construction, which was demarcated by *K. Barona, Artilērijas, P. Stučkas* (at present – *Tērbatas*) and *Lielgabala iela*. The site of the cinema building was planned in the north part of the block, leaving the southern part for a square. It was planned to have a parking space for 80 cars. The cinema project included two buildings. The predominant element was the high construction of the hall, which grows out of a group of one-storey service spaces. Lobby and buffet facilities were intended in the foyer. In the lobby, wide stairs led viewers to the hall with 2300 seats [57]. As mentioned earlier, the project of the Riga Panoramic Cinema was realized in the Tselinograd.



**Figure 32.** Project of the Riga Panoramic Cinema (1960) [58].

In 1967, *D. Danneberga* together with architect *Andris Purviņš* and architecture student *Zigurds Lazdiņš* received a split second and third prize in the design competition for the proposal for the **Complex of Composers' Creative Centre in Melluži** (residential area and neighbourhood of the *Jūrmala* city) near the sea between *Peldu* and *Dārza iela*. The building was designed on a plot of land with a flat and clear place adjacent to the dunes overgrown with pine forest [59]. The authors suggested that four groups of locked cottages were arranged around a spacious yard.



**Figure 33.** Project of the Complex of Composers' Creative Centre in *Melluži* (1967) [60].

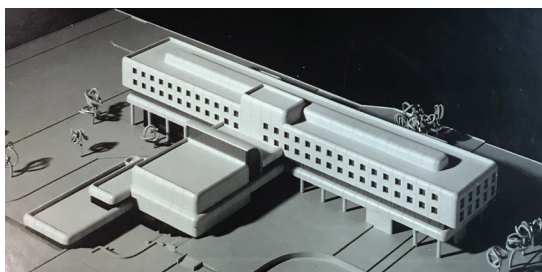
In 1978, the team of the authors of the Third Workshop of the Design Institute «*Pilsētprojekts*» («City Project») – architects *D. Danneberga* and *A. Ārgale* – designed the **Theatre Society Building in Old Riga**, in the present *Līvu* Square, opposite the Riga Russian Theatre. The building was designed with a public area, a hall, a 75-seat theatre cafe and administrative facilities. An innovative detail was the solution of the hall – one part of it was designed with progressively arranged spectator places and the other – as a space suitable for experimental performances. In the project an intimate courtyard characteristic of the Old Town, which could be used for outdoor shows, was included [61].



**Figure 34.** Model of the Theatre Society Building in Old Riga (1978) [62].

In 1983 **Building Complex of the Training Centre of Personnel of the Council of Latvian Republican Trade Union at Rozes iela in Purvciems District** was begun to build in Riga city by Architect *D. Danneberga*. The building was to be built next to the *Mēbeļu nams*

(Furniture House). It was intended to build the complex with 250 study rooms, an assembly hall, a hotel, a canteen and a small cafe. The complex was designed so that together with the Furniture House and other buildings it would create a closed area for car parking. It was designed as a four-storey building of reinforced concrete constructions. The building was not completed [63].



**Figure 35.** Model of the Building Complex of the Training Centre for Personnel of the Council of Latvian Republican Trade Union at *Rozes iela* in Riga (1983) [64].

In the 1980s, *D. Danneberga* designed several more buildings that were either not realized or not completed, for example, a **Training Complex with dormitories «Intūrists»** in *Dubulti* (administrative centre and the oldest part of *Jūrmala* city) and the **new building of the Faculty of Pedagogy of Latvian State University** at *74/76 Jūrmalas gatve*.

## Conclusions

*D. Danneberga* is one of the most prominent architects of public and residential buildings in Latvia. Her works are a significant contribution to the Latvian cultural environment. However, today, with no unanimous opinion on the meaning and architectural quality of Soviet-era buildings, there is a high risk of losing unique values because the buildings of that time are often brutally altered or even demolished.

Almost all works of *D. Danneberga* are buildings of artistic expression with high cultural and historical value. They are a typical testimonies of the highest achievement in architecture of those times, which will serve for more than just one generation.

## CONFLICT OF INTEREST

The authors of the scientific article acknowledge a conflict of interest related to the joint professional work of the authors and members of the Editorial Board. The inclusion of this article in the issue was decided by those members of the Editorial Board who are not the authors of this article.

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*Ilze Gudro, Jānis Krastiņš*

### **Arhitektes Dainas Dannebergas devums arhitektūrā 20. gadsimta otrajā pusē**

Rakstā atspoguļots ievērojamās latviešu arhitektes Dainas Dannebergas devums Latvijas arhitektūrā, kā arī dzīves nozīmīgie notikumi un izaugsme. Dzīvojot un strādājot padomju varas gados, arhitekste projektējusi gan dzīvojamās, gan sabiedriskās ēkas, kas joprojām tiek izmantotas un kuru kultūrvēsturiskās nozīmes līmenis laika gaitā ir noteikti audzis. Atpazīstamākais arhitektes projektētais objekts ir RPI / RTU, studentu pilsētiņa Ķīpsalā. Pie tās projektēšanas D. Danneberga strādāja no 1969. līdz 1986. gadam. Arhitekste izstrādājusi arī vairāku citu mācību iestāžu, kā arī sabiedrisko un dzīvojamo ēku projektus, kas realizēti gan Latvijā, gan ārpus tās.

**Atslēgas vārdi:** Daina Danneberga, RPI / RTU studentu pilsētiņa Ķīpsalā, 20. gadsimta otrās puses arhitektūra.

*Илзе Гудро, Янис Крастиньш*

### **Вклад архитектора Дайны Даннеберги в архитектуру второй половины XX века**

Статья отражает вклад выдающегося латвийского архитектора Дайны Даннеберги в латвийскую архитектуру, а также значимые события и факты ее жизни. Живя и работая в советское время, архитектор проектировала как жилые, так и общественные здания, которые все еще используются, и уровень их культурно-исторического значения, несомненно, со временем возрос. Наиболее узнаваемым объектом, проектируемым архитектором, является студенческий городок РПИ / РТУ на Кипсале, над которым Д. Даннеберга работала с 1969 года по 1986 год. Архитектор также разработала проекты для многих других учебных заведений, а также общественных и жилых зданий, как в Латвии, так и за рубежом.

**Ключевые слова:** Дайна Даннеберга, студенческий городок РПИ / РТУ на Кипсале, архитектура второй половины XX века.