

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

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

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

Keywords: architectural heritage, manor architecture, monument protection and restauration.

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

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

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

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

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



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



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



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



Fig. 4. Liepupe Manor House [Source: photo by author, 1977]

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

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

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

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

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



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



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



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

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

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

Layout

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

The indoor space and the indoor of the Manor House

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



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



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



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

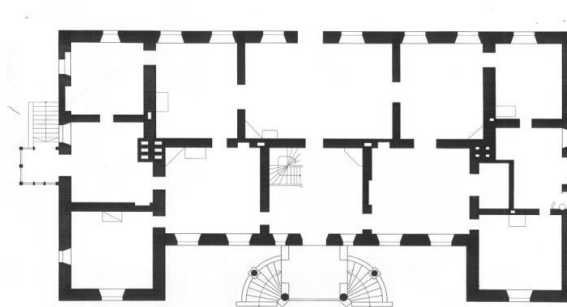


Fig. 11. Liepupe Manor House. First floor plan. 1949.
[Source: drawing by architect M. Zilgalvis]

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

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

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



Fig. 12. Stove

[Source: photo by author, 2014].

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

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

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

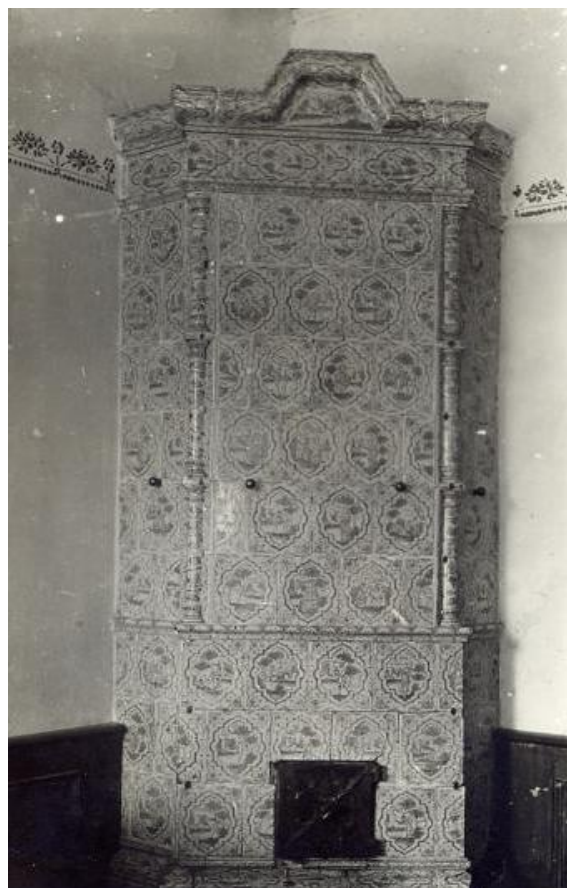


Fig. 13. Stove [Source: State Inspection for Heritage Protection of Republic of Latvia, 1929]

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

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

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

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

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

The estate building

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

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

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

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

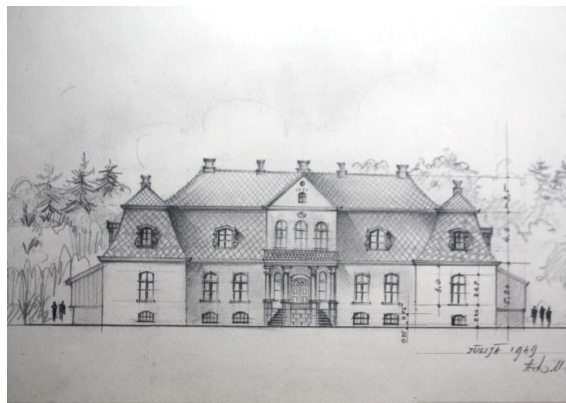


Fig. 14. Liepupe Manor House [Source: State Inspection for Heritage Protection of Republic of Latvia, Monument Documentation Center, 1929]



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



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



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

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



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



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

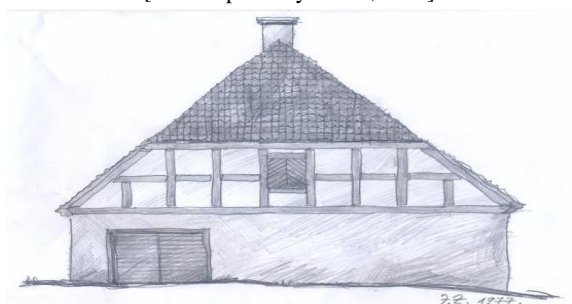


Fig. 20. Fig. Watermill of Liepupe Manor
[Source: drawing by author, 1977].

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

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

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

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

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

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

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

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

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

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



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



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



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



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

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

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

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

Park

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

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

Conclusions

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

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INFORMATION ABOUT AUTHOR:

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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